

# FOR ERS

"Paisley Party" and on day it is included in the for the second of the BBC's "Dance Music" con- at the Royal Albert Hall. albert - singer Chas. is ed to appear with the Eric any Orchestra at Hanley on ay and Birmingham Town on Monday.

**JACKSON SHOW**



records on Sunday's ITV n, Dennis Lotis and Petula

## ing will Humph

Rushing is to make a n with the Humphrey

**BERTSON RETURNS**

Birmingham Empire drummer ay Olderton resumed work nday after a week's illness. on Johnny was taken ill m freelance \$100 Dollar hushed to Nottingham.

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ERIC SILEY'S SOUTHERN JAZZMAN

BRANDY & BRIAN TAYLOR JAZZMAN

# Melody Maker

MAY 4, 1957

EVERY FRIDAY 6d.

## MULLIGAN LAYS FOR AUDIENCE OF 200



"Mr. Walker" shoots "Mulligan" on the Festival Hall stage during his opening concert on Saturday.

**New York Plaza bid  
for Alma Cogan**

Alma Cogan has already had offers to return to the States. Her recent appearance on Ed Sullivan's TV show has been followed by bids for her to appear at the Plaza Hotel's famous Persian Room and at the Waldorf Astoria Hotel.

**ROCKETS BOUND FOR ARCTIC CIRCLE**



Tony Crombie's Rockets seen on Tuesday leaving London for their 10-day tour in Iceland. Pictured are (l-r) road manager Les Bristow, Ashley Kossak, Crombie, Tony Dakus, Clyde Ray and Red Mitchell.

**BASIE: SEPTEMBER RETURN  
PLANNED**

NEW YORK, Wednesday.—Count Basie and his Orchestra will return to Britain in September for a two- or three-week tour—unless an option on their services is taken up by the Waldorf-Astoria Hotel, where they open, with Sarah Vaughan, in June.

If the hotel decides to retain them, Ray McKinley and the Glenn Miller Orchestra will

**SCOTLAND** apparently does not like modern jazz.

After a smash-hit, all-seats-sold London opening, the Gerry Mulligan Quartet ran into half-empty houses in Glasgow and Edinburgh.

The first house audience at St. Andrew's Hall, Glasgow, on Monday, numbered just over 200.

"I didn't know so many people got up so early in Glasgow," cracked Mulligan. He added: "I don't care whether there are ten people or ten thousand. It is the

◆ Back Page, Col. 2

**Billie Holiday to  
return to Britain**

New York, Wednesday.—Billie Holiday is another U.S. star lined up for a British appearance next year. She is due to appear in Paris in February, followed by a Continental concert tour.

## Chas. McDevitt for States tour

THE Chas. McDevitt Skiffle Group is being lined up for a tour of the States at the end of this month. This news was given to the MM on Wednesday by the group's manager Bill Varley. He added: "American interest in the group has been terrific since its recording of 'Freight Train' hit the jackpot."

When final details are completed Chas. and the group will do TV shows, play concerts and make personal appearances in their stay of five weeks.

**Package date**  
The McDevitt Group has been added to the Frankie Lyman and Teenagers-Terry Lightfoot Band package, which starts a five-day concert tour on May 14 at the Astoria, Brixton.

● Late on Wednesday it was announced that the "Freight Train" recording had sold a quarter of a million copies in America.

**Erroll Garner has  
named the day**

New York, Wednesday.—Erroll Garner may play three weeks in Britain, after all—but probably not until early in '58. Garner is set for a three-month tour of Europe, starting on December 6, when he opens at the Olympia, Paris. Britain would complete the tour.

bring their proposed February, 1958, tour of Britain forward to September.

The Basie-Vaughan booking is something of an experiment by the hotel, which has not hitherto engaged a band of this nature. It goes in for an initial four weeks, with options.

**Donegan  
denial**  
See Page 3

**U.S. wants Shirley**



Shirley Bassey, seen above in her first ATV "Sunday Night At The Palladium," last weekend, is returning to America in the autumn. (See full story on page 16.)

**Bellboys on call**  
Freddie Bell and his Bellboys arrive at London Airport today (Friday) for their British tour.

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# REPORTS

Talking points from MM reporters

## CANADA CALLING

### The stars plan club boycott

MONTREAL, Wednesday. THE Variety Artists Guild of Montreal is threatening to boycott all Montreal clubs not paying their insurance coverage of \$2.50 weekly per performer. Some night club operators firmly oppose this clause in their contracts, feeling they already provide insurance for performers through other forms of coverage. All told, there are more than 150 clubs in the Montreal area, of which the Guild considers only the best places in North America for club entertainment.

#### On the Beat

OSCAR PETERSON did not make his promised appearance on the CBC-TV Chrysler Festival show on April 17, but he did get on the Alex Harris Beat show on the following Saturday. Since Liberace was on the "Festival" show, it was probably a "Libby" that one pianist in an hour would be enough.

#### In a line

JOHNNY HARTMAN, now a success on Bethlehem records, closed a week at the El Mocambo last Sunday. Stan Wood's successful local band played for dancing at the opening of Belmont amusement park last week-end. Old-timer Joe Howard was brought back to the eighth anniversary of Carmen's largest and brightest night club, the Bellevue Casino.

Henry F. Whiston

## Toronto to Hollywood

TORONTO, Wednesday. THE Pat Moran Quartet heads for a month in Hollywood following a week's engagement here at the Town Tavern.

## Brian

WILLIAM PLANER is much in the local limelight thanks to his appearance with husband Jimmy and the Colonial this week. Shortly due in town are Barbara Carroll and Tomiko.

## DICKIE BISHOP • VIPERS • LONNIE DONEGAN • CHAS McDEVITT

# Bill Simon's 'New York Deadline'

New York, Wednesday. BRITISH skiffle Dickie Bishop is to be built-up in the States as a top country and western singer.

London Records have just rushed out his coupling of "No Other Baby" and "Cumberland Gap," and the company's promotion staff is aiming a push at Tennessee and other country music centres.

Emphasis will be on the "Baby" side because the Bishop platter is his Country Disc Jockey Programming selection of the week.

#### Winners for Fats

FATS DOMINOS' New Orleans background shines through in one of his new sides released this week. "It's You I Love" has a real groove. The flip "Valley Of Tears" is a slow ballad with a Negro church feel.

#### On the Spot

THE Chris Barber Band makes its Variety debut on Monday with a week at Manchester Hippodrome. The band will be featured throughout the second half of the show, and if public reaction is good, a full tour will be lined up.

#### The Outsiders

The Syd Dean Band does its first outside broadcast of the summer from the Regent Ballroom on May 11.

#### Henry F. Whiston

Toronto to Hollywood

Pat Moran Quartet

Hollywood following a week's engagement here at the Town Tavern.

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Colonial this week. Shortly

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Carroll and Tomiko.

THE Ron Collier Quintet, only

Canadian group on the 1957

Stratford Festival, is in the

Colonial last week in place of the

Cal Tjader Quartet. Pianist

Bill Butler, getting ready to

make his debut at the

Club One Two to head

the band in the Puntun Hotel

of the new Lord Simcoe Hotel.

Frank Snow, Canada's singer,

who now lives in Nashville, Tennessee, is celebrating

his 20th anniversary with

Victor Records. Here at the

Stratford Festival, he is

said he would tour Canada this

summer. He is also singing

at the home of the

Edie Gormon guest on Jackie

TV show tomorrow (Thursday).

Helen McNamara

Rock-n'-rollers

nix Moscow trip

A Piff rock-n'-roll group has

turned down an offer to play at

the World Festival of Youth in

Moscow this summer.

The group says it will cost them

\$47 to make the trip.

The lineup is Billy Molt, John

Brown, Ian Shorthouse, George

Hannan (vocals), Ray Paterson

(sax), David Gashlagher

(drums), and George Smith (bass).

#### LIGHTING UP THE YARMOUTH TOWN

Frank Ferreri, Barbara

McNamara, and Peter

McNamara have been

booked to appear

at the Yarmouth

show on May 11.

Up the town at

the Yarmouth

show on May 11.

#### Sol Minsco shines

SOL MINSKO, the film star favourite of the teenagers, is now a disc artist. Epic will have his first on the market this week. He is a real heavy hitter on the radio and TV plugging.

Also, he has been booked for three of the other big TV Variety shows, and is doing the lead in the upcoming "Gene Krupa Story" for films.

#### Jazz birthday

LEONARD FEATHER'S jazz quiz show "Platterbains" is celebrating its fourth anniversary on the ABC radio network (it is inspired by 160 stations weekly) on Saturday night.

#### Hermen swings

WOODY HERMAN, who is likely to make Britain this fall, in view of the Ellington tour collapse, is due for a big build-up as a pop vocalist by Norman Grantz. Verve label. Verve is recording a set of songs.

#### On the Spot

CLAES DAHLGREN, American representative for Sweden's Metronome Records, has made a deal with Dick Rock of Pacific Jazz Records to re-release Mulligan with Swedish baritone sax. The band gave a concert at the Royal Festival Hall on Sunday between the afternoon and evening concerts by the Gerry Mulligan Quartet.

#### TV AT ROCKIN' CHANNEL TRIP

BRITISH and French television cameras will come on a Channel 4 cruise around the world. The trip is being made by the Royal Daffodil in a 14-hour trip from Gravesend and Southampton to Calais.

#### Cats not kittens

YORKSHIRE's White Kittens Band, currently in "Redcar Rock" at the Redcar Pavilion, have turned professional.

#### NDO goes 'On Tour' with new weekly radio series

THE BBC Northern Dance Orchestra on Wednesday recorded the first of a new weekly radio series titled "On Tour." The recording was made at the opening of the Queens Hall, Widnes, Lancs, and will be broadcast in the Northern Home Service on May 23.

#### Rock-n'-rollers nix Moscow trip

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# CONCEIT?



...I'll outlast the skiffle craze because I'm an entertainer...



...And those who knock me aren't important...



...when there were two or three of us together, I'd start gagging...



...So I have to say no. But is that being difficult?...



...I was a model soldier at first...

—they always say that when you're successful, says

# Lonnie Donegan

in an interview with Tony Brown

EVER since Lonnie Donegan launched out into Variety a bare seven months ago, the whippers have gone around that he is "top-heavy."

It is all very well, some say, for a star to act like a star—but this is a mere skiffle, a man swept to accidental fame by a teenage craze.

Even those close to Lonnie have sometimes been offended by his cocksureness—and have tried to explain it away.

He's just trying to convince himself that he is going to stay at the top when skiffle goes. Underneath, there's a lot of uncertainty...

#### NO CHANGE

Lonnie himself counters this with a vengeance that may, in itself, be significant. "I'll outlast the skiffle craze because I'm an entertainer, he asserts. "I always had a flair. Even when I was a kid, when there were two or three of us together, I'd start gagging."

"Yes, I know what they're saying. But they always say that when you're successful. And those who 'knock' me aren't important. A lot of them knew me for years as a banjo player and refuse to see me differently today."

Donegan is emphatic that success hasn't changed him fundamentally. "The fans have not made me any less of a person. I think I'm conceited. Often, they remark that it's a change to meet someone in show business that doesn't 'put on the dog.'"

#### 'UP TO ME'

Lonnie will agree that he can be "difficult." "Put it this way: a lot of people ask to see me, want me to do things—and it just can't be managed immediately. So I have to say no. But is that being difficult?"

Donegan, in fact, refuses to be a yes-man. He played and sang the way he liked and first gradually, then with a rush, the public took to his way of doing things. He figures that he should carry on pleasing himself; then, the public may stay with him.

This is an attitude that is bound to nettle those around him, the business men, the experts, the technicians. "But their interest in me is largely one of royalties," points out Donegan. "They'd drop me fast enough if I didn't sell. So it's up to me to look after my own career."

#### SO KEEN

"I was the model soldier at first," he says ardently. "Asked to be called up before my time, I was so keen. Grandfather was a colonel in the Inniskilling and all that rubbish."

everything to avoid working in a hospital ward. "I told the matron that I had a weak stomach, asked to be put on to coal heating. But she didn't like me."

Between times, he played his guitar in the barrack room and sang folk songs. Inside was the stubborn conviction that he would become an entertainer—and that's the way it turned out.

Many of his contemporaries on the jazz scene just can't accept that. Donegan of the jazz clubs as a modern matinee idol? Ridiculous!

But the facts are inescapable. Lonnie has two trips





# Wilbur hits Africa

FROM the unlikely regions of Dar es Salaam comes a letter about jazz. The writer is R. B. Walbank, who began reading the MM and playing semi-professionally over 20 years ago.

"Live entertainment, aside from the drumming in the surrounding African villages amounts to nil out here," says Walbank. "But our spirits were revived the other day by a most unexpected pleasure.

"Thanks to the auspices of our American friends of the USIA, a packed house of Europeans, Goans and Africans thrilled to the sounds of real jazz music played by Wilbur de Paris and his New Orleans group, which is at present on a four-month tour of the African Continent.

"This is the first time ever that a name band of any kind has visited Dar es Salaam (translated: Haven of Peace).

"For my own part the greatest thrill was to have the privilege of hearing real music. Omer Simeon, who has given me so much enjoyment over the years, through his recordings with Morton and others.

"As well as Wilbur and Omer,

**GERALDO AND HIS ORCHESTRA** 11 p.m. 25/4/57

ONCE, when I was drummer with Geraldo, a new number at the BBC and Gerry asked us to run it through again while he heard it from the producer's soundproof box upstairs.

One can see the band through the glass of the box but hear it only through the speaker.

As he disappeared upstairs I suggested that we all pretend to play the number—that is, go through all the motions but make no sound, thereby causing a little momentary confusion not only for Geraldo but for the producer and the two engineers.

Well, we began—or rather we didn't—and there was a start of surprise from upstairs. The band did magnificently. I have never heard such a brilliant display of nothing. Swinging, moving, and producing—sweet, Fanny Adams.

None of us looked upstairs again until the end of the number, when we learned back the music and the producer's expressions. Geraldo sat impassive, staring at us and we at him.

Then, he leaned forward, pressed the speaker, and in his deceptively ponderous voice, "I could hear your feet."

Coming to this present broadcast, I found little wrong with the sound. The music was rhythm phrased and played with good feeling. A special mention for Ralph Dollimore's subtle, swinging piano and the real, lively trumpet of Ronnie Hughes.

# THE SILENT BAND

radio by **MAURICE BURMAN**

AT THE JAZZ BAND BALL JOHNNY KEATINGE'S SCOTCHIE ALL STARS 25/4/57

CALEDONIANS were: George Hunter, Joe McKenna, Duncan Lammie, Ronnie Ross, Eddie Blair, Johnny Keatinge, George Chisholm, Bobby Orr (bass), Ernie Shear (guitar), Andy Dennis (piano) and one foreigner from London—Jack Seymour (bass).

I can pay this group, which was specially formed to make LP records for the U.S. market, no higher tribute than to say it drew its inspiration from that well known Scotsman, C. McBas.

**BREAK FOR JAZZ** KENNY BELL AND HIS BAND "THE JOHNNY PARKER QUARTET" 11 p.m. 25/4/57

SATISFYING and surprising, by good music from both these bands. Surprising be-

cause this was Kenny's first airing and not only as he a free blowing, dixie trumpet stylist, but he has a swingy band of very promising players. Surprising, too, was Parker, because of the all-round improvement in his piano playing and the pleasant music from his group.

John Hooper, who produced and announced this show, spoke with good humour. I'm glad he still possesses humour, for last week, unfortunately, his name was not mentioned as being one of the producers of the Festival of Dance Music.

**ALSO HEARD:** The stylish piano of aightless Dennis Hunt in last Friday's "Piano Play-time."

## ...and Jazz on the Air

(Times: BST/CET)

**SATURDAY, MAY 4:**  
12-12.30 p.m. A. 1: Cohn, Rewles, Wallington, Renaud.  
12.30-1.00 p.m. Jazz Development.  
1.00-1.30 p.m. Danish Jazz Amateurs.  
1.30-2.00 p.m. Jazz Club.  
2.00-2.30 p.m. The Jazz Music.  
2.30-3.00 p.m. Buck Clayton.  
3.00-3.30 p.m. Edithaen, Comden, Keatinge.  
3.30-4.00 p.m. T. Repeat of 8.0 p.m.  
4.00-4.30 p.m. A. 1: 2: American Folkl.  
4.30-5.00 p.m. T. Dance Favorites, Basie.  
5.00-5.30 p.m. T. Goodman, Shaw, Dixie, MJO, etc.  
5.30-6.00 p.m. T. Repeat of 8.0 p.m.

**SUNDAY, MAY 5:**  
12-12.30 p.m. A. 1: 2: American Folkl.  
12.30-1.00 p.m. T. Dance Favorites, Basie.  
1.00-1.30 p.m. T. Goodman, Shaw, Dixie, MJO, etc.  
1.30-2.00 p.m. T. Repeat of 8.0 p.m.

**MONDAY, MAY 6:**  
1.0-1.30 p.m. J. Martin Block.  
1.30-2.00 p.m. J. Martin Block.  
2.00-2.30 p.m. J. Martin Block.  
2.30-3.00 p.m. J. Martin Block.  
3.00-3.30 p.m. J. Martin Block.  
3.30-4.00 p.m. J. Martin Block.  
4.00-4.30 p.m. J. Martin Block.  
4.30-5.00 p.m. J. Martin Block.  
5.00-5.30 p.m. J. Martin Block.  
5.30-6.00 p.m. J. Martin Block.

## COLLECTORS' CORNER

edited by **Max Jones and Sinclair Truill**

"To you at home, now enjoying the visits of American out-its, the music of the night may seem a drop in the ocean. But believe me, of Jimmie's starved of live entertainment year in and year out, this was a night to remember."

## On to Nairobi

Another report of the band's African activities comes from Bob Higham in Nairobi, who says this was the first U.S. jazz band ever to play in East Africa.

"To the amazement of the manager of Torra Hotel," he writes, "nearly 600 cash customers, including many British servicemen, crowded the ballroom to give de Paris and his boys a magnificent reception.

"The music continued from 9 p.m. until nearly midnight, the numbers including 'St. Louis Blues', 'Mardi Gras', 'Stardust', 'Madagascar', and the inevitable 'Satinia'.

Nothing like it had ever been heard out here before, and every number received rapturous applause.

"The tour, arranged by the U.S. Information Service, has already taken the band through Ghana, Nigeria, Liberia and the Belgian Congo. Before the end of June the boys will also have covered Tanganyika, Ethiopia, the Sudan, Libya, Tunisia, Algeria and Morocco. Brother Sidney de Paris is dropping in Eyan's while Wilbur is away.

## British trad

"Wilbur and his manager, Dick Campbell, both seemed to be well informed about the British traditional field. They spoke of Colver and Barber, and in particular, Lyttelton. They had heard some of Jimmie's recent records and, I gathered, enjoyed them immensely.

"Wilbur hopes it will be possible for him to bring his band to Britain next year if an exchange can be worked out.

"After the concert I had an interesting talk to Doc Chesterton and Omer Simeon. Doc reminisced about his days with Calloway, speaking with affection of the work of saxman Hilton Jefferson who played alongside him.

"Simeon commented on the fact that he had played his soprano only once during the concert, contrasting this with the days when he was featured with Earl Hines in the Thirties. Then, he said, he played soprano all night long.

"I asked him about the Red Hot Peppers and whether Morton was a hard man to get along with. No said Simeon—Jelly treated his musicians



CHICO HAMILTON'S Avedis Zildjian Cymbal Set-up

14" Hi-Hats (Medium), 18" Crash (Thin), 20" Ride (Medium)

Look for this trademark—



The most discriminating drummers INSIST on—

**AVEDIS ZILDJIAN CYMBALS**

THE ONLY CYMBALS MADE ANYWHERE IN THE WORLD BY ZILDJIAN

RAY MCKINLEY'S Avedis Zildjian Cymbal Set-up

14" Hi-Hats (Medium), 18" Crash (Thin), 20" Ride (Medium)

MADE IN U.S.A.

AVEDIS ZILDJIAN CO. NORTH QUINCY 71, MASS., U.S.A. Established 1623, Turkey. Transferred to America, 1929

# RACE ACROSS AMERICA Here they enjoy playing

**CHICAGO** was locked in a real London peace-sonner when I arrived. Which made it all the more appropriate that my first port of call (with "Down Beat" executive Editor Jack Tracy) should be the London House.

Birdland, the Lighthouse and the Blackhawk, are nothing like this. Here you can order a full meal, you can even see what you are drinking. And a yard or two away the Chico Hamilton Quintet plays gentle jazz.

The instrumentation is unusual: flute/cit./alto, cello, electric guitar, bass and drums. The head arrangements, many of them by the cellist, are often fascinating. Guitarist John Pisano is a magnificent soloist, second only in the whole trip to the brilliant Salvador.

**MUST AMUSE**

Like every American combo leader, Chico announces the numbers. The British club idea of bashing out interminable routines and stopping only to snatch a smoke is entirely unknown here, where even the most jazz-founded entertainment is partially judged by the leader's ability to interest and amuse in his announcements.

For tenth-rate revivalist music I recommend the Bob Soobey Band, which I saw at the Blue Note. Even the cultured ragtime piano of Ralph Sutton could not redeem the musical glum engendered by that bunch.

The thrill of discovery came, oddly enough, with the resident comedian there, Mort Sahl whose "Conversations in Jazz" take the form of a rapid monologue covering every subject from the latest "Down Beat" headline to the Bermuda Conference.

Nothing like this has ever happened in Britain. He is a sensational compe. For the Jazz Jamboree.

Mort Sahl has been on the radio for a long time. He is a sensational compe. For the Jazz Jamboree.

On one night in the States Birdland put on the Duke Ellington Orchestra. By way of an appeaser we had 40 minutes of Joe Castro's angry but extremely facile modern piano.

**NOT EVEN BASIE**

Ellington's really is the greatest band in the world. It still has—some would say it has recaptured—that free quality which no one can ever emulate, even Basie.

Sam Woodyard is in my view the best drummer he has ever had, and the essential Ellingtonians are still around: Hodges, Carney, Nance and Cat Anderson, together with the newer—and magnificent—Clark Terry and Paul Gonsky.

The Duke's own playing is really exciting now and he seems to feature it increasingly. The cares of bandleading seem to rest lightly on his shoulders: a wave to the orchestra is enough to bring them in on a swinging tempo. That astonishing way which eludes every competitor the Duke has ever had.

**SANDY MOSSE** "You tenor player of tomorrow—I could listen to him all night."

**Steve Race** makes his third report from America's jazz centres—this week from **CHICAGO**

**ONE DAY**

On one night in the States Birdland put on the Duke Ellington Orchestra. By way of an appeaser we had 40 minutes of Joe Castro's angry but extremely facile modern piano.

When Englishmen try it, it sounds impossibly self-conscious and contrived, and in any case English jazz talk is always half a dozen years behind the times.

For the record, the current American jazz word now is "Like." "Like I heard Woody's band, like, and man it like walk."

Back in New York for my last 48 hours I could not resist dropping in at the Metropole for the Sunday afternoon jam session.

**STILL GOING**

The same stentorian drummer was bashing out the same periodic tempo, and I got the feeling that the poor guys had never stopped playing since I left them nearly a fortnight before.

Marty Napoleon was still trying to make himself heard at the upright but this time the guest players were Howard McGhee and Coleman Hawkins.

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Tottenham Court Road May 20



# SOPHIE—ONE OF THE GREAT PERFORMERS

THE grand duchess of vaudeville walked on to the stage last Monday night and, with a gesture, annexed a new Dominion. The heavily populated expanse of the Dominion Theatre, to be precise.

A big part of the audience came ready for subjection—for many of the Jewish community had turned out to greet their idol, Sophie Tucker.

And inevitably, she went to work on the emotionally susceptible with "My Yiddisher Momma," gaining her effects by highly developed artistry.

Frankly, I went prepared to sneer. I left convinced that Sophie is one of the Great Performers. Seeing and hearing is believing. Twice, I heard the Jew-baiter whisper, "What a wonderful woman!" I was inclined to agree.

Also on the lively Dominion bill is singer Jimmy Young. I haven't been able to count myself one of his record fans, but I found myself astounded, he moves with the spontaneity of a veteran. A fine stage presence and meticulously rehearsed and well-timed act.—Tony Brown.



## Dickie at his best

DICKIE VALENTINE, now appearing at Manchester Palace, is one of our greatest entertainers. He is a fine singer with a sense of humour and not just a singer playing for laughs from adolescent teenagers.

### Blend

His act is now better than ever—no longer a series of pop songs with impressions to finish. It is a judicious blend of both, cleverly mixed, with something for every taste.

Dickie's musical director, Hal Chambers, now conducts the orchestra and plays in the pit.—Jerry Dawson.



# Brilliant, subtle, great -that's Mulligan



Roy Eldridge (above) stars in the Jazz at the Phil unit currently touring Europe. See review on page 5.

A WEEK ago we said that nothing except perhaps Ellington could follow Basie. We were wrong.

On Sunday the Gerry Mulligan Quartet followed Basie into the Royal Festival Hall and, if anything, drew an even more enthusiastic reception.

Once again we learned that records are a poor substitute for the thing. No gramophone can give a quarter of the impact of a group like this.

It is difficult to pick high spots, there were so many. There is no individualism; all four musicians combine to make the group-sound their own. The understanding and sympathy between Mulligan and Brookmeyer is incredible; the integrated swing of the Benjamins and Bailey make British rhythm sections seem like a rather poor joke.

### "Off-putting"

It goes without saying that the Mulligan Quartet was brilliant. The present use of canon, the computational

inter-weaving of the two horns, and sparingly effective use of very first number of the first concert. A bit of swift work by "Jazz Today" bassist Arthur Watts provided another instrument but it must have been "off-putting" to say the least.

### Snatches

Owing to lack of seating I heard only snatches of the first concert but the general opinion of those stalwarts who heard both seems to be that the second was best.

I did hear an impressively swinging Brookmeyer arrangement of "Open Country" and the complete ensemble when the "Jazz Today" unit joined the

by Bob Dawbarn

quartet for a final number. This was dropped for the second concert.

The quartet's programme varied greatly in each performance and was witty, if a trifle over-confidently, announced by Gerry himself.

The presentation is effectively casual—Mulligan's gaunt figure and crew-dropped skull crouched swaying over his big baritone is a pretty impressive sight at any time.

### Too tense

The second concert ran for 63 minutes, some 18 minutes more than the first, and got off to a flying start with "Come Out Wherever You Are."

In the only piece not to my liking, Mulligan balanced his baritone on the piano and sat at the keyboard. Let's face it, he is no keyboard wizard and on "The Storyville Story" he sounded like a cross between Thelonius Monk and Jimmy Yancy on off-nights. His playing was far too tense and with none of the subtlety of his baritone work.

Brookmeyer and Benjamin solved well but the "Story" took too long in the telling.

From the lowest to one of the highest spots of the evening—Baubles, Bangles And Beads," from "Kismet," which received a sombre, almost sinister, treatment.

Opening with just bass and baritone, the arrangement

## Cleo for the U.S.

SET to tour America with the Johnny Dankworth Orchestra in September is Cleo Laine whose latest LP is to be released in the States on the MGM label.

Tomorrow (Saturday) Cleo and the Dankworth Orchestra appear on BBC-TV's "6.5 Special." When the programme ends at 7 pm, they have a hectic 55 miles dash to Oxford where they are due to start playing at the Town Hall at 8.30 pm.

Cleo was featured with Johnny at the BBC's second "Festival Of Dance Music" concert at the Royal Albert Hall on Tuesday.



# Shirley's at the top

AFTER knocking 'em in the aisles in the States, Shirley Bassey came back to top the TV bill in the last "Sunday Night At The London Palladium."

Her showing I will be very surprised if the Palladium has seen the last of her.

### Versatility

Perhaps the seeds of Shirley's versatility were sown back in her Cardiff days. Her brother was an Ella Fitzgerald fan and played her records all the time.

Shirley soon began to give voice herself. One day she entered a talent contest, won it and found herself singing with a live band at the Louis Ballroom.

Touring, she met Mike Bull, a van—now her manager. He knew the raw youngster had plenty to learn, and went to work. Eventually he booked her into the Astor Club in the West

End and one night grabbed her arm. "Put out all lit lamps," he said urgently. "Jack Hilton's in."

Says Shirley: "Man, did I pull! But the Hilton expression was non-committal. 'From the look on his face I hadn't conquered.'"

But when Maria Pavlou fell sick, Shirley was rushed into the Theatre—and she stayed. The rest is a success story with trills and riffs from Tiger Bay returned from her American trip she found herself in the West End at the May Fair Hotel—Tony Brown.

The lot WHEN Shirley topped the bill at Birmingham Hippodrome on Monday her act showed poise, personality, rhythm—the lot.

## You don't rock me, Lonnie-O

THERE are almost as many wires on stage during Lonnie Donegan's Palladium act as there are for the preceding Martin Granger Puppets. Which may be why I could scarcely hear a word he sang.

"Which may also be why so many of the lyrics seem to be a repetition of two words only (if you don't catch them the first few times, stick around; you're bound to get them before the song's out)."

But I must, of course, be wrong about this over-amplified, repetitive, revved-up group. At about mid. elderly ladies and little children beat their hands in glee after each number (but during them nobody clapped on the beat), and when the curtains closed after only four numbers the squeals of ecstasy from the gallery turned to cries of genuine dismay.

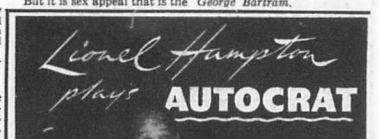
Don't dig As for me... Lonnie has a pleasant stage personality, boys move well and seem to be enjoying every minute of it. Their records sell by tens of thousands. But it is just so happens I don't like him.

The Platters are a different matter. Here, but it is on rock and roll; but the four boys and a girl blend really to produce warm, pulsing harmony behind the lead voice, are able to contrast best with ballad, and can "sell" their numbers visually in a manner that indicates a wealth of professional experience.

### Brilliant

Also on the bill: Leo de Lyon. Verdict: Brilliant. This is Cyril Ornadel's first week in the Palladium and already he is producing that nice, cool big-band sound which is so valuable to present-day Variety artists.—Pul Brand.

Few girl singers can tackle ballads and break alike with the ease of Miss Bassey. Another stranger to Variety, Edmund Hockridge, breaks the ice before Shirley appears. He pleases with a selection of songs mainly taken from musicals.—George Barrow.



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# IN THE BEAT

IT may seem a roundabout way of doing things, but the reason Pete Duffell is well on the way towards answering ATV's 64,000 Question on bullfighting is because he started the High Wycombe Rhythm Club (with Max Jones) in 1939.

It's like this: Pete began playing guitar at that time, and his interest in the instrument developed to such an extent that he decided to study flamenco in Spain. There he developed a passion for the *corrida* bullfighting.

And now he's what Ernest Borneman would call an aficionado. He's that kind of man.

For instance: Playing the blues inspired an interest in lyrics; and prompted him to study English verse.

Now he's got a BA degree in English Literature. Today, apart from being a more rounded, capable guitarist, he's well known as a director of advertising films of which he has made hundreds with jazz and dance musicians.

Tomorrow (Saturday) he tackles his third bullfighting session with Jerry Desmond. I'm keeping my banderillas crossed.

### When in Rome...

GETTING a drink in Sweden is a problem I have never really resolved without first having to order a mountain of food. Violent stuff Smith has been having the same trouble.

When jazz at the Phil kicked off its European tour in Goldenburg, Stuff went into a restaurant, sat down, ordered a drink. Ten minutes later, the waiter finished a painstaking explanation of the local liquor laws. Stuff sat silent, then raised his head.

"And when," he asked, "can I smoke in here?"

### Only the best

THERE'S nothing like starting well. Roy Martin tells me that on his very first recording session for Capitol's new Prep label, when he conducted his very first American orchestra, his lead trumpet was—Billy Butterfield.

### Me, too

GERRY MULLIGAN has developed a nice sense of humour, both on stage and off. And the first person to meet up with it in this country was Chris Barber (the only musician to greet him at London Airport). "I'm a dixieland leader," said Chris, introducing himself. "So," said Mulligan, "am I?" Star Club asked the cool king if he was a musician, he assured her.

Only on Mondays, Wednesdays and Fridays. The one question that seems to have left him speechless was from a reporter at his Press reception, who asked if this was a rock'n-roll group.

### Maytime for Monty

IT'S going to be a Merry Month of May for Monty. His American record sales are expected to zoom into the six-figure class before the month is out.

Well, every May in America, Earl Ray's or not, is Mantovani Month.

On May 1, London Records began a 31-day coast-to-coast multi-medium campaign designed to be bigger and better than anything done before—and this is the sixth annual Month of the Kind.

Cost of the campaign is said to be astronomical—but, say the organisers, it will be the release of its latest LP.



"Mantovani Film Encores"—not out here yet—which is being plugged by deejays throughout the nation.

How does Monty rate with American teenagers? Teenage Survey, Inc. recently awarded him a citation as leader of that age-group's most popular orchestra.

### Wh?

WHY is Tuesday your good news day? "I shouted Channel 9 all last week. Until I learned it was something to do with fish, I could only suppose it was because someone had been listening to Gershwin's 'Man I Love'."

### Problem

MATT MONRO looked up from his sirloin steak and chips. "It's terrible, you know. I'm sure I'm putting on weight." His companion had heard this before. "Look, the only way no need to worry. Your name's Matt. Not Marilyn."

### Who?

THE international aspect of jazz will be heavily featured in this summer's Newport Jazz Festival. It will present: From Japan; pianist Toshiko Akiyoshi; From France; pianist Bernard Peiffer; From Holland; accordionist Mat Mathews; From Germany; clarinetist Rolf Kuhn; From Britain; ...

### Worldwide

WE used to sing "My Song Goes Round The World." Dave Toff is singing it today on his way across to America. Earlier last year, he published "Que Sera Sera." Soon it was

holding top position in the British charts. Then it travelled the Channel and became No. 1 in pretty well every European country (it's currently No. 1 in Switzerland).

Then it won an Academy Award in America. And records of it are reaching Dave in Tin Pan Alley from France (39 recordings), Germany, Holland, Italy, Poland, Czechoslovakia and Greece.

It's even been recorded in Hindustani. And it's still selling sheet music.

Most unexpected plug? When the BBC played it during a telecast from the home of the Duke of Bedford.

Because it's the Duke's family motif! (But two Americans, Jay Livingston and Ray Evans, pinched the idea from under our noses.)

### Don't bother!

JOHNNY DANKWORTH was in a musical instrument shop where a young man with skilful ambitions had just bought a cheap guitar.

"Shall I tune it for you?" asked the salesman. "No, don't bother," came the amiable reply. "I just want to—er—play it, you know."

**TED HEATH**

**MANTOVANI**

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SUNDAY (May 5) at 7.30  
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MONDAY (May 6) at 7.30  
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TUESDAY (May 7) at 7.30  
"JAZZ AT THE PALMISTO"  
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WEDNESDAY (May 8) at 7.30  
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THURSDAY (May 9) at 7.30  
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FRIDAY (May 10) at 7.30  
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SATURDAY (May 11) at 7.30  
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SUNDAY (May 12) at 7.30  
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MONDAY (May 13) at 7.30  
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TUESDAY (May 14) at 7.30  
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WEDNESDAY (May 15) at 7.30  
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THURSDAY (May 16) at 7.30  
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FRIDAY (May 17) at 7.30  
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SATURDAY (May 18) at 7.30  
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SUNDAY (May 19) at 7.30  
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MONDAY (May 20) at 7.30  
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TUESDAY (May 21) at 7.30  
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WEDNESDAY (May 22) at 7.30  
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FRIDAY (May 24) at 7.30  
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SATURDAY (May 25) at 7.30  
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SUNDAY (May 26) at 7.30  
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MONDAY (May 27) at 7.30  
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TUESDAY (May 28) at 7.30  
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WEDNESDAY (May 29) at 7.30  
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THURSDAY (May 30) at 7.30  
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TUESDAY  
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STREET, THE CITY RAMBLERS, plus  
the YACHT CLUB.

# JAZZ DISCS

reviewed by  
Max Jones  
and  
Edgar Jackson

"CREOLE REEDS" (LP)  
I'm Thro', Goodbye (10); Waste  
No Tears (10); Darnell (10);  
I Never Knew (10); The Dream  
Windmill (10); Without A Home  
(10); Buddy Bader's Blues (10);  
The Pansy (10); The Pansy (10);  
The Pansy (10); The Pansy (10);  
(London 12 in. NA-0253)

"ALBERT NICHOLS" (LP)  
Don't Ever Leave (10); Baby Doodie (10);  
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No Tears (10); Darnell (10);  
I Never Knew (10); The Dream  
Windmill (10); Without A Home  
(10); Buddy Bader's Blues (10);  
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TERMS









# LETTERS

## Oh, those big-band finishes!

CAN it be assumed that in the coda of any quickstep played by our foremost bands the drummer has mislaid his sticks and brushes during the early part of the number, has apologetically to the brass and saxophone sections for assistance, and in desperation, accompanied by a blast from the brass, flings his whole set 30 feet in the air and raises the resulting crash of debris—Jack Deffenham, Enfield, Middlesex.

### Too canny

WITH regard to your front-page story last week concerning the "Mulligan Play for Audience of 2001," I venture to suggest that the lack of support in the first house was perhaps due to two features, the first being lack of imaginative advertising of the show, and the second more important the fact that the "canny" seats are not to be led into paying exorbitant rates for a show of which the first half can only be described as an incoherent mess. Glenn M. Hardie, Poliochistside, Glasgow, S.1.

### World class

I HAVE long felt that the Johnny Dankworth Orchestra was the best of its kind in England. On Tuesday night I heard them play the Light Programme "Festival of Dance Music" and they proved beyond doubt that they are streets ahead of any British band. In fact, they are in the world class.

### Praise for Ganley

I WOULD like to inform Steve Race that when Mary Lou Williams was asked to play at the stated that Allan Ganley was one of the finest drummers she had had the privilege to play with. Dorothy Dandridge said he was brilliant on brushes. Isn't it about time Steve Race and a few others gave our musicians some encouragement? They seem to get very little in the Press—J. Stevens, Kingston-on-Thames.

### What about these?

I CANNOT let R. Bloch's letter be stated: "All British bands should give up trying to play jazz and leave it to those who really excel at it." Do not Humphrey Lyttelton, Chris Barber, Ken Colyer and Sandy Brown, to mention only a few, excel at playing jazz? How could Jimmy Douglas be so unkind to say that? I am sure that if he had not been so unkind to say that, he would have been playing jazz. And what about George Chisholm, Johnny Dankworth, Don Barendse, Wally Pichler, and Buddy Featherstonhaugh—Jan Etheridge, Beckenham, Kent.

### HAROLD FIELDING presents

## FRANKIE LANE CONCERT TOUR

COVENTRY, COVENTRY THEATRE Sunday, May 19—Two Performances Prices: 5/-, 7/-, 10/-, 12/-, 15/-, Bookings now open at these.

SHEFFIELD, CITY HALL Tuesday, May 28 at 6.30 & 8.40 Prices: 5/-, 7/-, 10/-, 12/-, 15/- (Platform 24). Bookings now open. Box Office: Wilson Price, Lurgan, Sheffield, 1. Tel. 27974.

GLASGOW, ST. ANDREW'S HALL Wednesday, May 29 at 6.30 & 8.45 Prices: 5/-, 7/-, 10/-, 12/-, 15/- (Platform 24). Bookings now open. Box Office: Coltham's, 228 Southside Street, Tel. Douglas 3382.

MANCHESTER, King's Hall, Belle Vue Thursday, May 30 at 6.30 & 8.40 Prices: 4/-, 5/-, 7/-, 10/-, 12/-, 15/- (Platform 24). Bookings now open. Box Office: Belle Vue and Lewis's and Tonks.

LEICESTER, DE MONTFORT HALL Friday, May 31 at 6.30 & 8.50 Prices: 4/-, 5/-, 7/-, 10/-, 12/-, 15/- (Platform 24). Bookings now open. Municipal Box Office: Theatre Street, Leicester. Tel. 27423.

BIRMINGHAM, TOWN HALL Saturday, June 1 at 6.30 & 8.50 Prices: 5/-, 7/-, 10/-, 12/-, 15/- (Platform 24). Bookings now open. Box Office: Civic Radio Service Ltd., Paradise Street, P.O. Box 135, Birmingham, 1. Tel. Midland 1728.

BE SURE! BOOK EARLY!

## THE MM PRESENTS ITS 1957 DANCE BAND CHAMPIONSHIP

# Fred has his 50th go!

VETERAN contestant Fred Hedley will shortly be making his 50th attempt to carry off first prize in the coveted MM All-Britain. Says Lancashire-born Fred: "It's my greatest ambition to win the All-Britain, so I'm having another crack at it this year."

### Almost

During his 30 years of contesting, Fred Hedley has won through to the All-Britain Finals six times. But that coveted "First" has up to now eluded him. Nine hands have closed the final of this season's Melody Maker National Dance Band Championships. This will be at the Locomo, Streatham, on Thursday, September 5.

But there are still a few vacancies for the remaining preliminary contests at Sheffields (September 11), Tottenham (16th), Sale (24th), Glasgow (October 8) and Bristol (15th).

### Contestants

In addition to Fred Hedley, the groups that will be battling it out at Streatham are the Fox Four Five, from Chesham; The Arthur Ward Band (Portsmouth); Dee Treve and his Band (Miltonham); Mack-Snack Group (Hornsea); Brian Jenner and his Music (Sutton Valence); Johnny Reed and his Orchestra (Gillingham); Alan Greene and his band (Gillingham); and the Arthur Banks Band (Hayes Park).

### Qualifications

The winners at the Regional Finals will automatically qualify for the 1957 All-Britain Final, and so will any other band able to obtain over 120 marks out of 200 and thus qualify by "merit of an outstanding performance."

### Cash prizes

The awards and prizes will remain as in 1956, once again the cash prizes at the Regional Finals will be 15 guineas and 10 guineas.

### At once

Bands wishing to take up the few remaining vacancies at the Regional Finals should write to the Melody Maker Selection Committee, 96, Long Acre, London, W.C.2.

First preference was given to the bands which competed last year.

Handicappers should make sure to give details of the bands' past experience and present standard of playing.

## THE '6.5 SPECIAL' STARS HAVE A TEATIME TV BREAK



This impromptu tea-party followed BBC-TV's "Six Five Special" programme on Sunday. Stars taking part are: (left) Johnnie Dore, Cleo Laine, Lorraine Day, and (right) Bob Corb.

## VARIETY FOR TEENAGERS

A VARIETY show, featuring jazz, skiffle and calypso, will be run by the Theatre, Leicester, next week. Stars are Frank Holder, Johnny Dankworth and his Blue Grass Boys, the Alex Welsh Dixielanders, Birmingham's Youngs, and comedian Dick Dawson.

Says promoter Lyn Dutton: "The show will be started towards teenage tastes. We hope to induce them to take up the variety habit."

The show will be started towards teenage tastes. We hope to induce them to take up the variety habit.

## Ivy Benson returns to tour Scotland

GIRLS' bandleader Ivy Benson returned on Sunday from her nine weeks' tour of the Continent.

The band starts a week on Monday at the Ideal Home Exhibition, Bournemouth, and with a week-one-night stand in Scotland before opening for the summer at the Villa Marina, Douglas (16th).

Vocalist Patsy Blair has joined Ivy in place of Gloria Russell.

## News at a glance

JOE LOSS and his Orchestra will this summer be the first name band to play the Pavilion Ballroom, Bournemouth.

He will be presented every Tuesday from July 2 to September 10.

Gowns worth hundreds of pounds, belonging to Joe's wife, were stolen from his car outside the Adelphi Ballroom, West Bromwich, on Friday.

Dickie Valentine makes one of his rare concert appearances at the Adelphi Ballroom on Sunday. He will be supported by Ronnie Aldrich and the Squadronaires.

The Bruce Turner Band makes its debut at the Fleet Street Jazz Club for a lunchtime session today (Friday). Trumpeter Terry Brown has joined the group.

The Hedley Ward Trio has been added to the London Palladium bill for the week of June 10, when American Eddie Fisher is the star.

Eddie Palmer takes over the Hamiltonian Organ at the Cabaret Club, W. on Monday, whilst Don Lowry is on holiday in America. Eddie and Nora, who has just had a new EP released by Decca.

Tony Cox (alto, etc.) has joined the Humphrey Lyttelton Band.

A new British vocal group, the Four Others, started a two-week season at the Ritz, Germany, on Monday. Trumpeter Terry Brown has joined the group.

Recitalists on Monday at the London ICA are Vic Eberly on "Billington At Newport," and Benny Green on "Modern Teen Players."

Two Canadian singers, Edmund Rockridge and David Caldwell, appear in ITV's "Jack Jackson Show" on May 26.

Streatham Jazz Club returns to its old premises at the Streatham Road, Streatham, on May 17. The present club at the Bedford Hotel, Balham, will be known as Balham Jazz Club.

Joe Coughlan and his Band, resident at Dublin's Metropole Ballroom, are to spend the summer at Bullfinch Camp, Mooney, New Zealand, with a stop at the Metropole.

Irwin Doh has taken over as American representative for Ed-

## 'All aboard' for the first river shuffle

THE Riverboat Show of 1957 will be run from Kingston on May 19, by jazz leader Bill Brunskill.

On board will be the Brunskill Jazzmen and the "Jazz Band."

At the end of the six-hour shuffle, Brunskill will lead a parade party back to the city, ending at the Victoria Theatre.

The Brunskill Band is resident at the Victoria Theatre on Saturdays throughout May.

## Still the Best for Latin-American Tone

# NEW EDMUNDO ROS MARACAS

Illustrated List M/1118 of Edmundo Ros Maracas free on application to the

JOHN GREY & SONS (London) Ltd., 70-83 Pall Mall, London, E.C.2

## MUSICIANS ARE REQUIRED

## BANDS OF THE ROYAL CANADIAN MOUNTED POLICE

Applicants must be 21 to 30 years of age, not less than 5'6" in height, physically fit, single and be capable of performing on either the Flute, Clarinet, Saxophone, French Horn, or any other military band instrument.

For information write to: THE R.C.M.P. Liaison Officer, Canada House, Trafalgar Square, London S.W. 1, England.

# BRUBECK?—HE'S CHILDIS!

## TONY SCOTT tells Mike Hawker

During his Continental tour, Tony Scott was hooked in for the three nights at Easter in Amsterdam's jazz night spot, the "Sheherazade." He was backed by the exuberant West Hoken Trio, which Bud Shank and Bob Cooper used here.

An excellent group of Swiss-German modernists led by altoist Jochen Brauer was resident for a few weeks before Easter, and Scott liked the group so much that he dropped in to play a few numbers on baritone and clarinet two days before schedule. I met him that night and we talked about jazz and modernism.

"Swing—swing and creation," is Scott's creed. "You must have both and you can't separate them," he told me.

## An architect

"If you keep swinging, something's bound to come, and when a jazzman starts creating something natural, he starts swinging. They work together. A jazz musician must be an architect. He has to build from solo improvisation and make something out of what he's doing. And if he doesn't swing he can't do a thing."

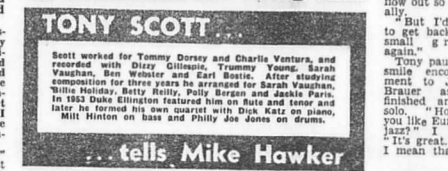
Knowing his opinion of Dave Brubeck, I asked what it was. He said: "I like him, but I don't like what he's doing. He's just doing 'swing'."

He just doesn't swing," said Scott. "Just now I said a musician must build. Brubeck's music is like a box and he's caught inside it. I don't think he's a jazzman, and I think he's a poor musician even in what he plays."

## 'It's so silly'

"I've studied modern music for years and had an education in classical music. Believe me, Brubeck is childish. In classical music he's childish, and it's the same in what he calls his jazz."

Then spreading his hands on the table as if at the piano, Scott, who has played piano, loudly sang a Brubeck tune, phrase, beating the table at the



Scott worked for Tommy Dorsey and Charlie Ventura, and recorded with Dizzy Gillespie, Trummy Young, Sarah Vaughan, Ben Webster and other jazz greats. In 1953 Duke Ellington featured him on alto and tenor, and later he formed his own quartet with Duke Katz on piano, Milt Hinton on bass and Philby Joe Jones on drums.

same time. "You see," he said, "It's so silly."

"Paul Desmond? He's a good musician. He's the best in the group, but he only plays a part of music. I like a man who plays all the way from top to bottom. I don't mean on his instrument, but in emotion. Desmond only plays cool; he only plays a small part of one kind of feeling."

"Illinois Jacquet, for instance, he's the other extreme. He just plays the other side of it. He plays the top and Desmond the bottom. Not in notes, but in feeling. I like someone who plays with everything. Parker, now, he played it all."

## Not for him

What did he think of the Modern Jazz Quartet? "There again, they only play part. They play this point and counter-point, and they're all fine musicians. But it's all on the same level."

The same went for the West Coast style. Tony Scott wished to make it clear that a lot of the musicians playing in styles different from his own, particularly on the West Coast, were good, but not for him.

I mentioned Montrose and Mulligan, and he said he didn't want to invalidate their music because he liked a lot of different



Scott worked for Tommy Dorsey and Charlie Ventura, and recorded with Dizzy Gillespie, Trummy Young, Sarah Vaughan, Ben Webster and other jazz greats. In 1953 Duke Ellington featured him on alto and tenor, and later he formed his own quartet with Duke Katz on piano, Milt Hinton on bass and Philby Joe Jones on drums.

ent music. It just wasn't his style. This led to talk of the arranger in jazz, and Scott had this to say:

"The arranger is overplayed today. You can only go so far in arranging jazz. The important thing is solo improvisation. Anyway, a lot of these arrangers are just writing down what some soloist was playing previously."

## Big band

"I remember I heard Charlie Parker in 1942 and he was playing some marvelous music. It was natural to him. And then a couple of years later a few Charlie's jazz, writing down his phrases, and so on. So that they were drawn from the inspiration from his improvisations."

"That's how it is with the arranger. It all starts with the soloist. What he plays today the arranger writes tomorrow."

Asked how these views fitted with his plans for a big band, Scott said: "Perhaps I will have a big band next. I like big bands, especially Basie. That's the only band that gives the feeling and excitement of a soloist."

They have so much sympathy with each other and they get a wonderful spontaneous sound. That's because they

I asked him who had particularly influenced him on his own instrument. He was most emphatic: "No one. My only real influences were Ben Webster and Charlie Parker, but no one else. I keep buying records. Benny was at the top when I was young. I don't want to love his clarinet. But I didn't consciously follow him."

"How do you feel about the New Orleans men—people like

Johnny, Dods and George Lewis?"

"I admire them. They started something which has grown. They played the music of their time. We must do the same today, in our way."

## Your money

It was nearly time for Scott's next set. Just before he moved on to the stand he said to me: "You like Brubeck, don't you?"

I said I did, very much. "Well, that's it. You keep buying his records. Don't take any notice of me. I heard his record of 'On the Alamo,' which he calls his best. And I think it's awful. But it's your money that buys the records."

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### RULES OF THE COMPETITION

The Judges will award the First Cash Prize of £100 to the competitor who has, in their opinion, submitted the most balanced form of programme and given the best reasons in 25 words for the choice. The second and third cash prizes of £50 and £40 respectively will be awarded to the competitors with the second and third best attempts, and the thirty-five consolation prize, five of £20 each, 10 of £10 each and 20 of £5 each, to the nearest in order of merit.

You may send in more than one entry form, but each form must be accompanied by an empty B.M.B. Sapphire Stylus packet. Entry forms should be completed in ink.

The closing date for this competition is the 30th June, 1957. Completed entry forms, to each of which must be attached an empty B.M.B. Sapphire Stylus packet, should bear the name of your music or electrical dealer and be posted in sealed envelopes which bear a 2d. stamp to—

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1. GARDEN OF EDEN Frankie Vaughan	11. BLESS THIS HOUSE Giff
2. YOUNG LOVE Ted Hunter	12. THE CAROUSEL WALTZ Ray Martin
3. KNEE DEEP IN THE BLUES Guy Mitchell	13. MARCHING WITH JIMMY Jimmy
4. DON'T FORBID ME Fat Boone	14. ESPANA SUITE Chapman
5. DON'T YOU ROCK ME Bobby Darin	15. TOYSHOP BALLET Maurice
6. DON'T KNOCK THE ROCK Bill Haley	16. SCOTLAND THE BRAVE Robert White
7. TRUE LOVE Bing Crosby—Grace Kelly	17. ORPHEUS IN THE UNDERWORLD Greenback
8. THE FAITHFUL HUSBAND Doris Day	18. ROCK 'N' ROLL Winifred Atwell
9. JULIE Doris Day	19. ADORATION WALTZ David Whitfield
10. ONE FINE DAY Joan Hammond	20. GIVE HER MY LOVE Anne Shelton

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MIDDLE-AGED FUN...  
...UNREMITTING GLOOM

"Lawrence Welk leads America's most popular band," says Steve Race. "The members, whose combined ages must total 900 years, take turns in treading the more familiar paths of musical corn."



"All right," people say to me, "when do you leave? When are you going to America to live?" I'm not. Whether or not a niche exists for yours truly in that colorful and exciting country, I do not propose to pack up shop and go to live there.

A Melody Maker column is not the place to list all the signs in England, any more than it is to air certain notions I picked up about life in the United States.

But one of two comparisons about the music business in our two countries may be mentioned. Take musicianship for instance. We have some wonderful instrumentalists here; men of the calibre of Kenny Baker, Don Lausher and Don Rendell, who in their way parallel the very finest America has to offer. We also have some of the worst dance musicians in the world. It is a grave error to think

# Collectors' Corner

**COLLECTORS' CORNER**  
Edited by Max Jones and Sinclair Traill

**DENIS PRESTON**, who returned last weekend from a month's visit to the USA, tells us of several encounters with men of the music business.

Over to Preston:

I had an illuminating conversation with Frank Walker, the G.O.M. of American record business—68 years old and now with MGM.

Walker, you may recall, was the man who initiated the old Columbia "Race Series," first recorded Bessie Smith and was, until recently, till the death of Hank Williams, as a matter of fact, "king" of Country-and-Western.

Jimmy Rodgers was his discoverer and he personally supervised the making of all Rodgers' records. Which brings me to some information which should rock the columns of "Collectors' Corner" again.

Walker vehemently denies that Louis Armstrong ever recorded for him. This is the highest authority. "This was the first time I ever met him," he says. "I must think again about 'Blue Yodel No. 5'."

Other considerations apart,

At her peak her sales were about 100,000 copies. Remember that her records cost 79c—equal to over \$2 present-day—and that her bulk sales were among poor Southern Negroes.

Here are some figures: Columbia was certain of 100,000 sales on any new Bessie Smith record within one week of issue, and many of her most popular items topped 500,000. And this in the days before radio exploitation, juke boxes, etc.

To take a typical year—1926—"Race" and "Hillbilly" exceeded 16 million!

**TIMID-TO SOBER**

She was not a song creator: all her material was written specially for her or came from the standard repertoire. She was virtually illiterate, and Walker had to go through new songs with her word by word. But, as he says, once she'd got the hang she was one of the biggest record talents he's worked with in over 40 years.

She was the first artist he brought her to New York in 22 years—because of the country mouse, and remained so throughout her life—she was sober.

When in her cups she was, by all accounts, a formidable woman. (See Edith Waters' book, etc.). But on her seasons she never touched a drop, though when she started out, she quaked with fear on coming into the studio.

**MILT SEALEY**

Preston promises some more information later. In the meantime here comes news of Canadian trumpet virtuoso from another reader from Britain, John W. Morris.

12-13-13 DE: T. N. Morris, who returned to Montreal just before Christmas from a four years' overseas trip, has been building up quite a reputation since he took over the piano spot at the Fleur de Lys cocktail bar in January.

The room is on the small side and from 11 p.m. onward Milty can be found playing anything from blues to the latest calypso hit according to the tastes of his audience. He is, however, building up very quickly a predominantly jazz-minded clientele with the result that he can play more of the type of music he likes.

On a recent visit Sealey told us that he would be living in Montreal at least until July, but is likely to play in the States where there are many more opportunities.

**Billy Cotton**

Good, clean middle-aged fun is the keynote of the Lawrence Welk TV Show, interspersed with announcements of unremitting gloom by the worthy Welk himself.

I suppose his equivalent is the genial and genuine, and funny Billy Cotton. How right people are when they say that Billy would be a riot in the States! All the same, I would hazard a guess that his band is too good.

I hope to talk about American TV in general some time in the future. Meanwhile I leave unblinking America-philes with the sober thought that the Welk's is the U.S. public's favourite band... bar none.

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"The idea is for you to keep the rhythm going when he stops to change the chord."

## Scored for washboard

**FRANCIS AND DAY'S** "Album of music for skiffle groups," published at 2s. 6d., contains 11 numbers. Three of them include a washboard, adapted to skiffle, "Frankie, and Day's" "Steamboat Bill" and "Turkey in the Straw."

The album is published by the most impoverished library I have ever seen. The cover is made of three-fourths of a sheet of paper, and the music is printed on a single sheet of paper. The album is a collection of 11 numbers, three of which include a washboard. The album is published by the most impoverished library I have ever seen.

A new feature, however, is the washboard part with hints on lead and heavy "hits" and "strokes" across the corrugated surface.

This alone might commend the book to would-be skiffleers anxious to wrestle with the complexities of this most basic of all instruments.

## Chris in Variety

**DOES** a jazz band really entertain the general public? This was the question my mind when I saw Chris Barber's Variety Show at the Manchester Hippodrome last Monday.

Chris has got together a two-hour Variety show in which the band takes over the second half with 50 minutes of jazz club music. It plays against sets which cost Chris £2000—and very tasteful they are too. An abstract set, a saloon, a Basin Street frontage—all as shown on the best LP sleeves.

I have never heard the Barber band play better. Most important man is trumpeter Pat Hallow, who still plays in traditional technique and tone.

Ottile Patterson looks like Vera Lynn and sings like Ottile Patterson. She is trying to be successful. I think to shake off that Bessie Smith—where's that Bessie Smith?—where's that Bessie Smith?—where's that Bessie Smith?

What did the mums and dads think of it? Well, they didn't walk out—there is more than you can say for their reaction to some recent rock'n'roll sessions at the same theatre.

Out to 50 minutes to 40, polish up the speed of announcing, prune Monty Sunshine's over-long clarinet spot—then Chris Barber will be a fair way to fulfilling his ambition of bringing theatrical jazz to the audiences jazz clubs can't reach. — **HARRY GILTRAP**

**SUNDAY, MAY 12:**  
6:45-7:00 p.m. B: Ralph Flanagan.  
8:00-8:15 p.m. (1) Miller, Hackett, Van Hamme; (2) Mulligan, France, Crosby Roberts, Birdland Stars.  
9:00-9:15 p.m. For Jazz Fans.  
10:10-10:30 p.m. French Jazz.  
11:00-11:15 p.m. T: Brown; of 8 p.m.  
11:15-11:30 p.m. J: D.J. Shows.  
11:45-11:55 p.m. J: D.J. Shows.

**MONDAY, MAY 13:**  
1:10-1:30 p.m. J: Martin Block.  
8:00-8:15 p.m. (1) S.F. Ella, Les Brown, etc.; (2) Noone, Hines, Gowan, Tazewell, Allen, Quincy Jones, Ellington and Co., etc.  
9:20-9:35 p.m. Life Of Bechet.  
9:35-9:45 p.m. C: Pia Beck.  
9:50-10:05 p.m. 4: Ellington At Newport.  
10:10-10:15 p.m. For Jazz Fans.  
10:15-10:30 p.m. J: D.J. Shows.  
11:00-11:15 p.m. T: Repeat of 8 p.m.  
11:15-11:30 p.m. J: D.J. Shows (continues).

**TUESDAY, MAY 14:**  
4:45-5:00 p.m. C: Jazz Discs.  
5:10-5:25 p.m. A: 1: D.J. Shows, Armstrong-Best, Freeman, Cuthbert, etc.  
5:30-5:45 p.m. DE: T. N. Morris, who returned to Montreal just before Christmas from a four years' overseas trip, has been building up quite a reputation since he took over the piano spot at the Fleur de Lys cocktail bar in January.



## radio approach to jazz

**by maurice burman**

**WORLD OF JAZZ**  
RACE ACROSS AMERICA  
11.15 a.m. 2: 57

Scene 2—last week, at the BBC Press conference held to inaugurate the forthcoming six light music concerts at the Royal Festival Hall, starting June 1.

Main topic: discussion of three works—the first a work for two jazz groups and concert orchestra. The second, a composition for harpsichord, clarinet and rhythm section—with Mr. Wade stressing that "jazz sounds good on a harpsichord." And the third, "symbolic variations on a rock-n-roll theme."

Like I said—times change.

## JAZZ on the AIR

**SATURDAY, MAY 11:**  
12:30-1:00 p.m. A: 1: D.J. Shows, Armstrong-Best, Freeman, Cuthbert, etc.  
12:15-1:00 p.m. DE: T. N. Morris, who returned to Montreal just before Christmas from a four years' overseas trip, has been building up quite a reputation since he took over the piano spot at the Fleur de Lys cocktail bar in January.

**SUNDAY, MAY 12:**  
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8:00-8:15 p.m. (1) S.F. Ella, Les Brown, etc.; (2) Noone, Hines, Gowan, Tazewell, Allen, Quincy Jones, Ellington and Co., etc.  
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10:10-10:15 p.m. For Jazz Fans.  
10:15-10:30 p.m. J: D.J. Shows.  
11:00-11:15 p.m. T: Repeat of 8 p.m.  
11:15-11:30 p.m. J: D.J. Shows (continues).

**TUESDAY, MAY 14:**  
4:45-5:00 p.m. C: Jazz Discs.  
5:10-5:25 p.m. A: 1: D.J. Shows, Armstrong-Best, Freeman, Cuthbert, etc.  
5:30-5:45 p.m. DE: T. N. Morris, who returned to Montreal just before Christmas from a four years' overseas trip, has been building up quite a reputation since he took over the piano spot at the Fleur de Lys cocktail bar in January.

**WEDNESDAY, MAY 15:**  
4:45-5:00 p.m. C: Jazz Discs.  
5:10-5:25 p.m. A: 1: D.J. Shows, Armstrong-Best, Freeman, Cuthbert, etc.  
5:30-5:45 p.m. DE: T. N. Morris, who returned to Montreal just before Christmas from a four years' overseas trip, has been building up quite a reputation since he took over the piano spot at the Fleur de Lys cocktail bar in January.

**THURSDAY, MAY 16:**  
4:45-5:00 p.m. C: Jazz Discs.  
5:10-5:25 p.m. A: 1: D.J. Shows, Armstrong-Best, Freeman, Cuthbert, etc.  
5:30-5:45 p.m. DE: T. N. Morris, who returned to Montreal just before Christmas from a four years' overseas trip, has been building up quite a reputation since he took over the piano spot at the Fleur de Lys cocktail bar in January.

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**SENTIMENTAL** **MADDOX** **FRANK**

**WHEN FALL IN LOVE** **WHY BABY WHY** **HEART**

**CINCO ROBLES** **KATIE-O** **WHATEVER LOLA WANTS**

**EDWIN H. MORRIS** **NEAR TO YOU • BLUE MONDAY**

**BANANA BOAT SONG**







## by Hubert W. David

THIS week's column is for composers only and particularly for those who want to make some progress with lay-out and scoring. A good knowledge of chords is an essential to this part of songwriting and a couple of new publications can smooth your path quite considerably.

Meers H. R. Lamplugh and T. A. Wright have devised a musical leader, "Practical Modulations" and they tackle chord progressions in all the well-known keys used in popular songwriting.

This work is no actual help in the composition of a melody itself, but it explains the "know how" necessary for getting from one chord to another. The chords and progressions illustrated can be used exactly as written, or inverted. But providing the same notes are used in the chord, the chord symbols will, of course, remain unchanged.

Each major key receives a section of eight bars followed by a 9th bar which gives the change from relative major to minor, and each modulation is shown from the first key to the last key, which is indicated above the staff. Thus in the key of C major we get modulations from C to G, G to D, D to F and so on.

This useful little guide can be had for 5s. 2d., including postage, from T. A. Wright, 20 Rannoch Drive, Bearsden, Dumbartonshire, Scotland.

## Back room boys

THE other publication is for those with a more ambitious bent. When you hear a favourite tune on the air, in the ballroom, or on record, have you ever stopped to think how and why this is possible? In any ballroom in the cold, grey light of early morning—when the tinsel and gold no longer glitter among the burnt-out cigarette ends, the broken glasses and the faded flowers—you will inevitably find a band at work... rehearsing.

Romance is far from the musician's mind at that hour of the morning, for this is his business. Behind the bland smile and smooth rhythm of the orchestra leader are hours and hours of rehearsal, for behind the success of any band is the back room boy of the music business—the arranger. Such a man is Reg Owen, who for four years was the back room boy behind the Ted Heath band. It is generally acknowledged that it was his style of arranging which really put the Heath band in the news.

He takes it as a great compliment to his work that he was recently commissioned by an American music company to write an "Arranging Method," a signal honour indeed for an Englishman, for the States has more good arrangers of modern music than the rest of the world.

Modern orchestras have progressed considerably in the last few years in finding many new "sounds" and the Reg Owen Arranging Method is going to fill a long-felt need. Robbins Music Corporation have now made this available here through music dealers at 25s. It is a worthwhile investment for anyone wanting to carry their songwriting activities a step further and orchestrate their own compositions.

Everybody loves...  
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**SID PHILLIPS**  
AND HIS BAND  
This is the fascinating "mystery record" \*  
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## BRITAIN'S TOP DISCS and TUNES

GUIDE to the best selling discs for the week ended May 4, derived from information supplied by 21 leading record stores					
This week	Last week	Title	Artist	Label	
1	(1)	CUMBERLAND GAP	Louie Donaghy	Pre-Nite	
2	(2)	BUTTERFLY	Andy Williams	London	
3	(3)	ROCK-A-BILLY	Don Lane (HMV)	HMV	
4	(4)	ROCK-A-BILLY	Don Lane (HMV)	HMV	
5	(5)	IT'S TAKE YOU HOME AGAIN	Sam Whitman	London	
6	(6)	THE KID IN ME	Tab Hunter	London	
7	(7)	THE KID IN ME	Tab Hunter	London	
8	(8)	LOOK HOW FAR WE'VE COME	Johnnie Ray	Philips	
9	(9)	LOOK HOW FAR WE'VE COME	Johnnie Ray	Philips	
10	(10)	LOOK HOW FAR WE'VE COME	Johnnie Ray	Philips	
11	(11)	WHEN I FALL IN LOVE	David Whitely	Decca	
12	(12)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	
13	(13)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	
14	(14)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	
15	(15)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	
16	(16)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	
17	(17)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	
18	(18)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	
19	(19)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	
20	(20)	THE GIRL I CAN'T HELP IT	Little Richard	Decca	

These records "led" for 5th position.  
Two records "led" for 10th position.

FOUR SUPPLEMENTARY RECORDS FOR THE WEEK

1. (21) LOOK HOW FAR WE'VE COME (Johnnie Ray) Philips

2. (22) LOOK HOW FAR WE'VE COME (Johnnie Ray) Philips

3. (23) LOOK HOW FAR WE'VE COME (Johnnie Ray) Philips

4. (24) LOOK HOW FAR WE'VE COME (Johnnie Ray) Philips

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59. (79) LOOK HOW FAR WE'VE COME (Johnnie Ray) Philips

60. (80) LOOK HOW FAR WE'VE COME (Johnnie Ray) Philips

# It's Quiet Here in the Night

ONAH SHORE: Nice Work If You Can Get It, Easy to Love, Come Rain or Come Shine, Once in a While (HMV 100121).

There's nothing about "Smoke" the fire all on the other side.

BOHMY JAMES: Speak To Me, First Date, First Kiss, First Love (Cap. 45-1474).

LES PAUL AND MARY FORD: Cino Hobbes, The Mexican, The Millionaire, The Millionaire's Girl (Cap. 45-1474).

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2. THE GREATEST (LP)	Supplied by	HMV	2. THE DRUM SUITE (LP)	Supplied by	HMV	2. HERE IN PHOENIA (LP)	Supplied by	HMV
3. LIONEL HAMPTON AND HIS ORCHESTRA (LP)	Supplied by	HMV	3. APRIIL IN PARIS (LP)	Supplied by	HMV	3. APRIIL IN PARIS (LP)	Supplied by	HMV
4. BUDDY BRUCE AND HIS ORCHESTRA (LP)	Supplied by	HMV	4. KEN COLYER'S JAZZ CLUB (LP)	Supplied by	HMV	4. KEN COLYER'S JAZZ CLUB (LP)	Supplied by	HMV
5. GUS GUNTER AND HIS ORCHESTRA (LP)	Supplied by	HMV	5. ELLINGTON AT NEWPORT (LP)	Supplied by	HMV	5. ELLINGTON AT NEWPORT (LP)	Supplied by	HMV
6. BUDDY BRUCE AND HIS ORCHESTRA (LP)	Supplied by	HMV	6. CUMBERLAND GAP (LP)	Supplied by	HMV	6. CUMBERLAND GAP (LP)	Supplied by	HMV
7. JAZZ HAT (LP)	Supplied by	HMV	7. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)	Supplied by	HMV	7. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)	Supplied by	HMV
8. LIONEL HAMPTON AND HIS ORCHESTRA (LP)	Supplied by	HMV	8. BASIC (LP)	Supplied by	HMV	8. BASIC (LP)	Supplied by	HMV
9. OSCAR PETERSON AND COUNT BASIE (LP)	Supplied by	HMV	9. HIGH SOCIETY (LP)	Supplied by	HMV	9. HIGH SOCIETY (LP)	Supplied by	HMV
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## Twins aid the blind



The singing MacNeil twins appeared in a midnight matinee at the Gaumont, Wimbledon, on Friday, to help raise money for guide dogs for the blind. The twins—June (L) and Paul—were seen with the guide dog which was the "guest of honour."

# SUNDAY TV DATE FOR 'MR RHYTHM'

**FRANKIE LAINE**—America's "Mr. Rhythm"—arrives at London Airport today (Friday) for his fifth British tour.

He opens at the London Palladium on Monday for a two-week season—his fourth starring visit to Argyl Street.

ATV have signed Frankie for "Sunday Night At The London Palladium" on May 26.

**Short tour**

Then follows a concert tour of the City Hall, Sheffield (20th), St. Andrew's Hall, Glasgow (20th), Belle Vue, Manchester (20th), De Montfort Hall, Leicester (21st), and Town Hall, Birmingham (June 1).

The group to back Frankie will most likely be the Vic Lewis Orchestra.

This is Frankie's first British visit since 1954, when he made a six-week provincial tour.

He will be including his latest disc hits "Moonlight Gambler" and "Love Is A Golden Ring" on his programme.

His latest recording is "Without Him" and "Lonely Man," issued by Philips last week.

## 'JAZZ FROM LONDON' UNIT—IN LONDON



The "Jazz From London" unit made one of its rare in-Town appearances on Friday at the Flamingo Club, Wardour Street. Stars in this M.M. action picture are (L-R) tenorist Ronnie Scott, trumpeter Dizzy Reece and drummer Tony Kinsey.

## FAREWELL TO GEORGE LEWIS

NEW ORLEANS clarinet star George Lewis sailed for America on Wednesday.

At the end of his British tour, George had gone to Paris, where he broadcast from Radio Europe and played a concert at Arras Hot Club.

He returned to Manchester at the week-end for three days' holiday.

Tired after his tour, the 56-year-old clarinetist is heading for his New Orleans home for rest before rejoining his band in California.

Ken Colyer, who is to play with the Lewis Band in America in exchange for Lewis's British trip, is expected to leave this month.

## Mel Torme opens at Chiswick Empire

American singing star Mel Torme will open his second British tour with a week at Chiswick Empire from July 22.

He follows with weeks at Bristol Hippodrome, Pinbury Park Empire, Edinburgh Empire, Manchester Palace, Birmingham Hippodrome, Newcastle Empire, Glasgow Empire and Brighton Hippodrome.

Mel is hoping to appear on TV before the tour begins.

## FRANK HOLDER MAY TOUR U.S.

FRANK HOLDER may go to America soon to take part in a calypso package show.

The offer to Holder follows the success of his "Caterpillar Bush" record, on the London label, in the States.

If Frank accepts the offer he would be the top London artist to have records released in the States following Denis Fresco's production playing only the number one dates in America.

London is also preparing a 12-in. LP by Frank for immediate issue.

Among other British stars who are to have records released in the States following Denis Fresco's production are Clio Lakin, Johnny Duncan, Kenny Graham and Annie Ross.

## DE MONTFORT HALL - LEICESTER

SUNDAY, MAY 19th, 6.30 p.m. Arthur Kimbrell presents  
**ALL STAR FESTIVAL OF SKIFFLE AND JAZZ**  
**VIPERS SKIFFLE GROUP**

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## LE CLUB DE LA COTE D'AZUR

(Freda's Irish and Sammy's)  
**Present The First Ever**  
**ROCK ACROSS THE CHANNEL**  
on Sunday, 23rd June, 1957 • A Day Excursion (8.45 a.m. to 10 p.m.)

England to France and back • Grassland and Southland to Calais

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## THE VIPERS

And Every Night—  
**TOP SKIFFLE GROUPS**

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MAY 18, 1957

EVERY FRIDAY 6d.

# HOLLYWOOD BIDS FOR TOMMY STEELE

## Fan fever in London



It was a busy weekend for fans in London. Frankie Laine was the celebrity on Friday. He started a two-week season at the London Palladium on Monday...

THE filmed life story of Britain's rock-'n'-roll idol Tommy Steele is to have a sneak preview at a London cinema next week.

And already Tommy has received offers of further starring roles from three major companies.

Top movie executives who saw rushes of the film, "The Tommy Steele Story," contacted Tommy in Liverpool last week.

**Three films**

This week, at Cardiff Gaumont, a representative of Beaconsfield, the company who made the film, tried to get Tommy's signature to a contract for a further three films.

It is understood that the

## Cyril Stapleton road show plans

CYRIL STAPLETON is in line to embark on a nationwide cinema tour with an all-star package show when his four-and-a-half-year run at the BBC ends on June 26.

The cinemas concerned are those on the Gaumont and Odeon circuits.

The show will tour its own stage manager, lighting expert and sound technician. It is understood that this is to ensure the production will come as near as possible to BBC broadcasting standards.

**October start**

It is believed that the show will be launched in October, but the actual date and place of the "first night" are not yet known.

Details of the band Stapleton will take on tour were not available at press time, but as the package will star several big recording names, a unit on the lines of the present Show Band is visualised.

Cyril Stapleton will probably take a holiday with his wife and family before getting down to the business of recruiting the musicians and technicians for this ambitious venture.

## Gerry Mulligan is planning a return

NEGOTIATIONS are already under way for a return visit by the Gerry Mulligan Quartet, which finished its British tour on Sunday.

The quartet opened a lighting tour of the Continent at Düsseldorf on Tuesday. They play Munich, Sweden and Holland before concluding the tour in Paris on Monday.

Gerry Mulligan is expected to return to London for two or three days' holiday.

After completing a big-band album for Columbia in New York, Gerry is expected to appear at the Chicago Modern Jazz Room on June 11.

The quartet is booked for the Newport Jazz Festival in July.

## NEW DICKIE VALENTINE TV SERIES

DICKIE VALENTINE is to star in his own television series on Associated-Rediffusion.

The programmes will last for six weeks and the opening show is tentatively set for June 24.

"I hope to offer something quite 'different,'" Dickie told the Mirror. "I should also like to bring in vocal guest stars of such calibre as Lita Ross, Ruby Murray, Dennis Lotis, Frankie Vaughan and Ronnie Hilton."

"Some people have the idea that show business rivals are



American singer Howard Keel first in last week-end for an appearance on ATV's "Sunday Night At The Palladium." She is seen here after the show with skiffle king Lonnie Donegan, who headed the bill.

## Howard Keel back

American singing star Howard Keel arrived in London on Tuesday for a two-week season at the London Palladium. Howard will be seen on ATV's "Palladium" show on June 9.



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# Scott quits combo bound for Moscow gala

TENOR-STAR Ronnie Scott has quit the British modern jazz group which will play for the Sixth World Youth Festival in Moscow this summer.

Owing to commitments with the Scott-Tubby Hayes Quintet, Ronnie has withdrawn from the Geoff Eklon group. His place will be taken by tenorist Harry Robbin.

Completing the group are Dizzy Reece (tp), Alan Pierce (sax) and Bill Bates (bass).

**Best British**

The Russians will hear all types of British jazz. Playing in all-star bands are the newly formed mainstay unit of Terry Brown (tp), Dave Keir (b), Stan Greig (p), David Haggerty (bass) and Kaye Stoppa (dm).

Traditional jazz will be supplied by Al Jenner's Band from Hull—Jenner (cat), Alan Walker (bass).

## HI-LO'S COMING

From Page 1

present further U.S. jazz groups in Britain concern Jack Teagarden and the Modern Jazz Quartet.

Teagarden is expected to arrive in the autumn with an all-star group—possibly including Muggsy Spanier (tp), Bud Freeman (tr), and Earl Hines (pno).

The MJQ will tour in February.

Negotiations are still proceeding to bring the All Stars Band back in September or November and for return by the Woody Herman Band, Benny Goodman and Dave Brubeck.

## CLARINET MUSIC

JAZZ CLASSICS ... 3/- POST 3/6

BENNY GOODMAN { RHYTHM TRIO AND SOLOS ... 4/- POST 4/6

125 JAZZ BREAKS SAX AND CLAR. ... 4/- POST 4/6

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Two-way stretch briefs in Black, White or Ice Blue. ... 15/-

No. 400 with 4 in. sides ... 20/-

100% CRIMPED NYLON Briefs in Black, Gold, Royal or Ice Blue. ... 27/6

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# BBC cameras scan the Goldenrie

All Aboard!

THE BBC is to televise excerpts from seven of Blackpool's summer shows. First show on the screen will be Peter Webster's "Let's Have Fun," starring Kenny Baker, Joan Turner, Morecombe and Wain, and Dennis Spoor. This will be televised from Central Pier on June 3—two days after its opening.

Next is the Queen's Theatre, which will also feature the Tanner Sisters and French singer Odette Crystal.

## Big splash

Robert Earl will be seen in the "Big Splash Aquatic Show" (Derby Bath) on June 10. There will be an "except from 'Rockin' The Pier' South Pier, the show and on July 8, Ruby Murray, Ken Platt and Tommy Cooper will be the big-toppers in "Snow Class from the North Pier."

Finally, the "Super Revue" from the Hippodrome Theatre will offer Jill Day, Stan Street and Ken Dodd on July 8.



Frankie Lynton, 14-year-old star of the Teenagers, met "Freight Train" girl Nancy Whiskey before the Teenagers' package opened its five-day tour on Monday at Bristol Astoria. With them is skiffle leader Cliff Bennett (r) and traditional leader Terry Lightfoot, who are also on the bill.

## Carried away

Jazzman Pete King carries his bride, Stella Ferguson, to the altar after their wedding on Friday at Gazon Hall. Musicians attending included Jerry Klein, Bert Green, Bonnie Scott and Geoff Ellison.

# Rock Bobbin' Boats across the Channel

A BOATLOAD of rock-'n'-rollers from Britain will get VIP treatment when they land in Calais on June 1.

After rocking across the Channel to ten bands organized by London jazz club promoter Rik Gunnell, the fans will be met at Calais docks by the Mayor and civic band.

One of the British groups will board a ferry and lead a procession through the town, while other groups play in three different squares.

French jazz groups will also play to the fans.

**TV on duty**  
Reports Rik: "The whole trip will be covered by British, French and American TV cameras and the French are hoping to broadcast the proceedings."

Additions to the bands booked are Terry Dean's Denoggers and Russel Quaye's City Hamblers skiffle group.

**Glamour**  
The Rank Organisation is expected to be represented on the trip by several starlets.

A second cross-Channel rock-'n'-roll trip has been organized for June 24 by Freddy Imani of the Club de la Côte d'Azur.

**THE LAST WALTZ**  
The Empress Ballroom, Portsmouth, is to close on May 20.

## Eddie Calvert plans tour 'Down Under'

TRUMPET star Eddie Calvert is to sail for Australia on his road show, "On the Record."

Artists likely to accompany him are singer Gerry Bretton, the Londoners, pianist Kenney and drummer Bobby Andrian.

Interest has intensified due to the impending release in Australia of the film, "John and Just," for which Eddie has written these songs. Eddie told the M.M.

**Laurie Gold Group to tour Ireland**

Laurie Gold and the Pieces of Eight start a five-day tour of Ireland at Bray on Sunday.

The group will then go to Portrush, Londonderry, Dunderland, and Dublin, and end the tour with an airing on Radio Eireann on May 20.

## News in brief

**LONNIE DONEGAN** will top the bill at the "Skiffie Sensation of 1957" to be held at the Royal Albert Hall on June 8. Also booked are the groups of Chas McDevitt, Bob Cort, Cy Laurie and the Avon Cliffs Jazz Band.

On June 22 he will open, and later present the prizes, for a skiffie contest at Bury (Lancs) Charity Carnival.

Ottile Patterson and the Earl of Warcliffe have been invited to act as judges.

Following a great response from listeners to the BBC debut of the disband group led by Sid Phillips trumpet Kenny Hall, the group has been rebooked for the Light Programme's "Jazz Hot Ball" on June 26.

Horry Blackwell and his Black-Jacks started a four-week tour of Germany last Sunday.

After four years with BFN in Huddersfield, Eddie Rogers is now running a jazz orchestra service in London.

Trumpet-leader Leslie "Jiver" Hutchinson took part in an experimental colour BBC-TV show on Friday with vocalist Maxine Hunkle. The programme was repeated on Wednesday and will be transmitted again today (Friday).

A "Festival of Skiffie" will be held at the Century Cinema, Leighton, for five Sundays from May 26.

Musical journalist Doug Geddes has returned to EMU, where he will concentrate on the exploitation of the HMV label.

John Phillips, who was joint sales promotion manager of HMV with John Whittle, will now concentrate on the sales promotion of all pop labels and Whittle will handle the classical label.

Vera Lynn starts a series of "Young Sincerely" programmes for the BBC on May 30. They will be backed by the Woolf Phillips Orchestra.

The Chas McDevitt Skiffie Group, with Nancy Whiskey, will open the "Saturday Skiffie Club" series on June 1. The Bob Cort Group is booked for the second programme.

The Lew Jowett Seven started a weekly residency on Wednesday at the Aquarium Restaurant, Brighton.

Saxist Don Darryl will lead a quartet at Butlin's Ocean Hotel, Salford, for the summer season starting at Whitstable.

Mary Walton's Rhythm Band is booked for BBC-TV's "A.S. Special" (concerts) (Saturday) and a "Light Programme" airing on May 26.

The singing Prince Sisters start a week's variety on Monday at the Opera House, Worthington.

# HURRY! There are only a few tickets left for the FLOATING FESTIVAL OF JAZZ

presented by Jazzshows  
SUNDAY, 16 JUNE, 1957,  
LONDON TO MARGATE AND BACK  
by the 'Royal Daffodil' and 'Royal Sovereign'  
COST—only 35/- per ticket.

Following the tremendous success of our Floating Festival of Jazz, last year, we have pleasure in announcing that we have chosen the best 'Royal Sovereign' and the 'Royal Daffodil' on Sunday, 16th June, 1957, in order that all those who were disappointed last year will be able to join us this time in sailing from Tower Pier to Margate and back.

These bands definitely booked to appear  
HUN: WREY LYTTELTON & HIS BARK - CHRIS BARBER'S JAZZ BAND  
CY LAUREY'S JAZZ BAND - SANDY BROWNE'S JAZZ BAND  
KEE COLVENS JAZZMEN - TERRY LIGHTFOOT'S JAZZMEN  
ALEX WELSH'S D'KLANDERS - THE MERRISTOWN JAZZ BAND  
AVON CITY JAZZ BAND - THE LES JOWETT SEVEN  
RIVER CITY JAZZ BAND - THE MIKE PETERS STOMPERS  
RAY FOXLEY - DILL JONES - BOB KELLY - STAN GREIG

The bands which travel down on the 'Royal Daffodil' will return on the 'Royal Sovereign' and vice versa, so that you will be able to hear all the bands and artists at some time during the day.

**SUBSCRIPTION SCHEME**  
There are many people who would like to go on this trip but do not wish to pay all at once. You send us a deposit of 10/- for each ticket and pay the balance in instalments of 5/- or 10/-. No cash can be returned in any circumstances. When we receive the deposit, we will reserve your ticket and send you a subscription card. When you have paid the full amount your ticket will be sent to you.

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PLEASE ENCLOSE STAMPED ADDRESSED ENVELOPE

America is the nursery of jazz. I know of no British solo not inspired by an American recording...

says STEVE RACE



that I was obviously talking about jazz players. The same week someone called Bloch wrote to say that after the Basie visit "all British bands should give up trying to play jazz and leave it to those who really excel at it." That brought a reply from Ian Etheridge: "Do not let them. Barber, Colver and Sandy Brown... excel at playing jazz?"

**It's nonsense**  
And so on. Evidently it is necessary that British jazzmen should be not only as good as their American mentors but, if possible, better. What nonsense it all is. America is the birthplace of jazz, the finishing school of jazz. British jazzmen, many of them brilliant, rush American records across the Atlantic, copy them and assimilate their contents.

**To our heads**  
Whenever one of our jazzmen is praised by an American it is to go to our heads. "There you are!" we exclaim triumphantly when Mary Lou Williams is polite enough to praise the fine Alan Ganley, or when Lionel Hampton (rightly) compliments Jimmy Deuchar.

"We're as good as they are!" the plain fact is that by any kind of broad view, we are not. We have excellent individual players in this country—as I said in my article last week—but jazz-wise we are a nation of imitators. And there happens to be one or two things

**'Give it up'**  
He also instructed Messrs. Seamen, Ganley, Bush and even Jack Collier, despite the fact

# We imitate—that's all

we have not yet succeeded in imitating, notably the beat of American drummers and bass players. Tony Scott Maurice Burman, in his kind notice of my "World of Jazz" radio programme last week, wanted me to say "how our players compare with the Americans." Well, I said it now. We imitate them well, but in some departments not quite well enough—as yet.

Several readers are expecting me to devote a couple of thousand words to Tony Scott's "Brubeck? — he's childish!"

I couldn't agree more. Put a golf club to your lips, loudly sing a short Tony Scott phrase and see if you don't think so, too.

**'TOO MUCH UNCLE TOM'**

pioneer, modernist, jazz, which "was once well on its way to becoming the real folk music of America" has been replaced by a "monstrous sound composed of strains of Presley, Liberace, Tennessee Ernie, Lombardo and Sh-Bop!"

He points to the fact that in the mid-40s there were 50 hotels in New York presenting live music. Today there are 14. "And ten years ago who would have thought that every last jazz club on 52nd Street would either be closed or turned into a strip-tear joint?"

He quotes Lionel Hampton "who now plays Europe so often he regards his trips to the USA as mere visits." Hampton had said: "We live on the enthusiasm in Europe. That's what's most rewarding. Jazz means not only their joying us—it's also us enjoying them."

Dir also brings out that America's biggest strictly jazz magazine, "Down Beat," has a circulation of about 60,000, never having succeeded in becoming a mass periodical. "While Melody Maker," has 35,000, it is a circulation more than twice that size."

Meanwhile there was one encouraging note during the past week-end of Washington, where the State Department's "jazz diplomacy" operation recently was plugged up by economy-minded and colour-conscious politicians.

On Friday the State Department sent a strong letter to Senator Styles Bridges, member of the Senate Appropriations Committee, praising the benefits to the U.S. from tours made by Gillespie.

Jazz, it said, "has proven of real value in reaching important foreign audiences."

Gillespie's tours last year to the Near East and South America cost about 153,000 dollars.

Bill Simon

# The NEW B.M.B. Sapphire Stylus MAKES GOOD RECORDINGS EVEN BETTER

George Elrick, well known personality of Radio and Television invites you to enter this simple

**COMPETITION**  
CAN YOU ARRANGE A DISC PROGRAMME?

**£5.00 IN PRIZES**

Use your skill as a Disc Jockey—select 12 records from the list, place them in the order you would play them and then in not more than 25 words give your reasons. Send in your entry with an empty B.M.B. Sapphire Stylus Packet.

Even a Sapphire point becomes blunted after a time—replace yours NOW with a B.M.B. Sapphire Stylus obtainable from your usual music and radio dealer—or write direct to B.M.B. (Sales) Ltd., Crawley, Sussex.

The decision of the judges is final and legally binding.

- |  |   |
|--|---|
| <input type="checkbox"/> 1. GARDEN OF EDEN Frankie Vaughan           | <input type="checkbox"/> 11. BLESS THIS HOUSE Gail                |
| <input type="checkbox"/> 2. YOUNG LOVE Tab Hunter                    | <input type="checkbox"/> 12. THE CAROUSEL WALTZ Ray Martin        |
| <input type="checkbox"/> 3. KNEE DEEP IN THE BLUES                   | <input type="checkbox"/> 13. MARCHING WITH JIMMY                  |
| <input type="checkbox"/> 4. DON'T FORBID ME Pat Boone                | <input type="checkbox"/> 14. ESPANIA SUITE Chabrier               |
| <input type="checkbox"/> 5. DON'T YOU ROCK ME DADDY O' Lennie Hayton | <input type="checkbox"/> 15. TOSHTOP BALLET Pantalone             |
| <input type="checkbox"/> 6. DON'T KNOCK THE ROCK                     | <input type="checkbox"/> 16. SCOTLAND THE BRAVE Robert Wilson     |
| <input type="checkbox"/> 7. TRUE LOVE Bing Crosby—Grace Kelly        | <input type="checkbox"/> 17. ORPHEUS IN THE UNDER-WORLD Offenbach |
| <input type="checkbox"/> 8. THE FAITHFUL HUSSAR Vera Lynn            | <input type="checkbox"/> 18. ROCK 'N' ROLL Wildcat Awell          |
| <input type="checkbox"/> 9. JULIE Doris Day                          | <input type="checkbox"/> 19. ADORATION WALTZ David Whitfield      |
| <input type="checkbox"/> 10. ONE FINE DAY Joan Hammond               | <input type="checkbox"/> 20. GIVE HER MY LOVE Anne Shelton        |

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B.M.B. Sapphire Stylus are used throughout the world

**NEWS FROM THE FIELDING OFFICE**

**TOMMY STEELE**  
SAYS:—  
"Meet my pal  
**FREDDIE BELL**  
and I in our  
**TOP LINE TEENAGE**  
**SHOW** at the  
**DOMINION**  
Tottenham Ct. Rd.  
**ALL NEXT WEEK**  
Nightly at 6.25 & 8.30

**STOP PRESS:** Special arrangements have NOW been made for booking at all the main ticket agents as well as at the Dominion. Prices: 3/6-10/6.

**FRANKIE LLAINE**  
**CONCERT TOUR**  
**COVENTRY, COVENTRY THEATRE**  
Sunday, May 19 at 7.30 & 8.0  
Prices: 5/-, 7/6, 10/6, 12/6, 15/-.  
Bookings now open. Box Office: Coventry Theatre, Coventry.  
**SHEFFIELD, CITY HALL**  
Tuesday, May 28 at 6.10 & 8.40  
Prices: 5/-, 7/6, 10/6, 12/6, 15/-.  
Bookings now open. Box Office: City Hall, Sheffield.  
**GLASGOW, ST. ANDREW'S HALL**  
Wednesday, May 29 at 6.30 & 8.45  
Prices: 3/6, 5/-, 7/6, 9/-, 10/6.  
Bookings now open. Box Office: Cuthbertson's, 212 Buchanan Street, Glasgow.  
**MANCHESTER, KING'S HALL, Belle Vue**  
Thursday, May 30 at 6.20 & 8.40  
Prices: 4/6, 6/-, 7/6, 9/-, 10/6, 12/6, 15/-.  
Bookings now open. Box Office: Belle Vue and Laing's Emporium.  
**LEICESTER, DE MONTFORT HALL**  
Friday, May 31 at 6.30 & 8.50  
Prices: 4/6, 5/-, 7/6, 9/-, 10/6, 12/6, 15/-.  
Bookings now open. Municipal Box Office: Charter Street, Leicester.  
**BIRMINGHAM, TOWN HALL**  
Saturday, June 1 at 6.30 & 8.50  
Prices: 5/-, 7/6, 9/-, 10/6, 12/6, 15/-.  
Bookings now open. Box Office: Civic Radio, 100, Corporation Street, Birmingham.  
**LIVERPOOL, EMPIRE**  
Sunday, June 2 at 5.30 & 8.30  
Bookings now open for prices and opening of booking.  
**BE SURE! BOOK EARLY!**



COLLECTOR'S CORNER  
edited by  
Max Jones and  
Sinclair Trail

**STUFF SMITH**, taken ill in Belgium last week, has had to drop out of the JATP tour and return home for hospital treatment in Los Angeles.

Belgian jazz critic Yannick Bruynoghe, who sent us the news, says he met Smith shortly after the violinist arrived in Brussels on May 6.

"I had looked forward to hearing him play and sing," writes Yannick, "especially since reports from Paris and Holland were most enthusiastic."

"The musicians had a night off when they hit town. Stuff and I spent a quiet evening talking about mutual friends and listening to records—a subject on which Smith has firm ideas, his preferences being for such ever-greats as Hawkins, Carter, Webster, Tatum and the like."

"He seemed very tired though, and went off early for his rest. Then, next day, came a Jo Jones phone call with the bad news that Stuff Smith was very sick. At the hotel I found him in bed alone, unable to get up, and suffering from an old liver complaint."

"The Tuesday night went on without him, and next morning Norman Grant and his troupe left Smith behind in Brussels. Happily he recovered sufficiently to visit a specialist, who said he was strong enough to fly to L.A. via Copenhagen. So Stuff left Europe on Thursday (6th) while JATP continued to play Switzerland, Germany and Italy."

### BLUE YODEL

THE Denis Preston account of Frank Walker's denial that Armstrong ever recorded with Jimmy Rodgers ("Corner" last week) had not so far shaken proponents of the Louis theory. Geoff Knott, of Birmingham, says he was surprised at the exhumation of the "Blue Yodel No. 9" question, but considers the matter still open.

He points out that the session took place in Los Angeles at the

time when Louis was playing and recording there with the His Hot Band. Therefore, he writes, "the question of a 'mixed recording in the South' does not apply."

Brian Rust makes the same point, adding that the Victor recording sheets show the title only cut at that session—July 16, 1936—with cornet and piano. "The fact that the players were not named indicates nothing one way or the other," since Armstrong was under contract elsewhere.

It has always seemed to us that since the trumpet sounds

like Louis (and no one else), since he could have been in the studio that day and since he identified it as his playing when we surprised him with the record one day, there is not much doubt about the matter.

Moreover, Panamsek confirmed that it was Louis when he got the disc, and we have since played it to Avakian, who also agreed. Rust says he asked Louis about it at 1230 on May 13 last year, outside the Empress Hall, and Louis said: "Yes, you mean the cowboy singer. I made a record with him."

### BERT BLOCK

ON the British tour with Gerry Mulligan, operating as personal manager, was Bert

Block, of Associated Booking Corporation (Joe Glaser, president)—an agreeable man with a hand background.

Block was a well-known leader in the early "thirties, was in the "Mickey Mouse" outfit which recorded regularly for U.S. Vocalion.

"Among the musicians I had recorded with me then were Axel Stordahl and Vic Schoen (tpis), Dick Stabile (reeds) and Jack Leonard (voc)," Block told us at Mulligan's Stoll farewell last Sunday.

Other trumpet players he had were Chris Griffin and Zootie Zarchy. This was the band they put Joe Haymes in front of, and the one that formed the nucleus of Tommy Dorsey's orchestra in 1935.

Later Bert Block quit the band business and went into management, George Shearing is another of the groups he handles.

"He changed and as the bandmaster wanted a trombonist I took up trombone."

Later he studied piano at a K.C. conservatory.

In 1951 he was called up for army service and following his release in 1952 he played with a rapid succession of names, including Tex Beneke, Ray McKinley, Claude Thornhill, Louis Prima and Terry Gibbs. Most of these jobs were on piano.

He pushed his hand over his rank hair, which has now fully recovered from the barbaric French haircut which adorned some of his record covers. "You asked me if I think Negroes play better jazz than whites? Well, I'll tell you. I'm far from concerned there's no such thing as a Negro. Just because a man is sunburned doesn't make him biologically different from his fellows. Any distinction is just a particularly unpleasant social phenomenon."

Bob crossed to the bar and brought back a couple of bottles. "I like this English beer. In fact, I have always been the perfect Anglophile. Your musicians are pretty good, too."

"The only jazz I really like from Europe is that produced by the British and the Swedes. They both seem to have a great capacity for it."

"I was thinking of the Heath band in particular. While it's a fine band, it's a serious artistic contribution to offer. The great thing about that band is that they can play any style."

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## West Coast Jazz?

# There's no such thing...

AT 27, Bob Brookmeyer has had more musical experience than most jazzmen pack into their whole lives. Born in Kansas City—'Somehow I never did get to hear Basie and the other guys in K.C.'—he took up the clarinet at school. "My teacher changed and as the bandmaster wanted a trombonist I took up trombone."

Later he studied piano at a K.C. conservatory.

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"Gerry is a composer on his instrument, as opposed to a stylist like Stan Getz. Sometimes, but not often, you get a musician who is both a stylist and a composer—Miles Davis for instance."

replaced Getz Herman hired him as a trombonist for a short time and in late 1953 he brought his trombone in to replace the electric guitar in the Stan Getz Quintet.

"I guess you caught me in a talkative mood tonight," said Bob over a pint of beer. He swallowed and you sure will have to write quickly."

He pushed his hand over his rank hair, which has now fully recovered from the barbaric French haircut which adorned some of his record covers. "You asked me if I think Negroes play better jazz than whites? Well, I'll tell you. I'm far from concerned there's no such thing as a Negro. Just because a man is sunburned doesn't make him biologically different from his fellows. Any distinction is just a particularly unpleasant social phenomenon."

Bob crossed to the bar and brought back a couple of bottles. "I like this English beer. In fact, I have always been the perfect Anglophile. Your musicians are pretty good, too."

"The only jazz I really like from Europe is that produced by the British and the Swedes. They both seem to have a great capacity for it."

"I was thinking of the Heath band in particular. While it's a fine band, it's a serious artistic contribution to offer. The great thing about that band is that they can play any style."

"Kenton? He was the original rebel without a cause. Give me the Duke any day. Ellington's always had the greatest band in jazz and I don't see anyone to challenge him at the moment. The Basie band is at the top, of course. But remember, they're only doing the one thing, while I like to play everything."

Why do I play valve trombone? I found the slide instrument peaked the passion of the valve. And it's easier to say the things I want to say with trumpet fingering. The positions on the slide aren't half so accurate, and this way I can play what I like without having doubts about finding the technique to do it."

"I can say I'm very fond of any of the jazz valve trombonists around today. Brad Gowans was great, but there is so little of his recorded work available. Most of the contemporary jazz sound too much like slide men trying to play valve, which is what they are."

Passion "Whatever instrument you play, you must have a passion for it, and you must play it passionately. Even if you aren't good and keep making mistakes, you must have that passion."

"That's why I've no time for guys like Eddie Condon. What does he do? He's got some great guys in his band—Wild Bill, for instance, but they're not great because Condon, and he doesn't add to their greatness. And I'd hardly say he played the guitar with passion."

"I used to play Dismal and a lot, you know. In fact, I was pianist with Pee Wee Russell's

respected musicians in New York. He's a completely natural jazzman who plays great music in the Jewish idiom."

"Most of the East Coast jazz school shows strong Jewish influences in the same way that the earlier forms of jazz showed strong Southern influences."

"The West Coast? I don't think the music that they play when you use that phrase can be seriously described as jazz. Most of the musicians that play it are dilettantes, and to palm off as jazz is disgraceful. It's insipid and passionless."

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If we heard more British artists like Barbara Lyon with their great choice of tunes the British standard of taste would improve, with benefits all round, says Maurice Burman.

MUSIC MAGAZINE  
THE REMOTEST WIND  
INSTRUMENTS  
JOAN RIMMER  
10.30 a.m. 5/5/57

WE'VE got our foot in the door. Music Magazine is a very highbrow programme and jazz has never lightened its portals. At least, not until Miss Rimmer spoke about the remotest wind instruments, which this time included the soprano saxophone.

Various examples by straightones were used and the chances of hearing Bechet or Hodges, as foremost exponents of the soprano, seemed remote, indeed.

But suddenly—quite calmly and very naturally—Miss Rimmer, whipped in Bechet's "219 Special." You could have

knocked me over with a strindango. There is, of course, no logical reason why, for the benefit of the listener, jazz and serious music can't mingle on the same programme. In the past, it was

been a question of antipathy and misunderstanding. Excellent illustrative uses of both media can be used on the same programmes for the benefit of music as a whole. With those few bars of Bechet, a step forward has been taken by Music Magazine.

Congratulations to producers Annastone and Julian Herbage, and to Joan Rimmer.

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(THURS. 8.30-9.15)

SATURDAY, MAY 18:  
12.30-1.15 P.M. A 1: To The Memory Of Diana.  
1.45-2.15 D.M.: The Brothers De Paris.  
2.45-3.15 A 1: 2: Bells Of Joy, Five Blind Boys, etc.  
3.45-4.15 O 2: Mainly Modern.  
4.45-5.15 O 2: Dutch Swing College.  
5.15-5.45 P 1: Jazz Developments.  
5.45-6.15 O 2: Swing Serenade.  
6.15-6.45 O 2: 1: Band-B.  
6.45-7.15 P 1: (1) Anthony, Baxter, James, Huff, etc.; (2) Goodman, Kenton, Barnet, Murphy, Basie, Winding, J. J. Johnson, etc.  
7.15-7.45 J. Basin Street Jazz.  
7.45-8.15 P 1: Swing Club.  
8.15-8.45 P 1: Panassi on Walter.  
8.45-9.15 P 1: 12.30-1.15 a.m. 1: Nitty Gritty ABC.  
1.15-1.45 P 1: 12.30-1.15 Q: Jazz and Pop.  
1.45-2.15 T: Repeat of 8.0 p.m.  
2.15-2.45 P 1: America's Pop Music.  
2.45-3.15 P 1: Jazz 1957.  
3.15-3.45 P 2: Harry James in Hi-Fi.  
3.45-4.15 P 1: D.J. Show.  
4.15-4.45 P 2: Saturday Night Club.  
4.45-5.15 P 2: Hollywood-New York.  
5.15-5.45 P 1: Ray Anthony.  
5.45-6.15 P 1: Art Van Damme.  
6.15-6.45 P 1: (1) American Pop Preter-

sonal; (2) Armstrong, Winding, Kenton, Hawkins, Herman, etc.  
6.45-7.15 P 2: For Jazz Fans.  
7.15-7.45 P 2: Claude Bolling Band.  
7.45-8.15 P 2: Repeat of 8.0 p.m.  
MONDAY, MAY 20:  
1.45-2.15 P.M. J: Martin Block (6047).  
2.45-3.15 T: (1) Nelson Riddle introduction; (2) Traditional, Mainstream and Modern.  
3.15-3.45 P 1: Life Of Bechet.  
3.45-4.15 P 2: For Jazz Fans.  
4.15-4.45 P 2: German Jazz.  
4.45-5.15 P 2: Repeat of 8.0 p.m.  
5.15-5.45 P 2: D.J. Show (nightly).  
TUESDAY, MAY 21:  
1.45-2.15 P.M. J: Dutch Jazz.  
2.15-2.45 P 1: 2: Shearing.  
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### Andy Williams 'arrives'

LATEST singer to zoom up into hit parade prominence is 26-year-old Andy Williams. His recording of "Butterfly" currently vies with Leslie Dugan's "Gambler" for top-selling honours.

Williams made his way from Iowa to Los Angeles on the radio circuit and finally landed up on the Steve Allen TV show, playing everything from a Red Indian to a gangster.

"But I've been singing for as long as I can remember," he says.

Williams' version of "Canadian Sunset" gave first promise that he might catch the public ear in a big way—but he obviously thinks that he waited long enough for his break.

"Everything happens in due time," he says. "Finally I've learned about patience."

## The Beat behind Basie



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### FRANKIE LAINE—SPECIAL INTERVIEW



## King of the credit titles

FRANKIE LAINE attributes his two-year period without a major hit record to the death of his friend and colleague, Carl Fischer.

"After Carl died, something went wrong," Laine taps his throat significantly. "Up there, I sang the same; I tried my hardest on every song. But something was missing. Maybe just a psychological effect."

"Carl and I had been songwriting together for years before I made any progress as a singer. He did more than play piano on my recording sessions. He accompanied me."

"There's a difference, you know. As a matter of fact, his death decided me to cut down my own working hours. All that travelling around must have hastened his death. He had thrombosis. Used to complain of a pain here, a pain there. That's why they never found out what the trouble was."

Before he died, Fischer—a Cherokee Indian—wrote a suite. Today, Frankie Laine gets excited at the possibility that the Fischer opus may get recognition.

"I met up with a man and quite casually he mentioned that it was his ambition to put on an American-Indian ballet—the first time it has ever been done. He was delighted to learn that there was some authentic music already in existence."

By Tony  
Brown

### 'My fans have been loyal'

Laine is more concerned with such matters than with his status as one of the idols of Show Business. He shrugs off diminishing teenage interest in his work. "The kids turn to younger stars. My fans have been loyal—but they're older now."

Laine wasn't mobbed on his arrival this time. "But we arranged it that way," he points out. "We figured to fly in when people were at work."

Laine has sung on the soundtrack of so many films now that he could be crowned King Of The Credit Titles. He counts them off on his fingers. "I can remember five," he says doubtfully.

In case you've fallen into the common error, it is not the voice of Frankie Laine we hear on the track of the BBC-TV feature, "Champion The Wonder Horse."

"That's even deluded friends of mine, Norman Luboff—the man who runs the choir—asked me to do it, but I couldn't make the date because of other commitments. So he did it himself and did his best to sound like me."

And strangely, Laine doesn't resent it. "Why should I? He wanted me to do it. I recorded the song for him anyway."

### Bigger impact

Visiting the Continent prior to his current tour, Laine discovered the importance of films in record promotion. "A song featured with a film makes a much bigger impact over there. I didn't realise that Doris Day didn't mean much before she sang 'Que Sera' in a film."

Laine has fought his way back briefly into the hit parade with "Love Is A Golden Ring." But he could have wished that "We'll Be Together Again"—his recording of the song he wrote with Carl Fischer—had sold better. Does Fischer's widow get the royalties? "We look after her," says Laine.

### Laine sings his Top Ten at the Palladium

IT WAS a rather disillusioned Frankie Laine at the London Palladium on Tuesday evening.

Disillusioned at the first-night reviews of his fourth visit to the Palladium, which, unlike the others, were "cool" in the coldest sense.

"What are the Press trying to do to me?" he pleaded with the first house audience. "Are they always like this?"

Yet even Frankie can't deny there is a change this time. There are still thousands of Frankie Laine fans, but they're like Frankie—are a little older and perhaps a little more cynical than they were when he first stormed the Palladium in 1952.

But, make no mistake, Mr. Rhythm still wins this time the loudest applause comes when he takes a laugh at himself, or pretends to forget the words.

### Worried

After his painful breakfast reading, Frankie seemed a bit worried when his first two numbers had rather a quiet reception. But then his granite face broke into a wide beam on hearing gallery calls for "Jezebel."

"Don't worry, folks," he cried. "We've got them all. And get to them he did. In his 35 minutes on stage he did all his top ten—including 'Jezebel'."

"A Woman In Love," "Moonlight Gambler," and his new one, "Love Is A Golden Ring."

But just in case you find Mr. Rhythm a little off beat, there are plenty of conversations in the rest of the bill.—Bill Hadden.

**PAT BRAND**  
is on holiday. His  
'On The Beat'  
column will be  
resumed in a  
fortnight.

## HOLLYWOOD HEADLINES

ONE very thrilled young actress in Hollywood today is teenage Judy Tyler. She's been signed by MGM as the girl who is wooed and won by Elvis Presley in "Jailhouse Rock."

This is the first important picture for Miss Tyler, who comes to MGM via the New York stage and television. The pert brunette plays a record company promotion girl who encourages "the scrapple" in pursuing a singing career. "Jailhouse Rock," by the way, is also the title of one of the hit songs that Presley will sing in the picture.

**JAZZ JOTTINGS**... Barney Bigard's "Jazz Struttin'" have moved into the Beverly Cavern... "Jazz Supper" last Saturday, from 2 a.m. till dawn, presented by Jazz International, featured the groups of Buddy Collette, Lou Levy and Warner Marsh... John Xerri, former Johnny Dankworth tenorist, is working for a music printing company in Hollywood.

**FILM CLIPS**... Voluptuous singer Julie London sings three numbers in the Robert Taylor starrer "Three Guns"... Latest glimpse to make her debut as a night-club warbler is Rhonda Fleming, who opens this month at the Tropicana, in Las Vegas... The entire music for "Elia Kazan's" "A Face In The Crowd" is done on guitar—no other instruments.

● JULIE LONDON



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### PARIS REPORT...

YET another French musical is on the way. Called "Paris Music Hall," it is the fourth to be produced in a year.

For years it has been acknowledged that only America can produce first-class musicals. Now the French film men are out to prove that they can turn out just as good a job.

Those of you who have a nodding acquaintance with French pop singers will welcome a chance of seeing and hearing Mick Michel in "Paris Music Hall." He is probably top of the current crop.

Charles Aznavour, undoubtedly the highest paid pop singer in France at the moment is also in the film. Photo on the right shows Genevieve Kervine in one of the scenes from the film.

The historic photograph below shows famous French violinist Stephane Grappelly (right) with equally famous U.S. violinist Stuff Smith, at a recording session in Paris on May 4.

Also on the discs were Stuff's Jazz At The Phil colleagues Jo Jones, Ray Brown, Oscar Peterson, and Herb Ellis. Stuff had to return to America through illness last week (see story on page 6).

Howard Keel—over here for a week at the Glasgow Empire, followed by two at the London Palladium—was surprised to learn that he had the reputation of the most British-dressed of all visiting Americans.

"I took to wearing a Homburg hat while I was in 'Oklahoma!' at Doris Lane," he explains. "Being a singer, I had to protect my voice against the British climate."

### THE KEEL HOMBURG

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### Dean Martin

That was in 1947. Keel returned to America to become a film star—but, surprisingly, his knowledge of British ways isn't in demand there.

"Actually, I have few friends in the business. There's Dean Martin, of course. He'd love to come over here again."

Martin has long since forgotten the cool reception that he got at the Palladium as partner to Jerry Lewis.

**Sensitive**  
"He has a wonderful sense of humour. He's not a bitter type at all. And that self-assured personality is only a defence. He's very shy and sensitive underneath."

According to Keel, most artists feel that the world is against them at times.

"Why, I've been on-stage sometimes feeling that people hate me. We all go through that."—Tony Brown.



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**Worried**  
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"Don't worry, folks," he cried. "We've got them all. And get to them he did. In his 35 minutes on stage he did all his top ten—including 'Jezebel'."

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# Songsheets

by Hubert W. David

WITH spring getting into its stride, some of us will soon be hopping a plane for the Mediterranean coast or getting out the kiddies' buckets and spades, consulting the time-table and reminding the milkman not to call. Once in a while I think it is a good idea to have a holiday that is a little different. After the great success of last year's Canford Summer School, the organisers are putting it on again this year on an even bigger scale.

Here is an ideal way of combining a restful holiday with the opportunity of gaining further knowledge of music and the arts. The prospectus asks those interested in composing to bring their manuscripts along with them. They will be able to discuss their works with the teaching staff and get together with other writers. This on-the-spot collaboration gives a songwriter a practical appreciation of his songs and, as small group orchestras are formed from day to day, he will not doubt grasp the opportunity of hearing his own works performed.

## Star billing

MANY famous names appear on the working schedule. Johnny Dankworth is to lecture on the *History of the Orchestra*. Ernest Borneman will discuss *American Music and its African Roots*, while in lighter mood you will be able to hear Gerard Hoffnung play his famous bass tuba.

As well as the musical facilities, visitors can take part in tennis, hand fives, squash, cricket, swimming, riding, golf, rowing and dancing. Secretary to the Canford School, Miss Barbara Hayes, tells me that visitors this year will come from as far afield as Zealand, Holland, Sweden, Germany, Ireland and South Africa.

Incidentally, if you are an instrumentalist of some calibre, take your instrument with you—unlike the lady who took her harp to a party, you will be asked to play. Brochure from Miss Barbara Hayes, Canford Summer School of Music, 20, Denmark Street, London, WC2, or phone Covent Garden 2779. Dates: August 11-23.

## Write-A-Melody Contest

I AM always happy to mention the Portswell Write-A-Melody Contest, for this has now been made an annual affair looked forward to by hundreds of songwriters. H. E. Dickie, publicity officer for Portswell, tells me the past three years' contests have attracted over 2,000 entries from places as far apart as Hollywood and East Africa.

A special ball is held each year and this year's successful competitor, Norman Coker, sat down with the orchestra and played his winning composition, "Say You Need Me," to the delight of the crowd of dancers.

Portswell has set a shining example to other towns in encouraging British songwriters and I hope other mayors and corporations will follow this lively example.

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Player's  
Please

## BRITAIN'S TOP DISCS and TUNES

This week	Last week	Title	Artist	Label
1	(2)	BUTTERFLY	Andy Williams	London
2	(1)	ROCK-A-BILLY	Billie Williams (Vocal) - Charlie Gracie (Piano)	Parlophone
3	(4)	OKERHALL GAY	Leslie Dore	Parlophone
4	(11)	WIKEN I FALL IN LOVE	Pat Boone	Capitol
5	(3)	BABY, BABY	Don Lane	Parlophone
6	(14)	YES TONIGHT, JOSEPHINE	Johanna Ray	Parlophone
7	(16)	NEENE-NEE WAYS	Charlie Gracie (Piano)	Parlophone
8	(10)	LOOK HOW FAR AWAY	Pat Boone	Capitol
9	(12)	THE BARKER BOAT SONG	Harry Belafonte	HMV
10	(13)	THE BARKER BOAT SONG	Harry Belafonte	HMV
11	(15)	THE BARKER BOAT SONG	Harry Belafonte	HMV
12	(17)	THE BARKER BOAT SONG	Harry Belafonte	HMV
13	(18)	THE BARKER BOAT SONG	Harry Belafonte	HMV
14	(19)	THE BARKER BOAT SONG	Harry Belafonte	HMV
15	(20)	THE BARKER BOAT SONG	Harry Belafonte	HMV
16	(21)	THE BARKER BOAT SONG	Harry Belafonte	HMV
17	(22)	THE BARKER BOAT SONG	Harry Belafonte	HMV
18	(23)	THE BARKER BOAT SONG	Harry Belafonte	HMV
19	(24)	THE BARKER BOAT SONG	Harry Belafonte	HMV
20	(25)	THE BARKER BOAT SONG	Harry Belafonte	HMV

## BRITAIN'S TOP JAZZ RECORDS

London	Manchester	Birmingham
(1) CLUB SESSION WITH COLVER	(1) CLUB SESSION WITH COLVER	(1) CLUB SESSION WITH COLVER
(2) ELLINGTON AT NEWPORT (LP)	(2) ELLINGTON AT NEWPORT (LP)	(2) ELLINGTON AT NEWPORT (LP)
(3) FREIGHT TRAIN	(3) FREIGHT TRAIN	(3) FREIGHT TRAIN
(4) APRIL IN PARIS	(4) APRIL IN PARIS	(4) APRIL IN PARIS
(5) CUMBERLAND GAP	(5) CUMBERLAND GAP	(5) CUMBERLAND GAP
(6) THE GREATEST (LP)	(6) THE GREATEST (LP)	(6) THE GREATEST (LP)
(7) JIMMY RUSHING SHOWCASE	(7) JIMMY RUSHING SHOWCASE	(7) JIMMY RUSHING SHOWCASE
(8) GEORGE LEWIS NEW ORLEANS RAGTIME BAND (EP)	(8) GEORGE LEWIS NEW ORLEANS RAGTIME BAND (EP)	(8) GEORGE LEWIS NEW ORLEANS RAGTIME BAND (EP)
(9) DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP)	(9) DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP)	(9) DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP)

Belfast	Glasgow
(1) MAGGIE MAY	(1) MAGGIE MAY
(2) CUMBERLAND GAP	(2) CUMBERLAND GAP
(3) ELLA SINGS THE COLE PORTER SONG BOOK - Volume 1	(3) ELLA SINGS THE COLE PORTER SONG BOOK - Volume 1
(4) THE GREATEST (LP)	(4) THE GREATEST (LP)
(5) CHRIS BARBER PLAYS - Volume 1	(5) CHRIS BARBER PLAYS - Volume 1
(6) LONNIE DOREGAN HIT PARADE (EP)	(6) LONNIE DOREGAN HIT PARADE (EP)
(7) 45 SPECIAL - Bob Cort, Decca	(7) 45 SPECIAL - Bob Cort, Decca
(8) 45 DON'T KNOW	(8) 45 DON'T KNOW
(9) 45 BUNCH THE TRUMP (EP)	(9) 45 BUNCH THE TRUMP (EP)
(10) 45 ELLA AND LOUIS	(10) 45 ELLA AND LOUIS

## CALL SHEET

Week commencing May 19	Week commencing May 19
(1) BIRD KINGS	(1) BIRD KINGS
(2) BIRD KINGS	(2) BIRD KINGS
(3) BIRD KINGS	(3) BIRD KINGS
(4) BIRD KINGS	(4) BIRD KINGS
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## Songwriters

This column contains the names of songwriters who have written or co-written songs that have been recorded by other artists. The names are listed in alphabetical order of the artist's name.



• Peggy Lee

# Peggy Lee is Supreme

PEGGY Lee: "Dream Street" - Street of Dreams, What's New, You're Mine, It's All Right With Me, My Old Flame, Dancin' On the Ceiling, It Never Entered My Mind, Too Late Now, I Don't Know Enough About You, Somewhere I Dreamed Last Night, Last Night When We Were Young, So Blue, (Bruno Latini)

THE musically discerning always pick up their ears and reach for their pocket, or purse when a new Peggy Lee LP appears in the supplement. They won't be disappointed with one of the memorable "Black Coffee" LP or to some of those titles recorded some years ago with ex-husband Dave Brubeck on Capitol, but it again reveals that Peggy is supreme when it comes to projecting quality songs to this nation.

The LP sleeve list, Peggy as appearing with "Orchestra" - "So Blue," which swings like a dream, for I don't know enough about you - are all by a small instrumental group. So much the better, as it happens.

The outstanding tracks are "So Blue," which swings like a dream, for I don't know enough about you - are all by a small instrumental group. So much the better, as it happens.

THE presence of the Jordanaires adds little of value. Even Presley addicts will hardly swoon over these.

BARBARA LYON: "Fire Now Below" - "C'est La Vie" (Cap. 45-45472)

THAT ingenious song, "Fire Now Below," gets appropriate sultry treatment from Barbara, but the accompaniment is somewhat ponderous. Surprising when we see that it is the orchestra of Geoff Love, who usually manages to play with a beat.

Working a mopey piece, is projected to some effect.

DICK HAYMES: "C'est La Vie" - "At Last" (Cap. 45-45472)

It's happy with "C'est La Vie," which is redeemed only by Billie Holiday's accompaniment. That time of Sinatra is again evoked on the record.

FRANK SINATRA: "Crazy Love" - "So Long" (Cap. 45-45473)

AND here's the real thing! A "Crazy" is sung with Sinatra's usual finesse to a slow and highly effective beat. Backing from Nelson Riddle. There's a nice tenor-sax obbligato from Mike Rosales.

"So Long" is not such an appealing number, but again there's a compelling beat.

BOB MANNING: "Lonely Spell" - "I'm There With Love" - "Change" - "Time Was My Ideal" (Cap. 45-45474)

THIS is a successor to the previously reviewed "Lonely Spell" EP by Bob Manning, another American singer who is always worth listening to. Highlight here is the first track, whose accompaniment is reminiscent of that on the Bobby Bland's "In A Mellow Mood" LP featuring "Serenade to Blue."

EILEEN BARTON: "Too Close For Comfort" - "I Am a Fool" - "Change" - "Time Was My Ideal" (Cap. 45-45475)

MISS BARTON belts out "Too Close" from "I Am a Fool," with all the brashness of a Judy Garland. Here I am" is sung with more restraint.

PATTI PAGE: "Patti's Song" - "You're Driving Me Crazy" - "Some Serenade" (When Were We Love) - "Just One More Chance" (Parade) (Cap. 45-45476)

PATTI PAGE is another singer who sings well, but hearing. But this selection, while innocently sung, is a variety. An up-tempo number here is "Some Serenade" which is a welcome break.

FRANKIE LAMINE: "Lonely Man" - "Without Him" (Philips P840)

"LONELY MAN" is one of those songs which, while homing the Americans project with such distressing sincerity. And we're back on a religious kick with "Without Him." I'm afraid I can't stomach this type of music without a strong dose of black. But admirers may be transported by it, however.

... this disc is definitely one for the library. It may never hit the best sellers—but then, the truly musical releases so seldom do.

## Capsule reviews

**CY LAURIE BAND (EP)**  
Blue Blood Blues: Keyhole Blues: Don't Go Away Nobody: There's Come A Day. (Epic EP 134)

LEADER Cy plays quite well here and trumpeter Bob Sneyd lays down an adequate lead, but the rest of the band is pretty dire.

The trombone breaks and solo on "Don't Go Away" are incredible—a sort of kid who is in charge. All we need now is "Cy Laurie plays Stan Freberg." R. D.

**MIKE DANIELS AND HIS BAND**  
Hushabye: Don't You Think I Love You. (Parlophone 45-R 4263)

A PROFESSIONAL-sounding band of semi-pros. The front line far outstrips the rhythm section for competence and jazz feeling. Interesting work from trumpet and trombone, but flat clarinet solo the first side.—J. H.

**WAR OF THE ROSES (LP)**  
Eric Batt's Jazz Aces—Sing On: Kissing Good: With Lamentation: Last Mile Of The Way: Saratoga Swing: The Whining Pines Of Nevada: Madam's Decision.

Bob Barlett's Yorkshire Jazz Band. The trombone blues aren't the sweet. (Epic 33-1516)

THESE group probably sound fair in clubs, but on a 12 in. LP they are tedious and also out of tune. Some nice numbers.—J. H.

**MICK MULLIGAN'S JAZZ BAND (EP)**  
Rever's Edge: Beale Street Blues: Slim-Be-Sha-Wable: Sally Jane. (Epic 33-1516)

**MICK MULLIGAN'S JAZZ BAND (EP)**  
After A While: St. James' Infirmary: Squeeze Me: I Would Do Anything For You. (Epic 33-1516)

**UNPLEASANT** jazz by a pleasant-sounding group. A few wrong notes crop up, but inventive solos (especially by pianist Ronald Duff) are a compensation. Mulligan's trumpet playing is just improved.—J. H.

**VIC ASH QUARTET WITH KEITH CHRISTIE (EP)**  
Gladys: You Took Advantage Of Me: Let's Get With The Wind: And The Rain In Your Hair. (Epic 33-1516)

"Gladys" and "Advantage" are competent, lively performances with good solos from Ash, pianist Derek Smith and trombonist Keith Christie, adequately supported by bassist Sammy Davis and drummer Phil Seamen. The other two seem rather tame—only Derek Smith shows up with honours.—E. J.



• TOMMY SANDS

THIS is the fourth in London's series of transcriptions from ragtime piano rolls by unknown pianists. Here is the exact music you might hear on strolling by a saloon doorway in St. Louis or Kansas City in the 20 years before World War I. The sleeve note. With such lavishly done as "Georgia" and "Maple Leaf," it is a must for interested in the development of piano jazz.—J. N. S.

**GEORGE SHEARING QUINTET (LP)**  
Perfidy: Mambo With Me: With- out You: Die Devil Moon: Mi Musica Ex Pari Ti: Anita's Manana: Yours: I Sublime Love Song: Watch Your Step: Poodle Mamba: Gato Karabali: Strange Enchantment.

(Capitol 15-1737)

SHEARING, with John Pomposo (Vibes), Gene Thieleman (Piano), and bassist Ed Miller, three Latin-American percussion players in a 1956-recorded Latin place that the familiar Shearing character is almost obliterated. Still, pleasant listening for those who like the kind of thing.—E. J.

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# EVE BOSWELL STARS WITH HOWARD KEEL

EVE BOSWELL stars with American singer Howard Keel at the London Palladium for the fortnight commencing on May 27.

Eve's last visit to the London Palladium was last year, when she appeared in a Disc Star show, and she has appeared in ATV's "Sunday Night At The London Palladium" five times.

**LP exploitation**

Eve is due back next week from America, where she has been on an exploitation tour. It was in connection with the release there of her long-playing record, "Sugar And Spice," which was retitled "Eve" for the American market.

On June 24, at Torquay, Eve starts a seaside tour in Harold Fielding's "Music For The Millions." Other dates include Bournemouth (July 15), Llandudno (29th), Aberdeen (August 5) and Margate (29th).

There are return appearances in Torquay (July 22), Bournemouth (September 23) and Llandudno (September 2).

**Film postponed**

Around June, Eve was to have visited Germany to start work on a film based on her life story. In view of her commitments here, however, the trip may have to be postponed.

In the autumn she returns to Borneo Restaurant, Stockholm.

**Teenagers week in the Emerald Isle**

FRANKIE LYMON and the Teenagers will return to the Emerald Isle for a second tour.

Their tour winds up with a concert on June 3 at the Coventry Theatre, Coventry.

Tonight (Friday) the group is at the Civic Hall, Sheffield, for two concerts, and on Saturday plays two concerts at the Regal, Edmonton.

On Sunday, the Teenagers open for a week at the Theatre Royal, Dublin. The following week they are at the Empire Theatre, Newcastle.

**ANNE ON PARADE**

Anne Shelton makes a guest appearance in BBC-TV's "Show Band Parade" on May 22.

**HAS**

**YOUR OWN Love**

**GONE TO YOUR HEAD, MR. HUNTER?**

PICTUREGOER, the brightest, breeziest magazine on the news-stands, brings you the snappiest articles on films, pop, jazz and the entertainment—not forgetting the most beautiful cover-girls and glamour studies of the perkiest stars. It all adds up to Britain's most entertaining review of entertainment!

Out Thursday, PICTUREGOER brings you a revealing article on the risk Tab Hunter is taking. A pop singer's fame can be great... but short, and Tab seems ready to gamble on this fickle fortune against the more solid opportunity of a film career... and all on the strength of one smash-hit disc!

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**APOLONY!**

We apologise for a price error made in last week's "M.M." for MARTIN FRERES CLARINETTS.

This should have read—26 gns. TAX PAID STILL THE BEST VALUE!

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## VIPERS START A 6-TOWN TOUR

THE VIPERS started a one-night stand tour on Wednesday at Edinburgh Palace.

They play Glasgow Loarno tonight (Friday), Oxford Town Hall tomorrow (20th), Oxford Monfort Hall, Leicester (19th), Birmingham Casino (20th), Oxford Monfort Hall, Liverpool (21st), and Hyde (26th).

The group last week appeared in BBC-TV's "A-Z" show.

**Marion Ryan fixes her Variety debut**

A ten-week tour of top Variety theatres starting on July 1, has been fixed for singer Marion Ryan. Marion leaves the Haymarket Theatre on May 27, after three and a half years, to embark on a solo career.

On Sunday she is one of the stars of the "Variety Atwell Show" on BBC-TV.

In Spain for a fortnight's holiday are MAX Editor Pat Brand and his wife Frances, who are expected to return on May 27.

Tanner Sisters fame. The couple left London Airport on Friday. The Tanners open for the summer season at the Palace, Blackpool, from June 8.

**David Whitfield shares his 1957 summer**

DAVID WHITFIELD is to star in the Howard and Wyndham show, "Five Past Eight," for the first three weeks starting on June 10 at the Theatre Royal, Newcastle.

Also starring in the show are Jack Raddiffe, Alastair McGarr and Billy Wattaker.

Stewart Cusickbank, managing director of Howard and Wyndham, told the Melody Maker: "David has been in the theatre for the full season—but unfortunately he has been booked elsewhere for the summer."

David will then be appearing in a new production of the Queens Theatre, Southampton, for two weeks, starting on June 10, in Italy with his wife Sheila.

David had volunteered to pay a three-week visit to Germany to sing for the troops. The booking was cancelled to enable the singer to undertake his commitments at Newcastle.

**Then Southsea**

David will then be appearing in a new production of the Queens Theatre, Southampton, for two weeks, starting on June 10, in Italy with his wife Sheila.

David had volunteered to pay a three-week visit to Germany to sing for the troops. The booking was cancelled to enable the singer to undertake his commitments at Newcastle.

**Double top**

WOODY HERMAN is due to get a double build-up to Viper Records' vocal and band leader. He will be promoted as a solo artist, and as a crooner on his first album, "Double Top," which will be released on Viper Records.

Arrangements were made by Paul and Barney Kessel supervised the session.

**Wild music**

LITTLE RICHARD was jailed for being blacked by two deputy sheriffs in a miles that broke up the singer's performance in an auditorium.

Deputies said Richard "seemed to go wild" when they tried to serve him with a paper in connection with a breach of contract suit by a former manager. He was released on \$500 dollar bail.

**On trial**

THE New York State Court of Appeals ruled last week that singer Billy Daniels must stand trial in connection with his Harlem bottle-club shooting 18 months ago.

Miles Davis is reported to have told friends he is on his way to a new life in Mexico.

**WINIFRED ATWELL**

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## Follow the Sun

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## MAX JONES and EDGAR JACKSON review

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## THE VIPERS

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• Doris Day—she has an 'immense personality.'

## Don't blame teenage

# RUBBISH ON

A FAMOUS American singer was recently offended by the coolness of his newspaper notices. "What," he demanded of one of his audiences, "is the Press trying to do to me?"

The answer to that is simple enough. Reviewers have been trying to get him—and some of the other glorified Pop stars—into perspective.

It depends on what he and other gimmick specialists expect. Do they take unbridled adolescent acclaim as a measure of their artistic worth—or are they prepared to accept a little dispassionate debunking at the hands of those not impressed by mock dramas and fancy suitings?

It's about time we got this straight. At one time, the highly-paid idols of the young came back smartly enough after a Press mauling. "I laughed all the way to the bank," they would say.

### Bitter irony

That cliché never struck me as funny—and it has a bitter irony today. Unfashionable singers complain that the world of entertainment is rapidly surrendering to the amateur. Sour grapes in some cases, perhaps—but it is certainly true that outrageous exhibitionists of doubtful talent are commanding too much attention.

It is customary to blame the whole situation on the teenagers. They pay the piper and call the tune nowadays, so far as records and Variety are concerned. But the real culprits are the men—and women—who are prepared to abandon standards of good taste and artistry merely because it pays off best.

And the most lucrative opportunities for this type of musical prostitution are to be found in the exploitation of teenage whims.

### Outcry

There was a tremendous outcry not long ago about the sale of trashy magazines—most of them of American origin—to the young. But suggestive and mock-religious songs are tolerated.

Rock-'n'-roll and skiffle is sold to the kids on its purely superficial resemblance to jazz and folk music.

This is far worse than merely pandering to undeveloped tastes: it amounts to the deliberate debasement of the listener.

Take a look at the British best-selling records last week and shudder. Out of the 20 artists listed only four are really worthy of the name—even by the loosest standards.

But even they are tragic examples of what the Hit Parade could be if some disc-jockeys and behind-the-scenes promoters acted with any sort of professional responsibility.

They are like shady salesmen pushing junk—

**'The rot started when the gimmick merchants moved in'**

**'It is cheaper and easier to produce rubbish'**

**'Talented singers are thrown on the scrap-heap'**

### Scrap heap

Really talented singers are thrown on to the scrap heap if they aren't prepared to duplicate the "stylistic" rendering of some bawling hog-caller from the woolly west.

Others struggle along in a morass of muck, surviving on odd TV dates.

This state of affairs has made a sizeable dilemma for the record critics who have a natural desire to hang on to their jobs.

"What's the use of your saying this record stinks," demand irate editors, "when the record company tells me it's sold half a million?"

Fortunately, MM critics don't have to suffer this. For reviewer Laurie Henshaw was able to break off from his examination of a Peggy Lee LP last week for an eight-line dismissal of Presley's latest.

est. "He howls like a Prairie dog with in distinct diction," he told us.

### Hampered

Henshaw was the man who hailed Don Rennie as a new British discovery last year. But Rennie—like all the best home-grown singers—was hampered in a novelty-stricken disc-world. Only now is he getting the breaks.

and they aren't ashamed of it. In one breath they'll tell you they have to give the public what it wants. In the next they'll concede that that same public doesn't know what it wants. It is cheaper—and easier—to produce rubbish, and the rubbish sells fast anyway.

Matt Monro, another promising newcomer, must sometimes wonder why he quit a comfortable bus-driving career for a life in which a tousled head and a writhing torso count for so much more than intelligent phrasing and vocal chords.

by TONY BROWN

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## taste for—

# RECORDS

### But Frankie is innocent

Frank Sinatra is a rarity, says Tony Brown. He's a good singer who still sells.



• Johnnie Ray—five years at the top.

that make naturally musical sounds. It is easy to quote the good singers who still mean a lot discwise. Sinatra? Day? Both are immense personalities with a long string of widely-enjoyed films to draw attention to their records.

### Debased

The fact is that the tastes of young record enthusiasts have been debased over the past few years. The rot started when the gimmick merchants moved in.

The trouble with a gimmick is that it soon gets out dated.

Record buyers are so bombarded with gimmicks today that their demands for something more and more extraordinary have become as illogical and incomprehensible as anything heard at the Mad Hatter's tea party.

They dash off at any new scent like stamped-

ing cattle. They'll listen agape to any vocalistic demagogue with a rabble-rousing technique. But they should be protected from their own folly. Freedom of choice is all very nice—provided one has the intelligence and experience to put it to good use.

Why should responsible folk—and that includes the record trade and reviewers—be prepared to praise and further the worst that America has to offer—and more, to encourage a whole generation of British imitators?

Last week MM radio critic Maurice Burman, commenting on a broadcast on which Ella Fitzgerald, Nat Cole, Sinatra and Julie London were heard, stated an article of faith.

"If we heard more of these artists," he wrote, "the British standard of taste would be bound to improve."

In his rôle as a coach of vocalists, Burman deals with embryonic talent and sees the effect of a gimmick education on many.

### Corny

"Some come to see me with the corny songs of tasteless singers. I try to woo them gently toward better exponents. But, inevitably, they come back with second thoughts. 'This singer,' they say, 'isn't in the Hit Parade.'"

So Burman explains that if they mould themselves on the craze of the moment, they will have no background when the pendulum swings the other way. Good ballads, he says, are the foundation, plus a knowledge of jazz phrasing.

### Question

But the question is: have standards lapsed too far for popular music ever to regain its former status?

There are, happily, still signs that even the adolescent will occasionally pay to hear good songs and good singers.



The best elements on the publishing scene (and some of them were recording singers themselves before they were forced out of business) wistfully talk of a return to popularity of good ballad singers.

Pat Boone, for example, was a great improvement on many predecessors. Guy Mitchell can still get his message to the kids, even if he has to stoop to Rock-A-Billy to do so.

It may be that the youngsters are beginning to get a little fed up with the unceasing stream of nonsense. They may even be suspecting that the get-rich-quick record men, in filling the rough with swill, regard teenagers as fit only for the pig sty.

If that is true, then it may not be too late to stop the rot.

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WORLD'S LARGEST MANUFACTURERS OF COATED PRODUCTS





# EVE BOSWELL TO SING IN VEGAS

SONG star Eve Boswell and her husband Trevor returned to Britain on Saturday after a month's trip to the States.

## In '58 tour of America

Eve brought back with her an offer to appear at the famous El Rancho night spot, Las Vegas. She was also approached for a season at New York's Copacabana.

### April dates

"However, I hope to return to the States next April, when I may be able to take up both the offers for Las Vegas and the Copacabana."

### Duncan returns to America—on tape

THAMES of skiffle singer Johnny Duncan and his Blue Grass Boys have been down to the States at the request of Capitol Records.

### Mendoza is asked to stay in Spain

Accordianist leader Eddie Mendoza has turned down a night-club job in Costa Brava, Spain.

### Jack Parnell to MD summer TV show

JACK PARNELL will be musical director for the first six programmes of ATV's "Sunday Night At Blackpool" series, which starts on June 30.

### A wolf in sheep's clothing?

Symphonic variations on a rock-'n'-roll theme will be one of the works in the jazz idiom featured at the forthcoming BBC Light Programme Festival.

Hollywood MD Nelson Riddle. It was while in New York that Eve gave her first-ever audition. "I've been 18 years in show business and never before been asked to do an audition!" she said.

### No profit

"This time I didn't have a working permit, so I was unable to bring back any dollars. But I did appear on many TV and radio shows as a visiting celebrity."

### Guided missiles

The 219 Skiffle Group and Mike Bolton's Rockets have been booked for dates at the King's Hall, Maidstone.



WHAT! There are 3,000,000 onlookers! Well, here's a big hello to them all!

Steele Show. I did two TV shows and four broadcasts in one day in New York!

Eve went to the States on a record exploitation trip. Her LP "Sugar And Spice" and her version of "Rock Robbin' Bait" the Mizcozy Makers prize-winning song—have both been issued on the Capitol label there.

### HOW refreshing to relax

quietly in a warm bath," says song star Marion Ryan. "I'm alone at a time like this."

### Music in Montreal

DOUBLE TIME ON CBC SHOW. CBC-RADIO has doubled the length of its Saturday night "Trans-Canada Dances" disc show.

### LURE OF THE

BILD MACNAB, leader of the quartet at the Locarno Ballroom, Glasgow, has left for America to become an aboriginal artist.

### STARS & STRIPES

Ed-Harry Roy vibist and West Riding R&B leader, F. A. N. E. "Bunny" Bower has broken up his band and emigrated to America.

### Graham Stewart to judge for Britain

Trombonist and traditional judge Graham Stewart will represent Britain on the jury of the Sixth World Youth Festival in Moscow this summer.

### WHY the bubble bath?

Marion had intended to sing "I'm Forever Blowing Bubbles." But the song didn't fit in with the "Bubble Bath" jacket question, so she gave out with "Almost Like Being in Love" instead.

### Geraldo, too

When the Parnell Orchestra finishes its six-week run, Geraldo and his Orchestra will take over.

### THE IMPERIAL

926" CLARINET

### HENRY MACKENZIE—featured clarinetist with the Ted Heath Orchestra

exclusively. Leslie Gilbert, too, obtains the perfect response and intonation he needs from his "Imperial."

### Write now for details—

Please send me your "Imperial" Clarinet brochure. Name Address

ROOSEY & HAYKES LTD. FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091

## Bubble-bath brightness



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CBC-RADIO has doubled the length of its Saturday night "Trans-Canada Dances" disc show.

#### THE first hour originates

in Montreal and the extra hour in Toronto.

#### French guitarist Rene

Thomas was replaced in the Johnny Leslie quartet at the El Morocco by localite Freddy France.

#### Thomas has been leading

his own trio, one of his first dates being the opening of the Bamboozie Lounge at Ideal Beach outside Montreal.

#### The Willie Jackson Band,

Shut-Gun Kelly's group and the Fat Man Robinson combo were among the rhythm and blues units at the Esquire showbar in May.

#### Boogie by Rocco

BOOGIE-WOOGIE by Rocco Boogie played a week at the Chateau Ste. Helene, Montreal, including last week.

#### Rhythm and blues singer

Ruth Brown, (The "Tear-drops From My Eyes" girl) made a guest appearance on Denny Vaughan's CBC-TV show last week, too.

#### Ted Lewis came into the

closing May 19, with all his old clarinet and high-hat anecdotes.

#### The Four Aces were

imported from New York for the First Anniversary of the Faisan Bleu outside Montreal.

#### Cable continues to be

the rage, with Lord Carver moving from the Dover Cafe to the Continental Lounge, but still in the downtown Montreal district.

#### Alma Cogan starts Yarmouth summer season

ALMA COGAN will open the summer season at the Regal Theatre, Great Yarmouth. She will appear there for six days from Whit Monday (June 10).

#### Also booked are Beryl Reid, Seppri (July 1), Edna

Savage (8th), Jimmy Young, Derek Roy (15th), Lonnie Donegan (29th), Billy Cotton (August 19), Ronnie Ronalde (28th) and again Lonnie Donegan on September 2.

#### MANCHESTER—Bassist

leader Len Kane this weekend open to the Continental Club when Dave Green moves to the Pink Elephant at Blackpool.

#### BBC-NPO trombonist Thorpe

and his wife Norma have a baby daughter, Lesley. Moran, at present in Barclay's Manatorium, is anxious to secure touring. Any leader or arranger can contact him at Ward 5.

#### SKENEISS—Bassist Les Clark

is to lead his "Music Mania" at Butlin's this summer.

#### BEFAST—Rick Parkes has

replaced Emily Croft as vocalist with Jimmy Compton's Band at Max's Dilettante Club. Bobby Bland has returned as pianist.

#### Next jazz date at the Fiesta

is May 25th with Mitchell Torok and Cy Laurie and his Band.

#### MIDLANDS—Organist Nick

Olsen begins a summer season at the Winter Gardens, Malvern, on June 1, opposite the Dennis Wheeler Orchestra.

#### Birmingham—Birmingham

semi-pro bands will begin five Sunday concerts at local parks during the summer. Bands booked include Sid Chivers, Colin Cridge, the Velonaires, Colin Chivers and the Birmingham Blues.

#### SCOTLAND—Scottish

cultural television opens on 23-9-55. This week official Roy Thompson said, "29,000 of live programmes from Scotland will be shown."

#### Edinburgh Festival this year

There will be official at the middle of the three-week Festival. Glasgow's Edinburgh Festival.

#### and his Mainstreamers are so

swamp with a Mainstreamers group will be held at the Seabourne Rooms tonight (Friday).



Vic Ash, who gets this week's bauble

### When not to praise

#### "ISN'T IT about

time Steve Race and a few others gave out? Musicians some encourage a n t ?

#### They seem to get very little in the

Press," wrote J. Stevens in last week's MELODY MAKER.

#### It is condescending and quite wrong

for a critic to "encourage" that is to praise, musicians simply because they are British. Geography and misplaced patriotism are not the standards by which one judges music.

#### Attempts to base criticism on these

standards not only harm music but are unhelpful to musicians themselves.

#### I speak from experience. Not so long

ago a big British band composed of top jazzmen was formed to play Jazz. At that time, these particular musicians were demanding encouragement from critics.

#### I reviewed the first (and last) broadcast

of the band determined, for the sake of British jazz, to "encourage" the players.

#### It was not a good band. Still, I

praised it. It did no good and, after a little while, the band broke up. It would have been far more helpful if I had done the correct thing, as I have done before and since, and pointed out what was wrong so that the players could attempt to put them right.

#### And the outcome? Four

players from the band itself, on different occasions, met me some time after and each one told me what had been wrong with the band and asked why I hadn't commented on these faults.

#### Morale? Encourage and be

proud of our musicians when they deserve it. But don't spoil things for reasons of misplaced nationalism.

#### BREAK FOR JAZZ

MICK MULLIGAN AND HIS BAND VIA ASH QUINTET 10.15-10.30 P.M.

#### DID YOU know the late

drummer-handicapper Chick Webb (who discovered Ella) was



Mick Mulligan (top), has improved, says Maurice Burman. On left is MM staff writer, Bob Dawbarn.

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Coming back to this broadcast it's some time since I heard Vic Ash. He has improved greatly.

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STEVE RACE writes the first of four articles about four LPs—a condensed, reasonably comprehensive jazz history'

## support

WHEN one reflects that the birth of jazz so nearly coincided with the invention of gramophone recording, it seems a shame that the two could not have arrived on this earth at the same moment.

What a lot of arguments would be solved (and how many would never start) if we could hear now those first fumbling attempts at the blues, or if the clarion call of Buddy Bolden were to ring out from our record-players as once it rang over the swamps of New Orleans.

### GOLDEN PAGES

Yet of all students of art we perhaps the most fortunate. What wouldn't the classical music-lover do to hear the piano improvisations of the young Beethoven or assess himself the technique of Paganini, as you and I can hear the duets of Oliver and Armstrong, or trace the development of piano jazz from Pinetop Smith to Fats Domino?

Pre-1920 jazz may be a closed book, but at least from the 'twenties onwards we can read those golden pages for ourselves.

"Golden" is not an adjective to be used lightly, and this seems as good an occasion as any to dismiss once and for all the fiction that anyone who enjoys Bruckner and the Mahler is necessarily deaf to the glories of early jazz.

One can be slightly cynical about the Lower Puddlecombe Stampers without rejecting the New Orleans pioneers whom they so ineptly copy. (Reader Eric L. Thacker, please note.)

All this brings us to "The Encyclopedia of Jazz on Records," recently issued on four LPs by the Brunswick Co. (LAT-1166-9).

Here is a condensed and reasonably comprehensive jazz history, from King Oliver's Dixie Syncopators to the abstractions of John Grass, chosen out of a by no means inexhaustible store of recorded material by encyclopedist Leonard Feather.

### THE THIRTIES

One may carp here and there at his selections; one may even point out that three of the 12 performances in Vol. 1 ("Jazz of the Twenties") were re-

corded in the thirties. The point is that the four albums give a better picture of 40 years' jazz than could have been drawn from any other single catalogue. For the young jazz student who wonders about those years before his interest was awakened (or even before he was born) this set is required listening.

The first disc opens with King Oliver's "Aunt Hagar's Blues." This is a post-Armstrong Oliver, from a 1927 date which featured Barney Bigard on tenor sax. Oliver's horn really sings; it is plain that Louis really did learn at his hands. More over,

in its way, the rhythm section—swings. There are many swinging qualities, even in this mediocre sample of the Oliver band. The second number, "The Roof Blues" by the 1934 New Orleans Rhythm Kings, comes as something of a chronological jolt, with its string bass and brushes, and the trumpet-clarinet rift in thirds which was so obviously worked out in advance as a backing to George Brunis's trombone.

### A WARNING

Although one doesn't object to the mere fact of preparation, it serves as a warning to the young listener, who must not imagine that jazz succumbed to the arranger's art within (so to speak) three minutes of its birth. Johnny Dodds' "Wild Man Blues" is rightly a classic, glowing with the liquid perfection of Louis Armstrong's unforgettable chorus. For all the Dixies, Brownies and Mileses I am prepared to go on record any time in support of Louis's claim to the golden crown of jazz; on this chorus alone his claim might well rest.

As to the extravagant praise lavished on clarinetist Johnny Dodds, I pass. The bland way he toots out an Eb against the rhythm section's Bb (the second chord of the piece) is surely enough to buy him from that Musicians' Hall of Fame in which Satchmo blows away the right note.

Certain critics have pointed out for years that the final artistic conviction in jazz playing is somehow denied to white share npr wish to encourage, but when the next number starts ("Red No Blue's "That's No Bargain") it is hard to avoid the impression of a bunch of college kids showing their letters how to play jazz.

### OH, SO CLEVER

It's all so damnably efficient; from Nicholas's so-clever break at the 15th bar to Jimmy Dorsey's, my next-trick-is-impossible" also solo. One further point, which so far as I know has not been noted before: this must be the first-ever jazz record to feature a bar of 6/4 time. See if you can find it.

Even Jimmy Noone, who follows, was nearer to the heart of jazz than this, and in "My Mon-

day Date" he featured the then swinging, brilliant Earl Hines. (For an evaluation of the present Hines, see my terse comment of last month, which I already regret.) To enlarge a little, I feel that if the Earl had developed his fine, two-fisted style of those days, instead of listening to a thousand modernists from Teddy Wilson to Bud Powell, he could have outplayed the whole pack of them today.)

I am afraid the genius of Jelly Roll Morton (here playing "King Porter Stomp") still eludes me. I must have been listening to him off and on for half a lifetime, but always with that blank expression which I wear equally when confronted with the work of Liszt, Donald Wolfelt or the Ink Spots. The fault, clearly, lies within me, and there we had better leave the matter.

Over on Side 2 "Pinetop's Boogie-Woogie" acts as an appetizer for the exciting James P. Johnson, whose "You've Got to Be Modernistic" is a fine piece of piano jazz by any standards. After hearing it one regrets the passing of many things, including the earthy tradition of "stride" piano.

### OUT OF TUNE

"Prince Of Wails" is frankly unworthy of inclusion, having by way of recommendation only the work of Frank Tesche-macher, intolerably out of tune as usual. One scarcely even hears the clarinet in Benny Goodman's early "Muskrat Rumble," which follows, but the record is a joy for any listener who can train his ear to isolate the rightly inventive tenor of Bud Freeman.

The last two tracks are among the most important in all jazz: the "Venturi-Lang" "Farwell Blues" because in it white middle-period jazz achieved one of its most signal successes, and the Duke's "East St. Louis Toodle-0" because it brought colour and shape to jazz.

With the focus's emphasis on inventiveness through instrumental proficiency, and the latter's insistence that the arranger must have his roots in jazz, the compiler could hardly have chosen two better records to show in the fruitful 1930s. How, and by whom, the dangers implicit in arranged virtuoso jazz were avoided, I hope to discuss next week.

JOE BENJAMIN, bassist with Gerry Mulligan

## I don't know why she called me 'Crazy Joe'

is interviewed by Max Jones



READERS familiar with Sarah Vaughan's "Shille A Bop" must sometimes have wondered why she introduces the bass soloist as "Crazy Joe Benjamin."

I had met Benjamin, as part of Lena Horne's unit before I met him again in 1954, while he was touring U.S. camps here with Sarah and trio.

As a matter of fact, at the camp I visited, she sang "Shille" and faithfully announced "Crazy Joe," though Benjamin remained studiously serious throughout his solo.

Nothing in his appearance or demeanour then suggested instability of any sort. And when the recent Mulligan tour presented opportunities for getting to know him, I decided that underneath the tall, studious-looking exterior there lurked a studious, respectable and serious—though easily amused—man.

"And I shall have time to seek an explanation, so one day I said: 'Joe, I shall have to ask you why Sarah Vaughan refers to you as 'Crazy Joe Benjamin'."

"I never have been able to find that out, either. I now suspect that the adjective was used straight, simply to imply exceptional instrumental ability."

### Straight music

Joe Benjamin, the Mulligan trio, Benjamin's musicianship and swing made a very favourable impression. And since his story is not well known, I asked him to outline it for MELODY MAKER readers.

The majority of jazz musicians have some background of dance bands, college jazz groups or the like. Benjamin made no such start.

He studied violin, and his in-

terests lay in the direction of "straight" music—until writing brought him into contact with the jazz scene.

"The beginning was with Billy Moore, J. Lancetford's chief arranger," Benjamin told me. "There was an orchestral society at the YMCA, headed by Troy Gorman, and I played violin in that symphony group—not professionally, you know; I'd had no professional experience then."

"Through these activities I got to know Billy Moore particularly well, and through talking to him, a lot about the guys I was subsequently to work with."

"I started copying for Billy, around 1945 I suppose, and having to deliver scores to him, I learned a lot about how a band should sound."

### No bass yet

"You can only know a little part of him. Anyway, that day was another lesson. After that, I was engaged to do the integrating of his band and the Robin Hood Symphony Orchestra of Philadelphia. That meant days and days of work—and nights, of course."

At the same time I was rehearsing with Wendell for a concert subsequently held at the Metropolitan Opera House, New York. I played on that in 1951, and that was the last big thing with Duke."

Benjamin's ambition is to become as good a bassist as he can.

He says: "I have a long way to go—I'm sure of it, because, being part of a good supporting cast is quite a responsible position, which a lot of musicians don't realize. If they did you would get more cohesion than you do with bands."



Joe Benjamin

"I got to play with the band at a Philadelphia concert when he didn't expect one of his two bassists to make it. Pettiford and Marshall were the two, and I was asked to be on hand as a precaution."

"The sick member showed up, though. Rather than leave me in the wings he used all three of us simultaneously. Paris? No, he didn't even have parts for Wendell and Oscar. Only difference was they knew the arrangements."

"That man really is fantastic. You can only know a little part of him. Anyway, that day was another lesson. After that, I was engaged to do the integrating of his band and the Robin Hood Symphony Orchestra of Philadelphia. That meant days and days of work—and nights, of course."

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Hood Dell Symphony Orchestra of Philadelphia. That meant days and days of work—and nights, of course."

At the same time I was rehearsing with Wendell for a concert subsequently held at the Metropolitan Opera House, New York. I played on that in 1951, and that was the last big thing with Duke."

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 Roy Phillips  
 Plummy  
 Judd Proctor  
 Jack Rowland  
 Don Sandford  
 Barney Smith  
 Stan Street  
 Brian Woodard  
 Denny Wright

## The Goofus comes back

OLD readers may recall an instrument known as the Goofus. It was brought into prominence by Adrian Rollini, who performed upon it on records and brought it to this country when he joined Fred Elizalde's Music at the Savoy Hotel on New Year's night, 1927-8.

This very instrument was found by bandleader Jimmy Power when he was at the Savoy five years ago. He had the goofus repaired and set about learning it. He has become sufficiently adept to introduce this weird-looking horn to dancers at Liverpool's Casino Room, and nobody has objected.

The Ellington and Miles Davis LPs are from famous LP sets.

### STANDARDS

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 Nobody Knows You When You're  
 Down And Out  
 CL 12322 Slatin And Grab A Cold-  
 hearted Daddy

**WINOY MANONE DIXIELAND BAND**  
 CL 12321 I Wish I Could Shimmy  
 Like My Sister Kate/PETE DAILY  
 30 34

**RED NICHOLS FIVE PENNIES**  
 CL 12321 If I Had You/You're My  
 Everything

**FRANK ROSOLINO SEXTET**  
 CL 10601 That Old Black Magic/  
 30 34

**BOBBY SHERRWOOD ORCHESTRA**  
 CL 13688 The Lick/Pasade/Foot  
 Little Blue Girl

**CHUCK THOMAS AND HIS DIXIELAND BAND (Woody Herman)**  
 CL 12322 Hot Of The Rio Grande/  
 You Got Me One/You Got Me Two  
 CL 12323 Let's Go/Chloe And  
 The Boy-You Love Me

**EPs**  
**MILES DAVIS ORCHESTRA**  
 EAP 1448 Jody's Mood/Dramatic  
 Venus de Milo/Deception  
 EAP 1449 Goodnight/Booker/Trajectory  
 House

**DUKE ELLINGTON (Piano)**  
 EAP 1471 and 1472 The Duke  
 Plays Ellington

**STAN HASSLEGARD ALL STAR SIX**  
 EAP 1466 Sweet And Tender/  
 Sleep/Sweet And Hot/Mop-I'll  
 Never be the same

**MARION MURRAY**

In her new film, "The Prince and the Showgirl," Marilyn Monroe co-stars with Richard Widmark in the Richard Addinsell song, "I Found a Dream," to Sir Laurence Olivier.

# HOLLYWOOD NEWARK

## New Presley movie

**ELVIS PRESLEY** is back in town for his new movie, "The King of Hearts." This time he's brought eight of his buddies from Memphis, Tennessee. Last time there were only two. They're all on the top floor and penthouse of a plush "Booverly Hools" hotel. According to reports, they're "living it up like crazy, man!"

**NOW** that 24 million copies of his "Young Love" platter have been sold, 24-year-old film star **Tommy Steele** is taking off for Europe. "I'm going to pick up a car and just drive around," he declared. "I've finished an album and another single and we're just waiting for studio permission to release them. My contract says 'four cents on each record.' I'm not making that kind of money with my pictures!"

**CLIPS**... Debbie Reynolds and the Ames Brothers both sing the title song in "Dolores Gray," a new picture. "There'll be Some Changes Made," which she sings in "Designing

wood," making way for James and his Music Makers. After an absence of several years, **Wingy Manone** is back in town, working at the Royal Regent.

**DAVE BRUBECK** tells me more about compositions. "I make music so happy," Dave says. "So many of the musicians put me down, but the fact that Miles, of all people, likes my work must come as a surprise to a lot of people."

**JAZZ**... **CHARLIE WINSTON**, who was in the "Confidential," the big musical magazine, for 23 years, is now in the "Confidential" and is working now for a new film here.

**MOVIE MEMOS**... In the new picture, "The King of Hearts," **Marilyn Monroe** co-stars with **Richard Addinsell** in the song "I Found a Dream." **Laurence Olivier**... **Billy May** wrote the swinging arrangement for the Ray Anthony Band in "This Could Be The Night."

**NITERY NEWS**... **Chris Lane** with the Art Pepper Quartet held over... **Tony Martin** stars at the Coconut Grove... **Dorothy Squires** is in the "Moulin Rouge" show... **Roy Anthony** finishes up the weekend stints at the Holly-

## Jamaican rock

**BILL HALEY AND THE COMETS** LAND IN KINGSTON, JAMAICA, ON JUNE 17, FOR A ONE-WEEK ENGAGEMENT...

THERE has been a big rash of artist signings by the local record companies. Particularly, there have been dozens of new artists—absolute unknowns—brought into the disc fold, and a good percentage of these have been rockabilles (remember our prediction?).

On the current "Billboard" best-selling disc chart, 20 out of 25 sides—in the pop lists—are either rock-n-roll or rockabilly. Eleven of these are by artists who never made a chart before.

Here are some of the more familiar new names: **Mercury** signed the DeL-Vikings, currently on both the pop and rhythm and blues charts with "Come Go With Me," which master **Dot** had bought from a Pittsburgh independent label.

**Mercury** also bought the contract of young **Steve Karmen** from **Eldorado Records**. The singer made quite a splash recently on the **Godfrey TV** show. And the label got the **De John Sisters**, formerly of **Epic** and **Columbia**, and **Toni Harper**, last with **Verve**.

**VICTOR** signed actress-singer **Marie McEldown**, whose spectacular activities in Hollywood several years ago have made her a name to conjure with. **Victor's** subsidiary, **Vik**, has landed **Julie Wilson** and the one-time **Jimmy Dorsey**, **Helen O'Connell**. Among **Capitol's** pacts is **Murray McEachern**, veteran jazz trombonist of **Glen Gray**, **Goodman** and **Casa Loma** fame. **Imperial** got **Faye Adams**, wonderful blues singer, formerly on **Herald**.

**Columbia** signed the **Bob Bobs**, who had one pretty fair seller on **London**, here, and the **Norman Petty Trio**, last with **Victor**. **Liberty** took **Billy Ward** and the **Dominoes** from **King**.

**Jerry Dawson reviews...**  
If **Robert Earl** could only grab himself that elusive hit record, his present variety act (seen at **Manchester Palace** on Monday) could readily make him a No. 1 attraction.

For here is a gimmickless performance by a young man blessed with a fine voice, an extremely pleasant personality—and a presence.

**ABC-Paramount** has taken on crooner **Alan Dale**, who was dropped by **Coral**, and has an exclusive with **Meyer Davis**, fabulously successful society band leader.

The week's marriages... **Lady Iris Mountbatten** married **Mike Bryan**, one-time **Goodman** guitarist... **Helen O'Connell**, one-time **Jimmy Dorsey** thrush, married **Tom T. Chumley**, a novelist.

ON completion of his big band album for **Columbia**, for which **Gil Evans** is doing all the writing, **Miles Davis** will leave for **Paris** to play a month's engagement at **Nicole Barclay's Club St. Germaine**.

**"BILLBOARD"** flipped over the new **Lita Roza** release on **Mercury**, coupling **Five Oranges**, **Four Apples** and **You're Not Alone**. The trade weekly picked the disc as a **Disc Jockey** Programming Spotlight and commented: "This top-ranking British thrash has the vocal equipment to stay with the best of our own pop chicks and smart jocks will do well to expose this pairing."

**SPIKE JONES** has completed an album for **Verve**: "Dinner Music For People Who Aren't Very Hungry."

**MEL TORME** will arrive in **England** in July, and work in **England** and **Scotland**. He is booked there for September. Just before the singer leaves, **Bethlehem Records** will release an album recorded live at the **Crescendo** in **Hollywood** called "Torme At The Crescendo."

**JAZZ** allots **Phil Woods** has signed a recording contract with **Epic Records**. **A&R** chief **Arnold Maxin** told **MM** there are some extremely interesting record projects coming up for his new signee.

**TAM HUNTER** is reaching the parting of the ways. "Soon he's going to have to decide whether to be a film star or a pop singer. Until a few months ago there never seemed any doubt. He was trading the well-worn path of the up-and-coming star, riding mainly on his own role as a romantic lead, ready to take his place alongside the **Rock Hudsons** of this world. Then a lucky change of fate took him to **Chicago**, where he made a first pressing of **Young Love**—not that **Tab** took the very strange but the side—swapping into the million sales overnight—the question of his future. To stay in the safe—in **Hollywood** or take the road—was a matter of a few days. With **Young Love** now selling 2 million copies (see **Howard**), **Tab** has already answered the question: "My contract with **Capitol** ends on each record," he says. "I'm not making that kind of money with my pictures."

**Looking for a hit**

His forthcoming **Blackpool** season in the aqua show at **Deby Bath** could be the turning point in his career. On the same bill, **Petula Clark** offers a cute, refreshing collection of songs, though she was a little unpropitious in her opening night. It was her first with her new pianist, **Bert Whittam**, and it takes more than a few hours' rehearsal to bring out that bond of sympathy between singer and accompanist.

At **Manchester Hippodrome**, **Edna Savage** returns to variety after her accident at **Warrington**. And on this bill is another act which for sheer talent and ability is worthy of even bigger recognition—the **Stedley Ward Trio**.



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## Tommy? He's a natural

THE many people in the musical profession who have told me that **Tommy Steele** has no talent at all had better go to see the new Anglo-Amalgamated film and take another think. It is of course, called "The Tommy Steele Story" and a preview confirmed to me the opinion I formed while watching Steele put it across at the **Café de Paris** early this year. I said he had personality and assurance—and the film proves it to the hilt.

Steele has dropped into his first acting role—if I'll pardon the analogy—like a very square peg into a very square hole. He's what the old hands in the trade call a "natural."

## Cor blimey—shut up!

**TOMMY STEELE**, the wonder boy from **Bermondsey**, returned to the **Smoke** on Monday. He was in his **West End** rock-n-roll package show which is packing the **Tottenham Court Road Dominion Theatre** this week. And property of visiting Americans—horrible screams, screams thrown on stage and even "We Want Tommy Steele" banners.

But the £1,000 a week Cockney kid still clings to his accent. To the uninitiated the switch from pseudo-American singing to Cockney is a little startling, but his faithful entourage loves it. "They tell me I've got to have electrification lessons," Tommy confesses, after struggling with the word "etiquette."

Then, when the fantastic screams get even too much for Tommy, he tells them: "Cor blimey, I love you too. Now SHUT UP!" And surprisingly enough after an initial scream (of surprise?) they did—for about two minutes.

This two-hour show is excellently produced by **Impressario Harold Fielding**. By it he has shown that however you feel about the cult, rock-n-roll can be showcased in a professional and entertaining way.

One hit  
Topping the first half was the American group, **Freddie Bell and the Bellboys**. I was disappointed. They were hard and are a polished act but they didn't have anything new to offer. They seem content to rely entirely on their one hit recording, "Giddy-Up-A Ding Dong."



**JACK BENNY** (on the Phil Harris band): "They'd play three numbers and still stop the experts on 'What's My Line'." **LIBERACE** (guest on the Perry Como TV show): "Everyone in **London** except one newspaper critic who didn't dig me at all. He even presented the fact that I had a mother. I won't mention his name and make him famous."

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**No spot**  
Among the strong support was **Paul and Pete Pure** with their puppets—to rock-n-roll tunes, of course—but the act's climax was spiced by a "dead" microphone and meandering solo.

But a spotlight was hardly needed for **Tommy Steele** with



















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