BILL HALEY has blitzed

roomed right up to London's Dominion Theatre on Wednesday night—the opening of Haley's British

Police And there were no riots!

A posse of policemen had been stationed at the Dom-inion in case of trouble. There was none. The crowds filed through the theatre

doors in the orderly fashion.

of this exciting event, turn to

The biggest musical bombshell to hit Britain since the war exploded at Southampton Docks on

mush-

Britain!

Tuesday — and

concert tour.

centre pages.



- Haley photographed at the Dominion Cinema,

Comets will play extra 12 days

THE Bill Haley tour has been extended by another 12 days! Haley and his Comets play twice-nightly at the Davis Theatre, Croydon, on Monday and Tuesday (March 4 and 5).

Other British dates are also being lined up for the remainder of the same week—plus Sunday, March 10. The Davis Theatre box-office opens on Monday (February 11).

Dublin's rock-'n'-roll fans will see the Haley Comets at the Theatre Royal on February 27 and 28. And on March 1 and 2 they are at the Hippodrome. Belfast.

Prestige

Lonnie Donegan and his Skiffle Group, which goes to the States next month in exchange for Haley, is having its tour extended by a similar period. The MM understands that a big programme — including some special "prestige dates"—is being arranged for Donegan.

Bill Haley is expected to go

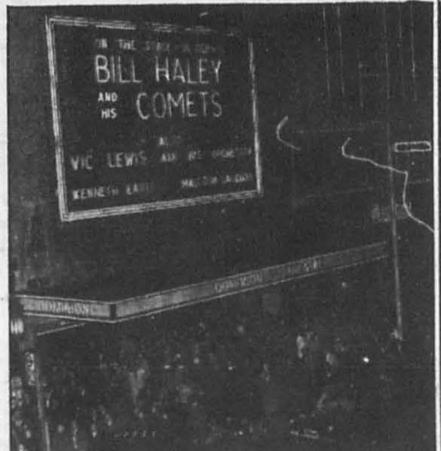
to Paris after his British tour. The famous Velodrome d'Hiver, where bicycle races are held. has been booked for the con-

The promoters are hoping to accommodate 20,000 people.

Police ban Haley in Copenhagen

COPENHAGEN, Wednesday.— Bill Haley and his Comets have been banned by the police from playing a concert in the spring at Copenhagen's jazz-hall "KB Hallen."

Reason is that the police do not want a repetition of the disturbances at a rock-'n'-roll concert at the hall six months ago.



This was the orderly scene as the fans left the cinema after Wednesday night's opening. No riotal

SUBJECT to approval by the MU, Ministry

Labour and American Federation of Musicians, final details have been fixed for the British tour of New

Eddie Condon goes to Paris-and back

After completing his first British tour with Monday's NJF "Midnight Matines" at the Royal Festival Hall, Eddie Condon left by air early on Tuesday morning for Paris.

He was meeting film producer John Huston there, and expected to return to London and fly back to the States with Dick Gehman (his co-writer) today (Friday).

Orleans clarinettist George Lewis.

Dates have also been agreed for Ken Colyer to give concerts in the States,

11 for Colver

Lewis is scheduled to open in Lewis is scheduled to open in Dundee on March 9 and follows with concerts at the Stoll Theatre, London (10th), Brighton (11th), Newcastle (12th), Glasgow (13th), Sheffield (15th), Manchester (17th), Liverpool (20th), Bradford (21st) and again at the Stoll (24th). (24th).

He will also play Birmingham on either March 18 or 22.

The Ken Colyer Jazzmen will accompany Lewis on all dates except Liverpool, where another group will be fixed.

In return, Colver will give 11 concerts in America with the Lewis Band between May 10 and June 1.

He will open in Los Angeles and the tour will end with four concerts at colleges in Oregon and Washington States.

Guy Mitchell stars in ATV's "Sunday Night At The London Palladium" on Sunday,



The acrobatic Comets during the Dominion concert: Pom-pilli, Rex and Haley.

Patti (V) Lewis

of regular cinemagoers.

And when the first concert was over, they quietly dispersed to Tube stations and bus scops. Which bears out Haley's contention that those riot stories were "a publicity stunt that got out of hand."

For full reports and pictures of this exciting event, turn to Patti Lewis, who has been con-valescing in Switzerland follow-ing a tonsilectemy, returns to Britain on Monday—and ten TV

NINNIE ATWEL

WINIFRED ATWELL, who has her "party" records, cut a rock-'n'-roll selection last Sunday. Pressings were in the shops by Wednesday.





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HALEY !

A 6 FT, by 6 ft, Valentine Card signed by hundreds of dancers is to be presented to Bill Haley and his Comets when they play Leeds Odeon on February 14 (St. Valentine's Day).

The idea stems from Leeds Mecca manager, Alan Ferris.

He hopes to have it presented to Haley on-stage, but if not, at a midnight rock - 'n' - roll lamboree planned at the balfroom after the show.

CANADIAN ROUND-UP

by Henry Whiston

MONTREAL, Wednesday.— Reg Owen's "Swing Me High" 12 in. LP, released on Bally Records in the States, is now on Sparton label in Canada

Biggest reaction from d-js is for two Owen originals, "Soho Blues" and "Pushin'." Canadian Moe Miller's trumpet solo on "Pushin'" is a highlight of the album.

The Deep River Boys guested at the Montreal Men's Press Club during their recent Canadian

Solo journey

Vic Damone rushed to New York City following his El Morocco club engagement here for an appearance on the Ed Sullivan TV show. Pier Angeli was to have accompanied him to Montreal, but her doctors advised rest instead.

Buck Lacomb is recording again for the CBC Transcription Service, this time with a group including tenor, trumpet and trombone. Six tunes were waxed, two being vocals by Johnny Lasalle (ne Asselin).

Reasons for Toronto d-j Dick MacDougall being off the air are far more serious than at first thought. A stroke has bedded him for an indefinite period.

Meanwhile, his radio and TV commitments require several substitutes.

Consolation

The 90-minute Saturday fea-ture, "Jazz At Ita Best," on CBC-Radio in Montreal had to disappoint a surprisingly large number of listeners last month. Requests for free copies of the extra large "1967 Yearbook" printed for followers of that show more than doubled the anticipated figure.

show more than doubled the anticipated figure.

Those disappointed were softened by about \$1,000 worth of passes to local dance halls where Don Alkman, Al McGowan and Stan Woods lead orchestras.

PLEASE BE OUR HALEY (SLGHTLY) NEWSBOX The singing LIFTS THE VE

been shy about his private life, but he has now permitted these few new facts to be put into circulation for British consump-

Full name: William John
Clifton Haley, Jr.
 His mother was born in
Ulverston, Lancashire.
 He's the father of five
children: Sharon (10 years old)
and Jockle (saven) by his first

and Jackie (seven) by his first wife; Joan (nearly four). Wil-liam John Clifton (18 months) and James Stephan (three months) by the present Mrs. Haley the former Joan Bar-bara Cupchak ("Cuppy" to Bill) whom he met when she asked for an autograph after asked for an autograph after one of his shows.

• Name of their home near Chester, Pennsylvania; "Melody Manor."

TV trouble

L ONDON-BORN Lu Watters, whose Latin Quarter is Mannattan's best-value-for-money nitery, booked Johnnie Ray for cabaret appearances starting on April 20,

Lu's usual custom when engaging a star is a clause in the contract forbidding any television

Bert Courtley deps for Terry Brown

Terry Brown, trumpeter with the Don Rendell Jazz Six, was rushed to Wimbledon Hospital on Monday for an operation for appendicitis.

Bert Courtley deputised at the group's début on Tuesday at Bromley and its broadcast on Wednesday.

He will dep on future dates with the band when he is not working with the Tubby Hayes Band.

Ray Ellington Four get solo series

Starting early next month, the Ray Ellington Quartet will have its own 15-minute spot every Monday night at 8 in the Light programme. The series is scheduled to last 16 weeks.

A new EP record of original material by the Quartet will be issued in March.

New York Notebook By Leonard Coulter

appearances from the signing of the deeds until the run ends. Ray's agents wouldn't swallow

Lu compromised, shortening the TV ban to within ten days of Johnnie's opening.

He complains, "Why should I give away the merchandise I'm paving for?"

So far the tiff remains un-

So far, the tiff remains un-

Touché

A CTRESS Fave Emerson, now wife of pop planist "Skitch" Henderson (and formerly one of the Mrs. Roosevelts) wrote a column the other day asking why anyone bothered to go to the pictures when they could stay home and watch films on TV.

Angrily, Bob Wile, a local cinema bigwig, wrote in reply: "Miss Emerson is burned up by the fact that she is not considered good enough or attractive enough by the motion picture producers." Ouch!

dancing or entertainment until

9.30. "But the Government clapped an additional assessment for 120,000 dollars on us for back cabaret taxes uncollected between 1944 and 1954. So that was that." But Nick's hoping to re-

All in a name

THEY'VE booked Elvis Presley's They ve booked Elvis Presicy a first film into Germany. Only the title has been changed. Instead of "Love Me Tender," It goes up on the marquees as "Pulverdampf Unter Heisser Lieder" (translation, "Powder, Sinoke and Hot Song").

New sound

BOBBY HACKETT is winning rave pars in the gossip columns for the new sounds he's making at the Henry Hudson Music Room with a new band using tuba, mellophone, vibes, clarinet, baritone sax and his own French cornet,

Costly cabaret

Why, after 22 years, did Manhattan's most fashionable night club, the Versailles, close?
Nick Prounis, co-owner, explains it this way: "We understood the law to be that we needn't add tax to customers' bills before 9 p.m. as we had no

Lords talk about rock-'n'-roll

ROCK-'N'-ROLL was discussed in the House of Lords last week when questions were asked about cinemas taking out their seats and turning their premises into dance halls.

Lord Mancroft for the Government, replying to a question by Lord Lucas of Chilworth, said: "I do not know whether the noble Lord is a rock-'n'-roll addict . ."

Up jumped Lord Lucas: "I am Little Abner the American Up jumped Lord Lucas: "I am not," he retorted.

Jiving allowed

"If he were," continued Lord
Mancroft, "he would know
that at some cinemas the seats
are taken out in order to allow the practice to go on to some

degree."
Later, Lord Lucas asked whether this was allowed under stutute

No law, yet

Lord Mancroft replied: "I don't think the statute has got round to rocking and rolling yet."
Lord Lucas: "Perhaps Lord Mancroft might like to remind the Home Office that rock-'n'-roll has burst upon this country. It might be news to them."

USTRALIAN singer Eula Parker starts a week in ATV's daily programme "Lunch Box" on February 18. The show comes from Birmingham and is seen in the Midlands and London.

The Denny Boyce Orchestra is to be showcased in a 35-minute BBC-TV programme on February 16 from the Orchid Ballroom, Purley, where the band is resi-

The Les Baker Quartet started two ATV series last week— "It's Magic In The Air" (seen on Saturdays) and "A Date With Don" (Thursdays).

Line Renaud, Ken Mackintosh, Dennis Lotis, Jimmy Young and Suzi Miller will be seen in the BBC's "Off The Record" on February 18.

The Four Jones Boys appear on ATV's "Jack Jackson Show" on February 17.

The Paris jazz spots will be seen by British televiewers when the BBC starts its new 6-7 p.m./ transmissions on February 18. The link will be made via Euro-

Shirley Ryan will be in Granada TV's "Jack Hylton's Music Box" on February 15.

Maxine Daniels will be appear-ing on Jack Jackson's ATV pro-gramme on February 24.

Diana Coupland is flying to Brussels later this month for television appearances.

Little Abner, the American singer-dancer now top-lining the rock-'n'-roll-skiffle show, "It's (S)Cool for Cats," which opened at Brighton on Monday, has been offered a part in a new film starring Diana Dors and Victor Mature.

The film would feature Abner

The film would feature Abner singing one of his own compositions in a night-club rock-'n'roll scene.

footballer

S YD DEAN has signed 24-year-old Don Archell to sing with his band. Don. who comes from Luten.

has been a sheet-metal worker and semi-professional footballer. Syd spotted him in Lou Preager's talent contest on ITV.

MIDLANDS.—Pianist Johnny Hocken has left the Ken Rattenbury Band, resident at the Wootton Wawen Country Club, near Stratford-on-Avon, because of ill-health. He has been replaced by Alan Dandy, of Birmingham University Rhythm Club. . A semi-final of the inter-varsity jazz band contest takes place at Oxford on Wednesday. . . Artists giving their services at a midnight matinee in aid of the Birmingham Federation of Boys' Clubs at the Alexandra Theatre, Birmingham. on Friday (15th) Birmingham, on Friday (15th) include Eve Boswell, the Maple Leaf Four, the Three Monarchs, Morecambe and Wise, and Stan Stennett.

KENT. — Trumpeter Arthur Shilling has left the Norman Perkins Band, of Whitstable, after five years to concentrate on his own business. . . Ray Davis is to feature vibist Eric Greengrass and vocalist Gillian Toye with his new nine-piece band, now resident at the Coronation Bailroom, Ramsgate. . Mrs. Joe Blake, wife of the pianist-leader of Thanet's Westenders Orchestra, has presented a cup for a rock-n'-roll competition to be staged during the next autumn dance festival at the Winter Gardens Bailroom, Margate.

LIVERPOOL.—The first of the twice-weekly lunch-time jazz concerts at The Cavern Liverpool, attracted more than 300 office workers. During the session Monty Sunshine, Pat Halcox and Eddy Smith, of the Chris Barber Band, paid a surprise visit.... The Ralph Watmough Jazz Band and the Gin Mili Skiffle Group recently made a private recording for transmission to Merseyside hospitals.

SCARBOROUGH.—The Musicians' Club has reopened in its old headquarters at the Forge Valley Hotel. Recent visitor was Geoff Sothcott, one of the club's founder-members, now on bass with Harry Roy at the Café de Paris, London.

YORKSHIRE. — Saxists Alan Taft (tnr.) and Joe Markey (alto, clt.) have left the Les Garratt Band, resident at Bradford Textile Hall. . . The West Riding Jazz Band has ended its residency at the Grand Hotel, Harrogate. Preddie Tomasso's Band has taken over.

BELFAST.—Two changes have been made in the Jimmy Compton Band at Maxim's Jazz Club. Billy Hopkins has left the Ulster Rhythm Kings to replace Emily Croft on plane, and Jim McMahon takes over from Billy Compton (drs.).

Jerry Dawson



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her John Sellei

N the year 1924, in the State of Mississippi. Muddy Waters worked as a field-hand, John Sellers was born in Clarksdale.

At the age of six, when the floods came to Burdette. Mississippi, and covered miles and miles of land, John Sellers can remember the mournful sound of the waters rearring before he could see the second seeds and the second seeds are the sec roaring before he could see it. Horses howling, cows lowing. pigs screaming.

Awful time

It was an awful time of the year. The people had to move to carboxes on the railroad always carry the prize for his tracks. They were built up inside at least 3 ft. high to try

Two American blues singers, Big Bill Broomsy and Brother John Sellers, start a British tour in London on February 16. It will be Sellers' first visit to Britain. To introduce himself, he has written this third-person autobiography for MM readers

muddy waters.

John was taken by his parents to Leland, Mississippi, where they tried to begin a new life. He often sang blues numbers of singers he had heard on records, such as Leroy Carr and Bessie Smith.

They lived on a showground where all the coloured minstrels would pitch their tents when they came to town. They often had contests in these tent shows and John Sellers would always carry the prize for his

to save themselves from the muddy waters.

John was taken by his parents

Greensville, Mississippi, where he worked for her in a sporting house of which she was the mistresa

First records

In 1933 his aunt, Carrie Ferguson, who was visiting New Orleans, came to Greensville. When she saw the surroundings that he was in, being deeply religious herself, she brought little John to Chicago to further his education.

John Sellers became Brother John Sellers became Brother John Sellers through the church of God in Christ, where they played guitars, horns, drums and tambourines.

great Baptist gospel singer of all times, who would teach him songs he didn't know.

John Sellers first made records in the year of 1945 for Queen Record Co., which is now king Record Co. The songs he recorded at that time were "When I Get To Heaven I'm Going To Put On My Shoes" and "God's Going To Separate The Wheat From The Tare."

In 1947, Brother John Sellers was asked to record blues for Victor, which he was shy of doing, but his good friend, Big Bill Broonzy, sat in on his session to give him the feeling of assurance.

Now Sellers is heard throughout the country in night-clubs

out the country in night-clubs and concert halls. In 1954, he made an LP for Vanguard, under the supervision of John Hammond.

His record with the Jo Jones Sellers.



Sextet has been a big seller in tand—in fact, it's taking him abroad. — Brother John

Pen

Portrait

EONARD



Drums make me FRUSTRATED

THE case history of Jimmy Giuffre is one of the strangest in modern jazz.

Most fans first heard of him as an arranger with Woody Herman's. 1949 band, in which he also played tenor sax for a while; his first important identification was the composition "Four Brothers." Little by little, he made a name for himself writing and playing tenor sax. Yet his poll victories in the Down Beat critics' referendum in the new star category were on clarinet in 1955 and baritone sax in 1956; his most successful records are those on

Says famous U.S. jazz star

which he played clarinet. This success on clarinet is the most remarkable feature of his multi-faceted story, for he has hardly ever been heard playing the instrument in the full sense.

Smart move

He confines nimself almost entirely to the chalumeau register. Thus his high rating in many recent jazz polls is comparable with a trumpeter's winning a poll using only two

Jimmy's self-imposed limitations were a

Jimmy's self-imposed limitations were a smart move, though; they gave him an immediate identification, a personal style that has meant much to his popularity. One of his most unusual experiments was a "Tangents In Jazz" album in which a quartet functions without an audible beat—no walking bass, no riding cymbal.

When asked to identify the music, Jimmy replied that it was "Jazz, with a non-pulsating beat. The beat is implicit but not explicit... The two horns are the dominant but not domineering voices. The bass usually functions somewhat like a baritone sax. The drums play an important but tone sax. The drums non-conflicting rôle."

Jimmy explained that the sounded beat was abandoned in order to achieve clarity and freedom. He said, "I've come to feel increasingly inhibited and frustrated by the insistent pounding of the rhythm section.

True sound

"With it, it's impossible for the listener or the soloist to hear the horn's true sound. . . . I think the essence of jazz is in the phrasing and notes, and these needn't change when the beat is silent."

He stated that he had written works before completely lacking a sounded beat, but that the difference between the music heard in the "Tangents" and all previous work is the use of

the drums.
"My previous attempts at this approach, while achieving some of the clarity I sought, were always vaguely unsatisfactory to me until I realised the trouble: the drums, by their nature, cannot carry a simul-taneous or overlapping line; when the drum is struck, any other note is obliterated, and attention is torn away from any other line. In this music, the drums' lines are integrated but isolated."

Extra care

For this experiment, Jimmy said his musicians were chosen with extra care. Those selected were Artie Anton, drums, Ralph Pena, bass, and Jack Sheidon, trumpet—all of whom had had wide experience in jazz.

A question was asked: This music is such a sharp departure; do you have any misgivings about making the leap? Jimmy answered confidently, "This music is no novelty; it's the result of almost a decade of formal study, the culmination of all my thinking writing and blowing.

ing. To me, it seems like sheer insanity to continue to play against that hammering beat. Classical music, once the Continued on page 7

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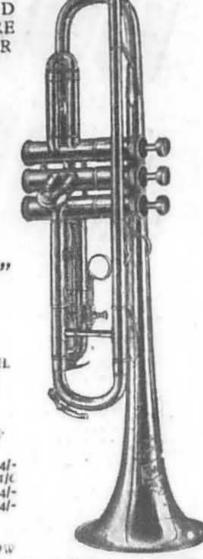
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they put power in my circuits and as they developed the so I grew over 6 long years, improved constantly, until I was no longer a fractions child but mature the outside world. The enthusiasts who dreamed me and those who finalised and built me now say with pride "This is well done". The voices of children, the eloquence of cratory. sweetest of music, thunder of orchestra Rica-all this, and more - I give you.

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TED HEATH and his Band left
London Airport on Monday
for their Stateside tour. Pictured
above are Ted with saxist Ken
Kiddier, trombonists Don Lusher
and Keith Christie (top).

The band was met on arrival
in New York by MM correspondent Leonard Feather.
Cables Feather: "Heath's
record sales are up 400 per cent,
gince his last tour."

Other American news cabled
by Feather this week:

by Feather this week:

• Burt Lancaster is set to play
the rôle of Joe Glaser, Louis
Armstrong's manager, in the film

armstrong's manager, in the film biography of Louis.

There are plans for an Armstrong birthday party at Lewis-ohn Stadium in New York on July 4. Part of the proceeds will go to the New Orleans Orphanage where Louis learned trumpet

Tour of Africa

 Wilbur DeFaris and his Band start a month's tour of West Africa on March 6.
 Catherine Basie, wife of the Count, is recovering from a recent operation in a New York hospital. hospital.

e Trombonist Vic Dickenson had six stitches in his lip after fainting and falling off the bandstand during an evening with Jimmy McPartland's group at Eddie Condon's. He has been replaced by Ray Diehl.

FILRETURNS Thank you,

NORMAN NEWELL, merly A&R manager for the Columbia label, returns to the EMI organisation this Monday.

It is four and a half years since he left Columbia to become Artists' Manager, at Philips. He left later to go to America, where he was successfully engaged in writing for stage and films.

Song hit

Ray Martin has resigned his post as A&R manager (with Norrie Paramor) of Columbia,

Broonzy & Sellers here on Wednesday

A further date for the British tour of blues singers Big Bill Broonzy and Brother John Sellers will be Manchester on

Pebruary 22.

Both are due to arrive in London on Wednesday (February 13). The tour opens at the Royal Festival Hall on February 16.

Ray Martin resigns

which he joined in October, 1952.

He is expected to visit America,
where "You Are My First Love."
which he composed with Paddy
Roberts, is climbing the Hit Parade

A statement from EMI this week announces that, following the resignation of Ray Martin, the company is rearranging its Artists and Repertoire organisation.

tion.

In the initial stages, the statement added, Norman Newell will not be confining his activities to any particular label in the group.

Starmaker

While with Columbia, Norman Newell was responsible for launching such star names as David Hughes, Ronnie Ronalde, Eddie Calvert, Norrie Paramor, Gary Miller, the Beverley Sisters —and Ray Martin himself. Newell His most recent activities have

been in connection with the World Record Club and Conquest Records. Most of the latter catalegue, including discs by the Four Grads, have been sold for release in America by Liberty Records.

Still actively writing, Norman is at present engaged on the lyrics for the forthcoming Ameri-can production, "Julia Cæsar."

FOSTER SIGNS A TEENAGE SINGER

Sixteen-year-old vocalist Anne Trevor of Cleethorpes, has joined Teddy Poster's Band for a fort-night at Green's Playhouse, night at Glasgow.

Last summer the bandleader heard Anne sing when he was playing in Grimsby.

Quick Barber trip

The Chris Barber Band leaves next Wednesday for a 48-hour trip to Holland for concerts in Rotterdam and Hilversum,

News

ELVIS PRESLEY'S manager.
Colonel Parker, has signed up 19-year-old singer Tommy Sands, a close friend of "The Pelvis." Sands has cut his first discs for Capitol.

The Dave Shand Band, resident at the Majestic Ballroom, Wembley, is working on the soundtracks for three new Angio-American films.

Sidney Bechet, with the Andre Rewellotty Band, is to give one of his rare Paris concerts at the Salle Pleyel on March 1.

The Strand Palais, Douglas, Isle of Man, has closed until the summer season.

Celia Nicholis, vocalist with Phil Moss at the Ritz Ballroom,

Manchester, has airings in Variety shows from Glasgow on March 8, 19, 22 and 29.

A Carlton snare drum, cymbals and accessories were stolen from Danny Craig's car at the Royal Festival Hall on Tuesday night.

Shella, wife of David Ede, leader of the Oscar Rabin Band at the Strand Lyceum, gave birth to a son, to be named Nigel, on Wednesday.

Former Kenton arranger Pete Rugolo has arrived in Paris to supervise recordings for Eddie

Pianist Harry South made his Variety debut as accompanist to singer Maria Pavlou at Brighton Hippodrome on Monday.

Woolworths stores throughout Britain will shortly be selling Tommy Steele charm bracelets.

Drummer Alan Poston has joined Laurie Gold's Pieces of Eight in place of Bill Lock, now with Alex Weish.

All 10s. tickets for the Count Basic concert at the Royal Festi-val Hall on April 2 have been sold.

Prench jazz writer Andre Hodeir is going to America to supervise recordings of his own music.

Roy Marsh, vibes-player with the Eric Winstone Orchestra, starts a six-week series on BBC-TV on February 26 with his own

LETTERS Harold

I WAS beginning to wonder if, after the long struggle to get American bands into this country, the stheme was to be ruined by the greed of promoters anxious to cash in on the new Jazz Boom.

But at last a change seems to be taking place, the greatest news of all being that Basie will play his first concert at the Festival Hall.

For a promoter to consider the

Fielding!

Festival Hall.

For a promoter to consider the feelings of patrons is a unique situation, and I would like to thank Harold Fielding, who makes me feel that he wants me to go to the Basic concert not so that he can make money but so that I can enjoy the music of the Count.—John Knight, Colindale, NW9. dale, NW9.

Come back, Lonnie!

MAY I withdraw my state-ment (26/1/57) that the traditional fans do not like Lonnie Donegan? I have just heard 6,000 of them nearly lift the roof off the Albert Hall after

listening to him.

With K. C. Bayley (2/2/57), I wish that we could have the "true" Donegan back with us again.—Anne E. Ruddick, Didsbury, Manchester 20.

Sandy even more

I QUITE agree with D. E. Walkley (2/2/57) that we should send our top traditional bands to America in exchange for American bands. Chris Barber is sensational, I agree, but even more so is Sandy Brown. The mutual relationship between Sandy's clarinet and Al Fairweather's trumpet is outstanding.—R. J. R. Jones, Stratford Road, Warnick.

Howell excellent

In view of the justifiably adverse criticism of pit orchestras recently printed in your columns, may I utter a word of praise for the Bobby Howell Orchestra in "The Dave King Show" at the London Hippodrome?

The excellence of this band's accompaniment added greatly to our enjoyment of the show and was in direct contrast to the ragged noise so often to be endured these days.—Chris W. Moore, Thornton Heath, Surrey.

HAROLD FIELDING presents the AND HIS INTERNATIONALLY **FAMOUS ORCHESTRA** featuring JOE WILLIAMS

LONDON

ROYAL FESTIVAL HALL, Tues., April 2, at 8 p.m. and Sax., April 13, at 3 p.m. Prices, 7/6, 10/-, 15/-, 20/-. Tickets by postal application to Harold Fielding, Fielding House, 53/4, Haymarket, London, S.W.I. Enclose remittance and stamped addressed envelope.

DAVIS THEATRE, CROYDON, Son., April 7, at 6 and 8.30 p.m. Prices, 3.6, 50-76, 10%, 15/- Bex Office opens Honday, Feb. 18, at Davis Theatre, Croydon. Tel.: Croydon B311. ROYAL ALBERT HALL, Wed., April 17 and Thurs., April 18, at 6.20 and 8.50 p.m. Frices, 3/6, 5/-, 7/6, 10/6, 15/-. Box Office: Royal Albert Hall, Tel.: Ken. 8212 and usuat agents.

MANCHESTER

KINGS HALL, BELLE VUE, Wed, April 3, at 6.15 and 8.45 p.m. Prices, 3/6, 5/-, 7/6, 9/-, 10/6, 15/-. Box Offices: Belle Vue, Lewis's and

BRADFORD

ST. GEORGE'S HALL, Thurs., April 4, at 6-20 and 8-40 p.m. Prices. First House, 3/6, 5/-, 7/6, 10/6. Second House, 5/-, 7/6, 10/6, 15/-, Box Office: St. George's Hall, Tel.: 32513.

BLACKBURN

KING GEORGE'S HALL, Fri., April 5, at 6.70 and 8.45 p.m. Prices, First House, 3/6, 5/-, 7/6, 10/6. Second House, 3/6, 5/-, 7/6, 10/6, 15/-. Bax Officer King George's Hall, Blakey Muor Entrance, Blackburn Backburn.

SHEFFIELD

CITY HALL, Sat., April 6, at 6,10 and 8.40 p.m. Prices, 3/6, 5/-, 7/6, 10/6, 15/-, Ben Office: Wilson Pecks, Fargate, Sheffield, Tel.: 27074,

LEICESTER

DE MONTFORT HALL, Mon., April 8, at 6.30 and 8.50 p.m. Prices, First House, 3/6, 5/-, 7/6, 10/6, 5/-, 10/6, 5/-, 7/6, 9/-, 10/6, 15/-, Municipal Box Office: Charles Street, Leicetter. Tel.: 60632.

NEWCASTLE

CITY HALL, Tues., April 9, and Wed., April 10, at 6.20 and 8.40 p.m. Prices, First House, 3/6, 5.-7/6, 10/6, Second House, 3/6, 5/-, 7/6, 10/6, 15/-, Boo Office: Waddingtons, Metrovick House, Northumberland Road, Tel.; Newcastle 24279.

GLASGOW

ST. ANDREW'S HALL, Thurs, April 11 and Fri., April 12 at 6.30 and 8.45 p.m. Prices. 3 6, 5/-, 7/6, 10/6, 15/s. Box Office: Cuthberison's, 226, Sauthiehall Street. Tel.: Douglas 5362.

DUBLIN

THEATRE ROYAL, Sun., April 14, at 1 and 8 p.m. Prices and opening date for booking will be announced locally by the Theatre Royal, Dublin.

BOURNEMOUTH

WINTER GARDENS, Mon., April 15, at 6 and 8.30 p.m.: Prices, 5/-, 7/6, 10/6, 15/-, Box Office: Winter Gardens, Bournemouth, Tel.: 4605.

BIRMINGHAM

TOWN HALL, Set., April 20, at 6.30 and 8.70 p.m. Prices, 5/-, 7/6, 10/6, 15/-, Box Office: Ciric Radio Services Ltd., Paradise Street, P.O. Box 135, Birmingham I.

ALL BOOKINGS OPEN THIS SATURDAY AT 10 a.m. (except Royal Festival Hall, Groydon and Dublin)

* JACK PAYNE'S

THE scribes and the prophets, I see, have at last got wise to something that we on the inside of Show Business have been talking about for weeks: the fact that the next craze scheduled to sweep the countrytaking the place of the now-outmoded and moribund rock-'n'-roll-is to be "calypso."

A glance at the American best - selling record charts and the lists of discs most frequently played by U.S. disc jockeys (both of which can be found in those American Show Business "bibles," Variety, Billboard and The Cash Box) will substantiate this.

Way up

Records featuring this idiom are definitely on the way up-and we in Britain inevitably follow the lead of the Ameri-cans in the matter of popular song cycles.

What the prophets do not realise, however, is that the so-called commercial calypsos now in the best-sellers lists over there are not in fact calypsos

at all! The two numbers acting as advance guard for the new craze are "Banana Boat Song" and "Jamaica Farewell"—both of which are Jamaican folk songs, whereas calypso proper is in fact a Trinidadian idiom.



Furthermore, both of them are actually "fabricated" num-bers—made by joining together two existing short tunes to create a "new" long one. "Banana Boat Song," for

instance, comprises one chorus of the 16-bar Jamaican folk song, "Day Dah Light," joined to one strain of the 16-bar num-ber, "Hill And Dale"—resulting in a more commercially shaped 32-bar chorus, divided into two totally dissimilar

The original words, too, have been altered, of course—so what the public hears has little relation to the source material.

Craze

THE original calypso craze I just after the war stemmed from songs brought back to
America by U.S. servicemen
who had been stationed in
Trinidad—things like "Rum
And Coca Cola," "Stone Cold
Dead In The Market" and " Brownskin Girl."

The present craze stems almost entirely from two LPs by that great singer, Harry Belafonte (remember — he Belafonte (remember — he played the male lead in "Carmen Jones "?).

These records, neither of them yet available over here, have had an almost unbelievable success in the States. One of them, still Number One in the American list best - selling LPs today, must have been issued nearly a year ago.

It has been topping that list for months and, even back in May last year, had already sold a quarter of a million copies. What that figure must be now, I hardly like to hardly think!

What has happened in between these two crazes is that the term

calypso" has been commercialised and broadened until it now applies to any music with a vaguely Latin-American beat deriving from the West Indies.

(In the same way, rhythmand-blues, which eventually became rock-n'-roll, is now so general a term that it is frequently applied to any hot music in 4-4 time with a pronounced beat.)

So don't be surprised at the variety of things you may hear when the "new" calypso idiom finally gets over here!

Heason ~~~~

THREE footnotes to the

FIRST, to anticipate queries, the reason why the Belafonte LPs are not available here is that the American catalogue of which they form a part will soon no longer be available to a certain British label. The company concerned obviously feels there is little point in issuing and exploiting them if they are to lose the right to sell them in this country in a few

They will probably become available here when the rights to the American catalogue are acquired by another British

months.

SECONDLY, which British stars will have the technique to benefit from the new craze? HMV have a series of EPs coming out on their Inter-national list featuring a West Indian singer called Lili Verona, who might be able to

Holder

Apart from her, I can only think of Frank Holder (already responsible for an LP titled "Calypse Time" on the Nixa



label) who is likely to be able to make these numbers com-mercial—and yet still retain something of their original Caribbean flavour,

THIRDLY, what a pity it is that these West Indian songs—which, if not British are at least from the Commonwealth—have to find their way into British best-sellers lists via American artists and exploitation.

Denis Preston recorded a number of West Indian singers and songs in London in 1950 tunes similar to those now sweeping the States. But they never meant anything in Britain, although they sold well abroad. Now the same sort of things arrive here as Ameri-can-made best sellers.

Does all this mean that a song can only travel into our sellers' list today using, as it were, an American passport?

公 ★ ☆ ★ ☆



Frank Holder-he could cash in on the coming calypso craxe. He has the technique to make calypsos commercial—and yet still retain some of their Caribbean flavour.

● Lili Verona GENUINE ma siini IIII//

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AND HIS

lireat Kritain





@ THE CURL

THE boy is in statistical mood again. According to my calculations, the word "Rock" appeared 64 times in last Friday's Melody Maker, and the words "rock-'n'-roll" 31 times.

Messrs, Bill Haley, Elvis Presley and Tommy Steele all figured on page one, with further mentions on pages 3, 4, 12, 14 and 20. A spate of imitation Comets—billed as Rollin'Rockers, Rockin' Rollers, Ravin' Rockers and Rock-n'-Rollars—littered the "Jazz Club Calendar" page.

All of this in a periodical which, for all its interest in popular music, is not exactly un-

critical of modern trends. The lay Press of Fleet Street seems to have gone quite potty on the subject of R-'n'-R, and

The Daily Mirror has gone right out on a limb. Having come to some sort of arrangement with Bill Haley, the Mirror sent its top columnist to America, so that he could accompany the Kiss-Eurl back across the Atlantic.

Muddle

Noel Whitcomb, not a noticeably keen jazz fan until that moment, rose to the occasion like the fine journalist he is, and cabled back a complicated story about a passport muddle which almost (but unhappily for the Mirror, not quite) involved the personal intervention of President Eisenhower. Meanwhile, Bill Haley took

over a regular page diary, while the build-up for his visit regu-larly held half the front page. come rain or shine, Suez or Sandys.

"bought The Mirror cinema" in which to present a be relied upon to Comets Concert, and ran a Haley like a hot be series of rock-angled competilater, Circulator. tions.

The reason for all this? Clearly the Mirror people are convinced that tomorrow's re-

gular subscribers are today's Haley fans.

They may well be right, at least as regards the Mirror type of reader.

The "We're not squares—Youth must have its fling"

angle has been plugged by the Mirror for some time now.

The only question which might keep the Mirror circulation boys awake at night apart from the steep rise in Sketch readers—is whether such a policy might not bore a few million of its older

readers. I am sure we can safely leave that to the Board of Directors.

For the present, music has been added to the list of bestselling ingredients.

Hot brick

The moment it begins to lose its circulation, the Mirror can be relied upon to drop Bill Haley like a hot brick. See you

Back in July, 1955, I had good news for those jazz fans who like to call themselves "politic-

like to call themselves "politically conscious."

A report had come in from Moscow to say that jazz was no longer "a relic of capitalist bourgeois degradation."

Soviet Music, the report ran, "Now says there is nothing really wrong with jazz."

That was welcome news for certain jazz enthusiasts over here who had been facing right and left simultaneously while trying to reconcile their politics trying to reconcile their politics with their taste in music. Their relief has been short-

Their relief has been shortlived. Now comes a piece in
the Soviet Trades Union newspaper Trud (quoted last month
by Associated Press).

Certain students, it says,
have fallen prey to "Bourgeois
propaganda and become infatuated with gutter bourgeois
literature, formalistic painting
and wild jazz music."

Left turn, boys. Your slip
is showing.

those society, how-the-other-half-lives columnists seem almost to have substituted "rock-niroll" for the verb "to dance."

"At the Burford Hunt Ball last night," we read, "the Hon. Priscilla Trask-Blimsey did rock'n'-roll with Colonel Blimey-Gore.

But from a music point of But, apart from Chris Barview and the quality of jazz ber's trombone, I found very heard—that's something else. little in his band to interest me

Out of six bands taking part, only Lyttelton, Mulligan and Sandy Brown, in that order, appealed to me. and, if possible, less in Cy Laurie's. As I do not regard the type of music played by Lonnie Donegan's Skiffle Group as jazz, I shall pass it by, merely adding that Lonnie has a good person-His band is now relaxed, swingy. plays good music, has an im-

Soloists shine

THIS brings me to the solo artists taking part. They were accompanied by Dill Jones, Ken Sykora, Allan Ganley and Jack Fallon, who formed the best rhythm section of the evening.

Trumpeter Ken Rattenbury, who followed Cy Laurie, dis-played at once the gulf between

them in artistry, taste, understanding, swing and technique. Even so, Ken is not an inspired jazz man but rather a

good man in the slow Hackett way. Violinist Bob Clarke is a good

Beryl Bryden have both im-proved George Melly and Neva

Raphaello have not.

Trombonist George Chisholm
was the indisputable jazz star

Radio - by Maurice Burman

player immersed in ancient and of the evening, although I doubt slightly dishonourable clichés.

Singers Ottilie Patterson and me.

It seems to me that the poorer the band, the instrumentalist and the singer, the heartier the applause. But perhaps it was always so—and in every art form too.

Nevertheless, remember the date—February 2, 1957—the day the BBC staged, broadcast AND televised a jazz concert. Corblimey!

BURMAN'S BAUBLE goes to the producers of "Jazz Saturday," Jimmy Grant and John Kingdon, for their help in

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Quality of recording ...

THE BBC LIGHT PROGRAMME PRESENTS JAZZ SATURDAY.

THE face of entertainment

the last year that it now

seems quite natural for the

RBC to stage, broadcast and televise a jazz concert. Yet only a year or so ago

Success

tion, you can say with com-

plete honesty that it was a

If you judge the concert on its attendance, reception, p: esentation and produc-

. . . oh, never mind.

tremendous success.

has changed so much in

2/2/57.

is it worth



Humph has improved greatly.

proving rhythm section, a fine front line and can now really

be called a good jazz band by European standards.

Mulligan, though less assured and polished, does swing with his stylish trumpet and a good, intelligent clarinet.

intelligent clarinet.

And I liked Sandy's band with its original music, front

line and plano,



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EDDIE CONDON'S Mid-night Matinee at the Royal Festival Hall on Tues-day was a fitting finale to his tour and undoubtedly the best of the four concerts I heard.

the best of the four concerts I heard.

Space forbids a detailed analysis, but highlights included Wild Bill's fiercely crackling trumpet and his occasional surprisingly subtle interludes.

Bob Wilber's clarinet I liked more with every hearing. His "Easy Living" on Tuesday was a delight. Both Wilber and trombonist Cutshall were deservedly encored for their solo spots. Wettling's drumming has been a revelation, He continually varies the beat and uses the whole of his kit instead of just top cymbal in the prevailing fashion.

First-rate

Gaskin, despite a disconcerting habit of starting concerts out of tune, is an excellent bass player, and Schroeder a more than adequate pianist.

Condon's compering on Tuesday was first rate and the way he dealt with morons in the audience delighted the majority.

Of the guest artists, Humphrey Lyttelton was unfortunately below his magnificent form at the Stoll; Chris Barber sounded atrained and uncomfortable;

ficent form at the Stoll;
Chris Barber sounded atrained and uncomfortable:
Bruce Turner, Archie Semple, Dill Jones and Lennie Bush were very good.
Tables were placed on stage to give a "club" atmosphere. This, unfortunately, resulted in the antics of two British jazz personalities taking attention from the band.—Bob Dawbarn.



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and the state of t SATURDAY, FEBRUARY 9: 5.30-5.8 a.m. J; D-J Shows

(dally).

10.30-11.30 J: As above
11.30-12.0 A 1: Jacquet, Gillespic, Lucky Thompson, etc.

2.45-4.10 O 1: Dutch Swing

Collega, 4.10-4.45 P 11 dazz Developments. 4.15-4.45 Z 1: Swing Serenade. 6.45-7.30 M: Danish Jam Ses-

sion.
9.0-9.30 J: Hollywood Music.
9.10-10.55 S: Rico's Crecie
Band, Mezzrow, Solal, etc.
9.30-9.57 B: Panassie on Arm-

strong, 30-9.55 P 3: Claude Luter. 9.30-9.55 F 3: Claude Luter.
9.30-10.0 Q: International Trio.
9.40-11.0; 11.10-1.0 a.m. I:
Edelhagen, Combos, Pops.
10.0-10.30 W: Swing Club,
10.10-10.30 Y: Jazz 1957,
11.0-11.50 DL; Baker's Dozen,
11.30 app. Q: Henkel's Dixielanders.

landers. 12.0-1.0 a.m. E-Q: Saturday Night Club.

1.5-2.9 H-Q: Hollywood-New

SUNDAY, FEBRUARY 10: 6.5-7.0 a.m. J: D-J Shows, 11.0-11.25 J: Sunday Syncopa-

9.0-10.55 p.m. 8: For Jazz Fans. 9,45-10,30 B; Public Jazz Con-

MONDAY, FEBRUARY 11: 12.0-12.30 p.m. J: Martin Block (daily), 12.30-12.45 J: Strictly From Dixie. 8.20-8.55 S: Life of Beahet.

9.10-10.0 S: For Jazz Fans. 9.30 app. K: Jazz Review. 9.45-10.5 L: Chamber Jazz. 10.5-12.0 J: D-J Shows (nightly). C 2: 10.15-10.40 Finegan.

UESDAY, FEBRUARY 12: 8.20-8.45 H 2: Jazz Magazine. 9.0-9.30 Z 2: Swing

Serenade. 9,10-10.0 S: For Jazz Fans. 9.15-9.55 B-258m: The Real Jazz.

9,20-10.0 A 1 2: Lee Konitz. WEDNESDAY, FEBRUARY 13: 5.20-5.50 p.m. Z 1: Jazz, 5.20-5.55 P 1: Modern Jazz '57 7.55-9.0 Z 2: Champs-Elysées

7.35-9.0 Z Z: Onampa-Eryste.
Jazz.
8.30-9.20 P 3: Jazz For Everyone.
9.10-10.0 S: For Jazz Fans.
9.25-10.0 P 4: Haley, Condon.
10.0-11.0 O: Jazz Journal.
11.10-12.0 I: Swing Seronade.
11.15-11.50 DL: Jazz Band Ball.

THURSDAY, FEBRUARY 14: 12:0-12:30 p.m. A 1 2: Champs Elystes Jazz. 3:30-4:0 C 1: Tatum; Down Town Jazz Band.

8 30-9.0 J: Instrumental Mood 8 30-9.0 F 2: For The Jazz Fan 9 3-9.30 Z 2: Holiday Jazz. 9 5-9.35 F 3: Hughes Panassle. 9 10-10.0 S: For Jazz Fana. 9 20-10.0 I: Bob Brookmeyer. 9 30-10.0 P 4: Ellingtonia 1956. 9.45-10.0 J: Mood For Moderns 10.0-11.0 P: Jazz On The Air. 10.25-11.0 C 1: Jazz Music,

FRIDAY, FEBRUARY 15: 3.9-3.20 p.m. C 1: Profile of Bills

Holiday.
3.0-3.30 I: Stitt, Parker.
4.0-4.30 K: Jazz.
5.10-5.40 L: Jazz Review.
6.45-7.0 F 2: Les Brown.
8.30-8.55 H 1: Jazz Magazine

(R), 8 30-9.0 J: R-and-B 9.10-10.0 S: For dazz Fans,

HAD the good fortune to assist at quite a few discussions among musicians in New York, which is a much more profitable thing than trying to "interview" musicians.

I learnt that all the Harlem musicians consider the late Cuban Bennet (Benny Carter's cousin) one of the greatest trumpet players of all times. And that Charlie Gains, Snr., still plays trumpet-battles against Roy Eldridge with no winner.

I learnt that there is only one Jabbo Smith (still playing in Brooklyn); in other words, that the Jabbo who made those terrific Louis-like records with Simeon or George James is the same man who played with Duke, Charlie Johnson, Claude Hopkins.

Same man

Also he is the same man who made the records in 1938 which published on English were Vocalion.

I found out that Wardell Jones (Blue Rhythm Band

9.20-10.0 Q: Jazz Memories, 9.35-9.46 Z 1: Jazz Selection, EVERY NIGHT:*

7.0-9.0 and 10.0-12.0 T: This is Music, USA, 10.35-6.0 a.m. R: Music And

A: RTP Paris-Inter: 1-1829m.

RTP Paristen: 280m, 218m. 318m, 359m, 445m, 498m. Hilversum: 1—402m. 2—298m. BBC: E-464m, 41, 31. 25m bands. L—1500m, 247m, VHF/

Radio:

2-325m. 3-267m. 4-198m. RIAS Berlin: 1-303m. 2-407m, 49.94m.

SWF Baden-Baden: 295m. 363m, 190m. 41.29m. AFN: 344m, 271m. 547m SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 358m.

Munich: 375m. 187m,

Geneva / Lausanne:

SDR Stuttgart: 522m, 49 75m

L: NR Osto: 1376m, 337m, 228m 477m, 19, 25, 31m bands, M: Copenhagen: 283m, 210m

5: Europe I: 1647m.

T: Washington: 31, 29, 41m bands, 11.0-12.0 only: 1735m.

W: Luxembourg: 208m. 49.26m

Y: SBC Lugano: 568.6m.

HR Prankfurt: 506m

RAI Rome 355m

1-393m, 2-91,2m.

1-484m.

2-193m

F: Belgian 2—325m. H: RIAS

49.46m

48.7m.

SIMMEN

concludes his Collectors' Corner notes made while

in New York

trumpet player) and Wallace Jones (with Duke Ellington in the thirties and forties) are the same man-real name Wallace Jones.

Hogan and Horace Rav Hogan, trombone players with Claude Hopkins and Ovie Claude Alston respectively, are one and the same man too—real name Ray Hogan. I met this musician personally, even heard him play (with Happy Caldwell) and found him to be a very good jazz trombone player.

The equal

Herb Gregory, who passed away in 1948, is considered to

have been the equal of Jimmy Harrison and "Big" Green. Paul Quinichette insisted on making public that Count Basie gave him the money to start his own little band when he left the Count a few years ago. He feels that people know such generosity only of Berny Goodman, and he wants to see the Count get his share of credit.

I met William "Sparks"
White, guitarist of the White

Bros., and was told that he'll record shortly with Cliff Jack-son, bass and drums, "Horse-Collar" Draper, trumpet-player who appeared on some Jelly Roll Morton Victors ("Pretty Lil," etc.), is still blowing his horn in New York.

Williams ill

Bad news among musicians was the very serious illness of Sandy Williams.

And when the death of Art Tatum became known, musicians were terribly brought down, Any musician you met in that week following Tatum's death would talk about this first, and tell you that now "the greatest who ever touched a piano had gone."

I didn't go to the Savoy in New York. Reason? A mambo band was playing there led by Bob Woodlyn, formerly with Benny Carter and in later years with Machito.

The Harry (Harvey) Brooks.

From page 3

rhythm is stated, assumed the freedom to move unaccompanied, and if jazz is going to continue to grow, it needs this same freedom."

Jimmy said he hoped this music would be judged for what it is rather than for what it isn't, and that the music in the "Tangents" album was by no means final—it would constantly be avanged.

he expanding

He made the following admission: "I still enjoy playing with a stomping rhythm section occasionally, but my heart lies here: I believe in this music."

Degree

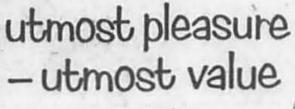
James Peter Giuffre was born in Dallas. Texas. April 26, 1921. When he was nine years old, he began studying clarinet, moving on to tenor sax at 14. In 1942 he received his bachelor of music degree at North Texas State College, This college is unique in that it offers, for credit in its music department, courses in arranging and playing in jazz and dance bands.

After he left North Texas State, he began studying composition with Dr. Wesley La Violette, in Los Angeles. Also during this period following his college days, Jimmy gained valuable experience in the bands of Boyd Raeburn. Jimmy Dorsey, Buddy Rich Woody Herman, and Howard Rumsey's Lighthouse All-Stars.



planist, playing currently with with Sidney Bechet and the Harry (Harvey) Noble Sissle planist Brookes, planist, who played New York right now.

with Sidney Bechet and Noble Sissle are not identical. The ex-Noble Sissle planist plays in



from the





parties, sessions-this de-luxe automatic Handy-Gram in its 2-tone leatherette

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I DISLIKE Skiffle for the same reason I dislike an English choir's arrangement of a Negro spiritual
—it sounds phoney.

My jaundleed ear heard

nothing to change my opinion in the current Variety programme at London's Prince of Wales Theatre.

Of the two groups presented, Wa't Whyton and the Vipers put up a better show than Bob Cort and his Skiffle Group, despite the presence in the latter of well-known lazzers whose blushes I will spare by not naming them.

Lest

Neither group looked at all comfortable but the Vipers had considerably maye zest. Mr. Cort sounded too frightfully U for even such a travesty of folk music as Skiffle.

A lot of careful thought had obviously gone into Yana's top-of-the-bill act. She looked a dream in a skin-tight white dress and sang very well.

Her style is flirtations rather than sexy and whoever wrote her arrangements serves a bonus. The up-and-coming Gary Miller has a good voice and a pleasant personality.

Salty

Climax of his performance is supposed to be his record hit "Carden of Eden" (I wish someone would tell me just what the song is about) but if feit he is much better suited to the Sinatra-type ballads he had given us earlier.

earlier.

The excellent supporting bill includes the salty Jimmy Wheeler, compere Dickle Henderson, Tommy Fields and a most entertaining bird act, Bob Hammond and his Feathered Friends.

—Bob Dawbarn.

www.www.







@ rrunny Beecher-yusar

@ Al Rex-b ...

❸ John Grande — accordion

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ed and embodying the fine features

so necessary to present-day saxists.

value in modern

Saxophones



@ FRIEND - Vic Lewis, whose band toured the U.S. with the Comets, was at the Savoy to greet Bill

A T 2.55 in on Tuesday, the organised and highly publicised reception for A Bill Hey looked like being a flop. A few couples, exhorted by precariously perced cameramen, jived dispiritedly between puddles in Southampton Docks a a rock-'n'-roll band. Damp Welcome-Haley banners were held apathetical aloft.



and his Comets are a sensation

The boom of an electric guitar behind a closed curtain heralded that the Comets were on stage. The fans took it from there. "We want Bill!" they screamed. The cry was taken up, echoed round the packed theatre almost drowned passing traffic in Oxford Street. The six bobbies stationed at the entrance had an anxious moment.

Several more sedate members of the audience their first number.

Blasted? An understatenent. The sound from three microphones and three Comets' amplifiers hit the crowd like a battering ram. And the audience tossed it back to the tune of stamping feet and smashing handclaps-usually 'way off the beat.

Dallas STAR TESTED SAXOPHONES men through an opening cal value.

It was left to Vic Lewis and his Orchestra to provide the few bedlam. And the mood of Things to Come was set by The Comets' antics—as un.

a German beer garden. Bassist Al Rex tore his trousers after a few bars. There's an awful draught

Tenorist Rudy Pompilli
joined in the free-for-all.
He sat astride Al, jerked his
sax up and down like a piledriver, played it behind his
back.

Twitch

Movement is the mainstay of the Comets' act. The only man who sits still is the drummer. The rest the drummer. The rest twitch and jerk like devil Sweat poured off Bill
Haley. He mopped his kiss
curl with a handkerchief,
meanwhile letting his guitar
dangle around his neck

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"PRESIDENT"



It was precisely 7.27 p.m. on Wednesday when the Rock set in at the Dominion, Tottenham Court Road. If noise is the measure of success, then Bill Haley

exchanged startled glances. Then the curtain rose and the Comets blasted into

the Comets' antics-as un- was particularly crisp and wellibited as the reverry in

like a Derby winner.

from its sling.
At the end of a number he whipped the instrument
off, planked it down on one
of the amplifiers—stationed
like three dog kennels backstage—and ran into the
wings. He lurked there for
a brief moment, then
bounced back

bounced back.

The energy collectively expended by the Cometa would just about propel the Queen Elizabeth back to the

Comedy

A welcome spot of comedy broke up the fever pitch of the proceedings. It came from ex-Benny Goodman guitarist Pranny Beecher and steel guitarist Billy Williamson, Announcing Billy, Haley said: "Give him a nice round of applause before he

sings—he never gets any afterwards." Franny Beecher, an-nounced as a baritone, sang in a faisetto voice to his own guitar accompaniment. Here, and elsewhere—din

permitting — he revealed that he can really play.

And, during this all-too-



LAURIE HENSHAW

BY

accordionist John Grande. But music throughout Haley, who looks like a genial butcher, led his six men through an opening should hear something of musi-

Quality

And Vic has soloists of real quality in tenorist Art Ellefson down there," he quipped, and trumpeter Dicky MacphearHe threw his bass around son, who played a beautifully with the abandon of an controlled and well-phrased solo apache ill-treating his on Bill Holman's arrangement of dance partner, then rode it "What A Difference A Day Made."

What A Difference A Day Made."

What A Difference A Day Made."

Kenneth Earle and Malcolm Vaughan offered a skilful blend of song and comedy, Vaughan's best-selling "St Therese Of The Roses" being greeted by raptur-ous squeals from the feminine

Desmond "Penny Whistle" Lane completed the supporting attractions.

BILL

HALEY

Don't knock the rock

Calling all comets

Hook, line and sinker

Goofin' around

78 or 45 r.p.m.





rot5-or the rans, that is, were to who kept them from getting to (Photographs by Ron Cohen) 99999999999999999999999999

JERRY

LEWIS

Rock-a-bye

Brunswick

RECUROS

What happened after that owed nothing to organisa-tion. With unexpected swiftness, Haley's - car approached and bored into the

With the realisation that Policemen would protect Haley from fan affection. harmless teenagers were transformed into a mob.

They pressed on to the car like a swarm of outraged wasps, hammering the roof, far." He was diplomatic-but peering greedily through steamed-up windows.

small throng.

Heaved

as he left the car. There were shouts and screams as two robust bobbles locked arms around Haley and heaved him toward the train.

The progress was slow-and terrifying. Grey-haired grandmothers, babes in arms, railway officials, organisers, and the MELODY MAKER were helplessly engulfed. Thwarted rockers-

who strove to get in and others who wanted to get out. tence, swung a despairing face

Mass " If only I could touch him,"

she gasped. Over the seething mass heads, the rolling eyes of Haley could be seen now and again. He grinned, but his face was The MM got to him immedi-

itely he was forced on to the train. He was affable, if "No ribs broken," he said. But I thought for a moment

my arm had gone. We told him that the violence came from sheer admiration.

By TONY BROWN

"Then they must be glad to see me," he observed. had me scared for a while." Was it better or worse than

"It's definitely the biggest so quite emphatic. With Haley and his Comets

collected in safety, it was dis-covered that Mrs. Haley was Curious onlookers outside the railway station caught the hysteria and converged on Haley shrieks for "Bill" from outside.

Tears

The MM witnessed "Cuppy's ' entry, too. She looked close to tears. With her was the Haleyband's publicist for the trip Suzanne Warner-her normal aplomb in tatters. "Can you stay with us for a few minutes?" she asked her police

escort. stop to this.

The fans were admitted to the train when the excitement had subsided. Autographed pictures of Bill Haley were distributed freely, some with the ink still

Waves

Someone had promised that Bill might appear among them if they behaved themselves. Haley, in fact, made one foray from the Pullman car to talk to news-reel men, but never got around to visiting the forward carriages. Some enthusiasts made the pilgrimage to Southampton liter ally without seeing Haley at all and muttered their dissatisfac-

Along the track there were

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TOROK

Take this heart

Drink up

and go home

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O THE MAN-who is responsible for the whole fantastic business-

on their idol.

After that it became a desperate struggle between those who strong to get in ordinary in the strong to get in the commented. A helmeted constable loomed before us, grumbling. "Someone ought to put a stop to this."

A grinning bunch of plate-layers brandished a malicious daub—"Won't You Go Home, Bill Haley"; other humorists displayed a "Hurrah For Victor

Silvester " sign. The Special rolled slowly into Waterloo station at 5 p.m .- into a crescendo of cheers, a barrage of flood-lights, movie cameras and a vast and surging crowd held back by barriers and a police cordon. Two signs inexplicably invited Liberace to make a

phone call.

Haley stretched out a saluting hand as he stood for moments at an open door, then swept into a waiting limousine In intention at least, there was great efficiency in his dispatch

Worried

The car moved off just before 5.10. Pive seconds later, it was bogged down by the greeters, thousands of them this time. Press cameramen scuttled around helplessly at the fringes, holding precious equipment fearfully above their heads.
Said Haley at his Savoy Hotel reception later in the evening reception later in the evening "I was worried when they started

beating out a rock-'n'-rol rhythm on the top of the car There's a time and place for that beat-but it wasn't here." He was also anxious when h saw that a girl had been thrust under the front of the car; perturbed to see someone, caught at the ankle by a fender, dragged

after it. Police eventually sat on the bonnet of the vehicle, thrusting out their boots as buffers to ward off the foolhardy. The car Turn to page 16

Pat Brand's

- has been rocked off the page, but will return next week





to bass drums are AT YOUR shown in this handy LOCAL pocket size brochure. MUSIC SHOP FREE!----

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MM82:57

CLIFTON STREET

It just remains for record shops to deal with the rush.

THE record companies are

haives these days. PAT
BOONE admirers have a positive feast with two 12 in. LP
releases by London.

First, entitled "Pat Boone—Pat's Big Hits" (HA-D2024)
features (side 1:) "Ain't
That A Shame," Rich In
Love." "Two Hearts, Two
Kisses," "No Arms Can Ever
Hold You," "Now I Know."
"Gee Whittakers" and "I
Almost Lost My Mind."

Side 2: "At My Front Door,"
"Take The Time." "Tutti
Fruttl," "Tra-ia-la," "Tennessee Saturday Night," "I'll Be
Home and "Just As Long As
I'm With You."

The second LP, Just titled
"Howdy!" features (side 1):
"Begin The Beguine." Hummin The Blues." "Would You
Like To Take A Walk?" "All
I Do Is Dream Of You," "That
Lucky Old Sun" and "Beg
Your Pardon."

Side 2: "Chattanooga Shoe
Shine Boy." "With You."

"Ev'ry Little Thing," "Forgive
Me," Sunday" and "Harbour
Lights."

Verdict: Boone's easy singing is like a refreshing breeze

Verdict: Boone's easy sing-

ing is like a refreshing breeze after so much ear-banging from the rowdy brigade.

not doing things by haives these days. PAT BOONE admirers have a posi-

TWO American girl singers take the vocal honours this week-and also. provide a surprise. They are ex-Kenton vocalist CHRIS

CONNOR and "Singing Rage" PATTI

PAGE. The surprise? Both display a degree of artistry that has hitherto virtually been concealed. Chris Connor, whose pre-

vious solo efforts have not been over - impressive, makes a truly remarkable showing on 12 in, London LP HA-K2020.

The songs on the release, simply titled "Chris Connor," comprise (side 1); "I Get A Kick Out Of You," "Something To Live For," "Get Out Of Town," "Where Are You," "Anything Goes" and "When The Wind Was Green."

Side 2 features "He Was
Too Good To Me," "You
Make Me Feel So Young."
"Ev'rytime," "Way Out
There," "My April Heart"
and "Almost Like Being In
Love."

A well-chosen selection which, though not "commercial" in the broad sense, provides ideal material for some remarkably inventive phrasing and brilliant work phrasing and brilliant work from some of the accompanying contingents.

In this latter respect, we can quickly pass over the four tracks featuring the 19-piece orchestra conducted by Ralph Burns; of far more interest to the discerning will be those showcasing (a) a rhythm section comprising John Lewis (piano). Barry Galbraith (guitar), Oscar Pettiford (bass) and Connie Kay (drums), and (b) a line-up consisting of Nick Travis (trumpet), Zoot Sims, Al Young, Sam Marowitz, Ray Beckenstein and Danny Bank (saxes and clarinets), Moe Wechsler (piano), Barry Galbraith (gtr.), Milt Hinton (bass), and Osle Johnson (drums). (bass), (drums).

TROPICANA

LAURIE

Chris Connor. who here sounds
like an amalgam
of June Christy
and Anita O'Day,
almost matches
the high standards set by these two contemporaries.

In all an LP that warrants attentive listening. Let's hope that Chris Connor can keep up the

standard she has set here. Page has,

make even a march tune attractive by giving it that kind of syncopation which we have learned to recognise as "Span-ish" in the Creole music of New

Orieans).

The playing is loud, brisk, and rhythmically subtle—but the tunes are pretty dull, and the affinity to the bullring will be-

affinity to the oullring will become obvious to only those who have visited Spain.

The sleeve note is exceptionally interesting in that it gives not only complete blographical sketches of each of Spain's most famous 11 builfighters but also their photos.

It is one of the best sleeve notes I have ever come across in that it says flatly nothing about

that it says flatly nothing about the music it contains: and rightly so-I don't know what anyone in the world might find worth saying about it.

Ernest Borneman

given some indications of her vocal qualities—notably in the recently reviewed "Come Rain Or Come Shine." But she has Or Come Shine." But she has never before, to my knowledge, made such an adventurous incursion into the borders of Jazziand as on "Patti Page In The Land Of Hi-Fi" (12 in. Emarcy LP EJL1252).

And, to emphasise the point, she is accompanied by Pete Rugolo's Orchestra—whose contributions to the June Christy

Rugoio's Orchestra—whose contributions to the June Christy LPs "Something Cool" and "The Misty Miss Christy" are so memorable.

Titles (first side): "Nevertheless," "Out Of Nowhere," "The Lady Is A Tramp," "The Thrill Is Gone," "A Foggy Day" and "Mountain Greenery,"

Greenery."

Second side: "Live Got My
Eyes On You," "My Kind Of
Love," "I Didn't Know About
You," "My Sin," "Taking A
Chance On Love" and "Love
For Scie"—certainly one of
Cole Forter's most arresting
songs.

on the strength of these on the strength of these performances, I am not sur-prised that, after Ella, Fatti Page was named by Rosemary Clooney as her favourite singer.

L ONDON are as topical as the minute with their new 12 in. LP release featuring BILL HALEY and his Comets (HA-F2087). Entitled "Rock The Joint!" It features (side 1): "Rock The Joint!"

"Live It Up," "Crazy Man, Crazy" Fractured," "Whatcha Gonna Do," "Green Tree Boogle" and "Rocking Chair On The

Moon."
Side 2: "Dance With A
Dolly." "Juke-box Cannonball," "Icy Heart," "Sundown Boogle," "Stop Beatin'
Around The Mulberry
Bush," "Pat-A-Cake" and
"Farewell, So Long, Goodbye."

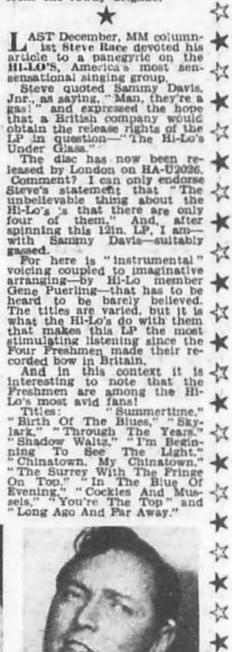
No need for me to recom-

New

Haley

Connor

mend these to Haleyites—either to those fortunate enough to attend the current concerts or the disappointed fans who were unable to get tickets.



公

Bill Haley

Available on

78 and 45 r.p.m.



@ Patti Paga



LOS CHAVALES DE ESPANA (EP)

TINHIS is a mixed Spanish and Mexican group, backed, suspect, by some American studio musicians and certainly

(by the sound of it) recorded in the States.

The sleeve note says "Rich strings shape the theme . . . the lively strains of the accordion are heard . . . a vocal choir joins the

tambourines jingle gally . . ."all of which is only too terribly

Castanets purr

Luna Gitana; Zambra Gitana; La Noticia; Una jaca Cartujana (London REG1055)

In quality of taste it could hardly be worse.

The two singers, Pepe Lara and Luis Tamayo, are among the most seductive I have ever heard on this type of lush mood recording. In fact, the more I think about it the more clear does it become to me that I should probably disqualify myself from reably disqualify myself from re-viewing this disc and leave the job to a girl friend: this is a disc that should be marked "for female use only."

ECHOES OF THE BULL RING (LP) M.G. DE ARRIBA AND SPANISH

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Granero; El Litri; Marcial
Lalanda; Luis Miguel; Aguero;
Domingo Ortega; Canitas; Pedro

(12 in. London LAT 8149)

ELEVEN marches and paso named after, 11 builfighters. I don't like builfights (though I have no particular moral objec-tions) and I don't like march music (though the Spaniards can



to hear this Whiting winner

* * * * * * *



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Make the most of the evening by
coming early. Doors open 6.30.
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coming along early. Doors open 7.
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e SATURDAY-contd. e

EEL PIE ISLAND HOTEL, TWICKEMHAM, GRAND OPENING NIGHT.
THREE BAND SESSION: GY, LAURIE
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7.30-11.30. MEMBERS 4-. GUESTS
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see column !

see column 1 WOOD GREEN: SANDY BROWN'S

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CAMBERWELL JAZZ Club SOCIETY JAZZBAND, — "Rose," Edmund Street, 7-10 p.m.

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CY LAURIE Jazz Club: CY. DICK CHARLESWORTH JAZZ-BAND, Derby Arms, E. Sheen.

EEL PIE ISLAND HOTEL, TWICK-ENHAM, 7.45-11: BRIAN TAYLOR JAZZMEN.

GLENN MILLER Society Recital, this Sunday, 2.30 p.m., Bonnington Botel, Southampton Row, W.C.I.

HIGH WYCOMBE, Cadena Hall, Progmore, EVERY SUNDAY AFTER-NOON, 3-6 p.m. This week: The NEW DON RENDELL SEXTET, featuring RONNIE ROSS; Club Group with Jimmy Walker.

HOT CLUB OF LONDON, T p.m.: PETE CURTIS FOLK AND BLUES OUARTET. — Shakespeare Hotel, Powis Street. Woolwich.—See also FRIDAY Club.

KENSINGTON, "COLEHERNE," Earls Court: Harry Walton's Dixle-

PARK LANE Jazz Ciub Croydon: Dance and listen, SETH MARSH JAZZBAND, winners at Hammersmith Paiats Jazz Contest, 7.30, Admission

QUEEN VICTORIA, North Cheam: ALAN LITTLEJOHN'S JAZZMEN. Listen. Jive, Licensed. 7-10 p.m. Becond Annual Jazz Ball see column 1

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube). Rock-'n-Roll to the ROCK-'N'-ROLL MAR-TYRS with BORBY BREEN. 7.30-11 Licensed bar.

ROCK-'N'-ROLL LEON BELL BELLCATS LEON BELL BELLCATS LEON BELL BELLCATS 2 I's Club, 44. Gerrard St., W.1. STAINES: CHICAGO Jazzmen. CAVEMEN Skille.—"Boleyn Hotel,"

sunday Lunchtime jazz ession, every Sunday, 12-2 p.m., White Horse," Willesden.

THE THAMES HOTEL, Hampton Court: Rock-'n'-Roll to Burns Regal's Quintet, at 7.30, every Bunday. New members welcome.

WOOD GREEN! DAVE CAREY

MONDAY

A KEN COLVER session at Studio '51, plus skiffle group.

BATTERSEA JAZZ CLUB, "Cornet of Borse," Dear Town Hall: TEDDY LAYTON'S JAZZBAND with Trevor Wilhams. 7.20 every Monday. EGHAM JAZZ CLUB, Hythe Social Centre: LEO GRAY JAZZMEN, plus Skiffle Group.

IAN BELL'S JAZZMEN, 44. Gerrard

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RIVER JAZZBAND.

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MONDAY—contd. NEW

DOWNBEAT

CLUB Manor House, N.4 (opposite Tube), presents "THE BEST IN JAZZ!" Deput here of the new TUBBY HAYES QUINTET, featuring Tubby on vibramone, plus Courtley, Harvey, Eyden and Bates; plus MIKE Sann Quintet L. ensed bar, 7,30-11.

SOUTH ESSEX RHYTHM CLUB KENNY BALL CHICAGOANS.

TUESDAY A WIMBLENOD JAZZ BLUC!

BARNET JAZZ CLUB Assembly Hall, Union Street (High Barnet Underground): TERRY LIGHTFOOT JAZZMEN.

BROMLEY, KENT, "White Hart." 45-10-45 p.m.: ERIC SILK'S Southern Jazzband.

CY. LAURIE Jazz Club: CY.

FORTY-FOUR Club. 44. Gerrard Street, 8-11: JOHN HASTED Skiffle and Polk Song Group, with MARTIN WINSOR, FRANK OGRODOVITOH. Guest: CYRIL DAVIS.

HARROW JAZZ GLUB, British Legion Hall, Northolt Road, South Harrow: SANDY BROWN'S JAZZ-BAND.

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WOOD GREEN: GEOFF COBB

. WEDNESDAY GY, LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: ROYSTON PUNTER JAZZMEN.

BAND, Purley Hall, EWELL JAZZ CLUB, "Organ Inn."

8 p.m.: BRIAN WHITE'S MAGNA
JAZZBAND, plus Skiffle.

HARRINGAY JAZZ CLUB: DAVE DAREY'S BAND, Dlus YAKKA Skille aroup.

IAN BELL'S Jazzband. "White KLOMP KLUB: DON RENDELL plus two groups -7.30, Merryhills Hotel, near Oakwood Underground

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e WEDNESDAY-confd. e MODERN JAZZ featuring Frank Southall's Sextet and the Frank Clarke Quartet.—2 p.m., "Fox and Hounds," Sydenham.

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube), tonight. See also Sunday

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: TERRY LIGHTFOOT JAZZMEN.

THURSDAY .

ACTON! TUBBY ("Vibes") HAYES sensational new QUINTET!-"White Hart." ALAN JENKINS' JAZZMEN at Memorial Hall, Harrow Weald, 7.45

p.m. A ROCK-'N'-ROLL session with Rory BLACKWELL'S Rock-'n'-Rollars, Studio '51, 10'11, Ot Newport St., W.C.2

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Also BOY KENTON AND HIS ORCHESTRA MEMBERS 3/-- JOIN OUR CLUB NOW 1 -7.30-11.0 p.m.

Sinclair Traill and Bob Dawbarn review-

"JAZZ-LAB-No. 1" (LP)
Minor Call (a); Mozartesque (b);
Le Chasse (d); Friar Tuck (e);
Canon Ball (a); Pick Yourself
Up (f); Andante (a); Allegratio
(g); Softly The Horn Blows (c);
Lighthouse 64 (a) Lighthouse 6/4 (a)

(12-in, Brunswick LAT8145) (a)-Herb Geller (alto); Dave Pell (a)—Herb Geller (alto); Dave Pell (tnr.); Bob Enevoldeen (tmb.); John Grass (French horn); Claude Williamson (pno.); Howard Roberts (gtr.); Curtis Counce (bass); Larry Bunker (drn.). 28/11/55, (b)—Jimmy Giuffre (clt.); Grass (French horn); Red Norve (vib.); Roberts (gtr.); Gounce (bass); Bunker (drs.). 12/12/55.

Roberts (gtr.); Gouece (bass); Bunker (drs.), 12/12/55. (c)—Geller (alto); Pell (tnr.); Giuffro (barl.); Don Fagerquist (tpt.); Grass (French norn); Norvo (vib.); Roberts (gtr.); Counce (bass); Bunker (drs.), 12/12/55. (d)—Eneveldsen (tmb.); Grass

(e)—Personnel as for (d), except Pell (bass-cit.) replaces Enevolden.

(f)-Ronnie Lang (alto); Crass (French horn); Paich (pno.); Counce

(bass); Bunker (drs.). 9/1/56. (g) Personnel as for (a). 9/1/56 All Am, Decca, USA.

WEST COAST jazz, I know, is not everyone's cup of tea, but, personally I have a great liking for the type of thoughtful music served up here.

Guiding light behind the Jazz-Lab is John Graas, who composed seven of the ten numbers, and whose French horn and arranging skill are beginning to be something of a force in modern jazz.

Much of Graas's music bears

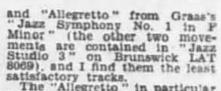
Much of Grass's music bears comparison with that of John Lewis, and he seems to have predilection for the same classical forms, such as the

canon.
His "Mozartesque" does for for to) Mozart what the Modern Jazz Quartet has done for (or to) Bach. Full of familiar sounding quotes, Graas's solo work is superb. and the contrapuntal weaving of Norvo's vibes and Roberts's guitar is excellent.

Giuffre's clarinet, however, sounds at times as though he had strayed into a Persian

The record includes "Andante"

@ PELL



8069), and I find them the least satisfactory tracks.

The "Allegretto" in particular is rather soggy after the crispness of the earlier titles, whilst the "atonal plano theme" on "Andante" is merely absurd.

Worth noting is the tone colour achieved by the blending of French horn and trombone on "Le Chasse."

All the soloists are good, with altoist Herb Geller (listed on the label as Bert Herbert) outstanding.—B. D.

"JAZZ AT THE FLAMINGO" (LP) A Night In Tunisla; Stars Fell On Alabama; Once In A While; Scho Blues; Annie-Mation; Autumn Leaves; Laker's Day

Harry Klein (barl.); Terry

Shannon (pno.); Lennie Bush (bass);

(leader, drs.); Tony Hall

(compere). Vogue, 31/7/56 Mapleton Restaurant

THIS is the

s e s s i o n attended by MM read

best days.

Tubby Hayes was present on "Tunisia" and "Laker" only.

and hammers out typically un-subtle but exciting solos.

The rhythm section suffers from rather poor balance, with the piano too loud in the ensembles and, except in "Laker," rarely gets off the ground.

Apart from Scott, there seems to have been a feeling of tense-ness which prevented ideas from flowing at their best.

Most of the numbers would have been more effective if shorter.—B. D.

KEN COLYER'S JAZZMEN (LP) Tiger Raz: Just A Closer Walk W'th

(Tempo LAP11) Ken Colyer (tpt.); Chris Barber (tmb.); Monty Sunshine (clt.); Lonnie

Thee; The Sheik Of Araby; Wild-

cat Blues; Isle Of Capri; Shine; If I Ever Cease To Love; Wabash

result of recording

Crombia

Tony

Tony

(12-in, Tempo TAP5) Tubby Hayes, Rennie Scott (tars.).

"Shine," after an uneasy start, builds up into one of the best-sounding pieces this group ever recorded, and "Tiger Rag" is as good, if not better.

Sunshine, in those days, seemed to play with more inspiration, and certainly more warmth, than he does today.

showed fighting spirit.
Such tracks as "Capri,"
"Shine" and "Tiger Rag"
schieve the kind of swinging

momentum that Co'yer aimed at. His own lead on these is sure and firm, and both Barber and Sun-shine fulfil their rôles well. "Shine," after an uneasy start,

MM resders on the invitation of Tempo's Tony Hall. His breaks on "Cease To Love" are finely taken, and his "Wildcat" solo is full of pretty Tony Hall.

Star of the session was undoubtedly Ronnie Scott. His sole track "Once In A While" is the best thing on the disc, with his contributions to "Autumn Leaves" and "Laker's Day" running it pretty close.

Harry Klein's solo "Alabama" swings along pleasantly, but, all in all, this was not one of his best days. phrases.

phrases.

The ensembles on such tracks as "Shelk" and "Closer Walk" are kept closely knit, Barber's broad trombone providing a good link between the lyrical Sunshine and the very direct Colyer.

The personnel, viewed today, looks quite a star-spangled affair, but I must warn casual buyers that Master Donegan does not even attempt to sing.—S. T.

THE CLYDE VALLEY STOMPERS Uist Tramping Song (Come Along)/ Keep Right On To The End Of The Road

(Beltona BL2648) I Love A Lassic/Old Rustic Bridge By The Mill (Beltona BL2849)

Old Time Religion/Pearly Gates (Beltona BL2650)

Charlie Gall (tpt.); Ian Menzles (tmb.); Jimmy Doherty (clt.); John Doherty (pno.); Norrie Brown (blo.); Louis Reddie (bass); Bobby Shannon (drs.); Mary McGowan (voc.). 30/6/58. Glasgow.

OBVIOUSLY under the impression that it doesn't matter what tunes you play so long as you play them with jazz spirit, these boys proceed to murder two of Harry Lauder's fine old songs—"I Love A Lassie" and "Keep Right On To The End Of The Road."

This kind of thing can be done

This kind of thing can be done tastefully. I suppose, but the Clyde Valley Stompers' approach is so rough that it seems like a case of souring one's own por-

ridge.
"Tramping Song" is a little better, but the band on this showing has a great deal to learn. The best soloist is probably trombonist-leader Ian Menzies.

The group as a whole has an untutored sound. much variance with the playing of the many Scots who have crossed the border to delight us with their sure knowledge of the jazz idlom.—S. T.

LIONEL HAMPTON AND HIS ORCHESTRA (LP)

"Hamp 1956"
Albuquerque Special; Paulette's
Becgie; Panama; Gladys; Flying
At The Olympia; Memories Of
You; Hallefujah; Battle Of Saxes; One O'Clock Jump

(Oriole MG29012) Julius "Billy" Brooks, Dave Gonzales, Eddie Mullens, Eddie Preston (tpts.); Walter "Phatz" Morris, Al Mayse, Larry Wilson (tmbs.); Bobby Plater (allo); Seoville Browne (allo, cit.); Eddie Chambles, Retney "Ricky" Brauer (tnrs.); Curtis Lowe (bart.); Oscar Dennard (pno.); Billy Mackel (gtr.); Peter "Chuck" Badie (bass); Albert "June" Cardner (drs.); Lionel Hampton (vices, drs., voc.) Pebruary. Hampton (vibes, drs., voc.). Pebruary,

RECORDED at the Olympia,
Paris, last year this record
gives a wonderful aural picture
of a typical Lionel Hampton
concert. The music is loud and
noisy but the atmosphere is tremendously exciting, and the
band is swinging all the time.
"Albuquerque" is by Al Hayse,
who blows a short solo, followed
by two from Bobby Plater on
alto, with Hamp's vibes to round
it all off.
"Paulette" has one of those
rambling openings so beloved by
Hamp, but eventually generates
into a real swinger. "Panama"
and "Memories" are again Hamp
alone with the rhythm section.
The former I find most intriguing. It was strange Hamp didn't
feature this number when he was
here for it shows him and his

1956. Paris.

ing. It was strange Hamp didn't feature this number when he was here, for it shows him, and his guitarist Billy Mackel, at their very best.

Hamp's own favourite from this session is the fast blues. "Gladys." Oscar Dennard plays some good modern-sounding piano, there is a solo from Hamp and a series of choruses from trombonists Larry Wilson and "Phatz." Morris—rough, loud but exciting.

"Phatz" Morris—rough, loud but exciting.

The tough-toned Eddie Chambies is featured on the ever-popular "Flying At The Olympia" ("Flying Home"), and is again heard in competition with "Ricky" Brauer on "Battle Of Saxes."

Denegan (bje.); dim Bray (bass); Hamp playing some sparkling vibes, with other solos from planist Dennard and the excellent Mackel. The final track, "One O'Clock Jump," makes a jazz they set out to play, this old band of Hen Colyer's certain bad comething. Topally, had comething. SHOWING a real spark of senthusiasm for the type of jazz they set out to play, this old band of Ken Colyer's certainly had something Tonally, it went back to the real New Orleans music, and if the rhythm sometimes got bogged down, the front line always showed fighting spirit. Hampton manner .- S. T.

RUBY BRAFF and ELLIS LARKINS

In A Mountain Greenery: Blue Meon; You Took Advantage Of Me; I Married An Angel (Vanguard EPP14001)

Ruby Braff (tpt.); Ellis Larkins (pno.).

MAKING into account Braff's penchant for melody, these four titles could hardly have been better chosen. He treats each tune on its merits and, without becoming sugary, never loses sight of the fact that here are good melodies to be embroidered but not obliterated.

His tone is brilliant, his execution flawless,
and I know
of no trumpeter who plays jazz with more consistent

Ellis Lar-kins fits into the mood well enough. A quiet, work-m a n l i k e pianist, he at-tempts no fire-works but contents him-新MMMMMMMM

for the splendid playing of his partner. I particularly like his "Garneresque" opening to "Mountain Greenery," also his gently swinging solo on "You Took Advantage."—S. T.

THE TRIO (LP)

Little Girl Blue (a); Bluebird (b); How High The Moon (c); Hank's Pranks (d); Alpha (e); Wine And Brandy (f)

(12 in, London LTZ-C15046) (a) The Trio: Hank Jones (pno.); Wendeli Marshall (base); Kenny Clarke (drs.). (b) Herbie Mann (flute); H. Jones

(pno.); Eddie Jones (bass); Clarke The Trie, plus Jee Wilder (tpt.).
(d) Donald Byrd, Matty Dice (tpts.); M. dones (pno.); E. dones (base); Clarke (drs.).

(e) The Trio, plus Jerome Richardson (flute). (f) Personnel as for (e), except Richardson plays tenor. All Pebruary, 1956, USA. Savoy.)

DON'T know who can afford to buy all the good records being issued these days, but here is another for your list. The Trio—Hank Jones, Wendell

ROSE

*As heard in

February 4th.

coupled with

Tra la la

BRENNA

KLEIN

Marshall and Kenny Clarke—is the resident rhythm section employed by Bavoy Becords and familiarity with each other's work has given them a remarkable cohesion.

The disc opens with a gently swinging ballad from the Trio—"Little Giri Blue"—which features Hank's effortless piano.

Plautist Herbie Mann and Jones swap 15 choruses each of Charlie Parker's neat riff number "Bluebird."

Although Mann's tone would

Although Mann's tone would give a symphonic musician the screaming habdabs, I find his coarsely dramatic style very attractive.

The hackneyed "How High The Moon" receives very unusual treatment from Jones and trumpeter Joe Wilder. It is taken at a very glow tempo which shows off Wilder's warm, emotional tone and flowing ideas to full advantage.

advantage.
The fast "Hank's Pranks presents two trumpeters—Donald Byrc and Matty Dice. Byrd de-monstrates his unhurried fluency thereby completely carving the rougher, less confident Dice.

The remaining tracks have Jerome Richardson on flute and tenor. As a flautist he is not as brash as Mann and is at his best when exchanging "fours" with bass and drums His percussive tenor has plenty of bite and he has a predilection for Charlie Parkerish phrasing.—B. D.

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MILLIONS of peak-hour tele-viewers and radio listeners saturday." programme from the Royal Albert Hall on Saturday

the hall were packed 6,000 to? 'ans to hear Britain's top traditional bands and soloists.

rectared (fight) on the standers the Hamphrey Lyttelton Band and the quartet that accompanied the solo artists.

The quartet comprised Dill Jones (pno.), Allan Ganley (drs.),

Sykora (gtr.). Bandleaders

Bandleaders seen in action below are (1.-r.) Humphrey Lyttelton, Sandy Brown, Chris Barber and Cy Laurie.

Also seen during the evening were Mick Mulligan's Band, Lonnie Donegan with his skiffle group, singers Ottilie Patterson, Beryl Bryden, Neva Raphaello and George Meily, trumpeter Ken Rattenbury, trombonist George Chisholm and violinist Bob Clarke.

(See Maurice Burman, page 6.)











STAPLETON YRIL Haley with a Decca disc award on the Stapleton BBC-TV programme on February 27.

The award would be to commemorate Haley's selling one million copies of "Rock

"Bill Haley is playing in Dublin on that night," Stapleton told the MM, "but we aim to film the presentation during one of the concerts by the ing one of the concerts by the Comets at the Gaumont

The Stapleton TV show has been extended to July.

ON BBC-TV? The Platters to tour with Vic Lewis Orchestra

DATES have now been set for two more top U.S. rock-'n'-roll groups booked for Britain —The Platters, and The Teen-

agers with 13-year-old Frankie | Lymon. The Platters, who appeared with Bill Haley in "Rock Around The Clock" and scored on records with "The Great Pretender," star for two weeks at the London Palladium from April 29.

One-night dates

They also play a series of one-night dates with Vic Lewis and

BILL HALEY

From page 9

arrived at a back entrance of the Savoy Hotel—a few minutes' run —25 minutes later.

Haley's Comets made connection with their instruments on Wednesday afternoon at the Dominion cinema. They had been shipped here direct after the recent tour of Australia. In the cinema they performed for the benefit of photographers massed on-stage. With little

massed on-stage. With little encouragement, tenor - saxist Rudy Pompilli stretched himself

out on the boards, screeching and honking. Bassist Al Rex did his let-thebass-play-you act—while the cameramen rocked back and forth for their angles and rolled on the floor to get them acuter.

Stowaways

Everyone present at the "pre-view" was happy. That must have included six girls from Bir-mingham who had somehow smuggled themselves into the Dominion hoping to stowaway in Dominion, hoping to stowaway in a Private Place until the first performance.

We are sure that the two severe and close-shaven police inspec-tors who arrived as we left to finalise plans for controlling the over-enthusiastic failed to notice

The Comets changed, strolled out for a meal, and awaited their first British concert complac-

On the Way!

The group follows up with an appearance at the Hippodrome, Birmingham, for the week commencing March 25, and then open the London Palladium Variety season on April 1. Ella Fitzgerald to leave hospital

pool, on March 18.

his Orchestra during their British

his Orchestra during their British trip.

They open at the Rialto, York, on March 12, then appear at De Montfort Hall, Leicester (13th), City Hall, Sheffield (14th), and Colston Hall, Bristol (15th).

The Teenagers and Frankle Lymon now definitely open their British tour at the Empire, Liverpool, on March 18.

New York, Wednesday.—Elia Fitzgerald, who recently underwent a serious internal operation, expects to leave hospital next week.

After a fortplant's according

After a fortnight's convales-cence in her home she leaves for Jamaica early in March for further resuperation.

MELODY MAKER

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