

# Melody Maker

MAY 11, 1957

EVERY FRIDAY 6d.

Contests  
again  
See Page 4

## SUDDENLY IT'S THE HI-LO'S!

Lita & the Lamp



### LITA ROZA IN 1957 PANTO

SONG star Lita Roza has just been signed to make her pantomime debut. She will play Aladdin at the Regal, Gloucester, this Christmas. After three weeks at the Regal, the show moves to the Rialto, York, for two weeks. This Monday, Lita opens in cabaret at the Astor Club, London, for a week. On Tuesday she stars in the BBC Festival of Dance Music, from the Royal Albert Hall.

### Rockin' stars are 'friends' And Jerry Lewis too



A FEW hours before the MELODY MAKER went to press it was announced that America's number one vocal group the Hi-Lo's are to tour Britain in September.

The Hi-Lo's were formed in April, 1953, and two of their LPs—"Hi-Lo's Under Glass" and "Suddenly It's The Hi-Lo's"—have been best sellers in Britain.

#### MM forecast

During his American trip last year, MM editor Pat Brand predicted that the Hi-Lo's would "revolutionise British vocal style."

The group will probably kick off with a Moss Empires tour, followed by a series of one-night stands. From Britain they will tour the Continent.

#### Teagarden & MJQ

Negotiations are also under way for singer-comedian Jerry Lewis to play Britain and for a return visit by the Hilltoppers vocal group, who were here last year.

Most definite of the plans to

Back Page, Col. 1

A MERICAN rock-'n'-roll leader Freddie Bell and Britain's Tommy Steele on Wednesday denied reports of a "cold war" between them. According to reports after Monday's opening of their bill-sharing show at Liverpool, there was trouble when Freddie found that Tommy was featuring "Hound Dog," for which Freddie wrote the lyrics. "All nonsense," Freddie told the MELODY MAKER. "Tommy and I are the best of friends."

## Platters record 4 radio shows

THE Platters spent the day at the BBC on Wednesday recording four half-hour shows. These will be transmitted at dates yet to be fixed in the Light Programme. The shows were produced by Jimmy Grant.

The Platters were accompanied by their pianist Rupert Branker, and a group comprising Show Band organist Harold Smart, Frank Deniz (gtr.), Joe Muddel (bass), Bernie Fenton (pno.) and Geoff Westlake (drs.).

#### Kilburn concerts

Buck Ram, manager-composer of the group, will also have a spot in the series.

The Platters end their British tour with two concerts at the Kilburn State on Sunday, May 19. They will be accompanied by Jack Parnell's Orchestra.

They appear on ATV's "Sunday Night At The London Palladium" that same evening.

### Teenagers wind up tour of Britain

Frankie Lyman and the Teenagers wind up their British tour with five concert dates next week.

Backed, as throughout the tour, by pianist Larry Macklin's quintet, the first is at Brixton on Tuesday and the last at Sheffield on Saturday.

### SONG AMBASSADOR TO THE STATES



Music publisher David Toff left London last Thursday with his wife Barbara for a five-week business trip in America. David will spend his time between Hollywood and New York.

## TEDDIE BEVERLEY ROMANCE IS OFF

THE engagement of Teddie Beverley, glamorous twin in the Beverley Sisters act, and Alyn Ainsworth, conductor of the BBC Northern Dance Orchestra, is off.

The Beverley Sisters left Britain for a second tour of the States this week.

But before she left, Teddie told the MM that she and Alyn

Ainsworth had decided to end the engagement.

Alyn's comment: "The reason is a perfectly simple one. My work is in Manchester and I want to live there. I

refuse to come to London and become Mr. Teddie Beverley.

"But Teddie just as definitely wants to stay in London. There was no way out other than to break the engagement."

The Beverley Sisters are on a record exploitation tour that will take in New York, Chicago and possibly California. They are due back in six weeks.



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**BILL SIMON'S 'NEW YORK DEADLINE'**

# Critics cheer the first Steele disc

POP music critics in America have been very favourably impressed with the first release here, on London, of a Tommy Steele recording. It was picked for Billboard's Special Disc Jockey Programming.

Of the coupling—"Butterfingers" and "Teenage Party"—one critic said: "the king of British rock-'n-roll can make a strong dent in the American market with this pairing, and smart jocks will give their fans an early listen. Sides contrast with a strong ballad on top. Flip is a rocking, swinging job. Fine conversation piece."

**Lush music**

JAZZ pianist Phineas Newborn, who has impressed many critics and musicians with his vast technical resource, touch, and general facility, has extended his talents to mood-creation in his recently completed RCA Victor LP.

Primarily devoted to lush, standard material, this set is equally notable for the

orchestral support of Dennis Farnon, brother of Robert Farnon.

**Solo Davis?**

TOP jazz trumpeter Miles Davis broke up his group rather suddenly last week.

From all reports, Miles and the boys were doing very well along the jazz-club circuit, in concerts and sales-wise with their records.

There have been rumours circulating around town about Miles quitting; but it seems more probable that he will go out as a single.

**Star notes**

SHORTY ROGERS has just completed an RCA Victor LP called "Shorty Rogers plays Richard Rodgers." The exotic Eartha Kitt will this week record some of the most popular tunes from her current Broadway smash, "Shinbone Alley." Bill Haley and the Comets have been signed for another Columbia picture, to be filmed during three weeks in July. Mercury is bringing out a two-record LP package cut by Billy Eckstine and Sarah Vaughan.

**Bop returning?**

FROM the teenage reaction to Ray Conniff's "Dance The



**NEWS FROM LEONARD FEATHER**

## Belafonte Ban

A BILL was introduced in the South Carolina legislature recently to fine any theatre \$5,000 for showing "Island in the Sun," which stars Harry Belafonte, Joan Fontaine and Dorothy Dandridge.

The Bill says the film's interracial romances "would tend to promote practices which are repulsive to the people of this state who are against 'mixing of the races.'"

**Owner is broke**

WILLIE BRYANT, noted bandleader of the 1930s and presently co-owner of a New York night club, filed a bankruptcy petition listing liabilities of \$48,667 and assets of \$12,250.

**Unwanted Billie**

IT is reported that Billie Holiday, whose efforts to get a New York "café card" have met with rebuffs, may sue the city in an attempt to regain her work permit.

**Satchmo emigrating?**

RECENT rumours state that Louis Armstrong and his wife plan to become the first show business home owners in Ghana. They will buy land there and build.

### Anglo-U.S TV with Harry Vento Band

The Harry Vento Band on Saturday took part in the first British television show from an American base. The show, titled "Variety Showcase," came from the USAF Base, Burtonwood, and was seen on ABC-TV.

With Harry leading on baritone and clarinet his personnel is Leo Ward (pno.), Pete Seaman (drs.), Frank Davies (bass), Harry Kahn (acc.) and Anita Dee (vels.).

**More trad**

CONTINUING their policy of giving equal emphasis to traditional jazz, RCA Victor plans to record trumpeter Red Allen with a bunch of All Stars—i.e., Buster Bailey, Coleman Hawkins, Cozy Cole, etc.; Connie Boswell with the Original Memphis Five; "A Salute to Bunny Berigan" featuring Ruby Braff and Benny Morton.

**Club blues**

LORD KITCHENER'S initial appearance here at the Jamaican Room this week was something less than a success, but club business is bad all over right now.

Next week, the Jamaican Room and Lord Kitchener move to a new spot on Long Island.

**Jay for Britain?**

TROMBONIST Jay Jay Johnson leaves June 4 on the "Stockholm" for a two-month stay in Sweden.

His regular group—Bobby Jasper on tenor and flute; Tommy Flanagan, piano; Elvin Jones, drums, and Wilbur Little, bass—will go, too.

Additional dates are being booked on the Continent, and there's some talk of British bookings as well.

Last week Johnson recorded for Columbia with a rhythm section.

**TORONTO TELEGRAM**

# Life-on TV-with the McPartlands

TORONTO, Wednesday.—The life story of Jimmy McPartland is to be televised. Both Marian and he were heading a group at the Colonial last week, where they said that writers are putting a script together right now with a view to presenting it on either Studio One or Playhouse 90, both CBS shows.

"It all depends upon how much time it will take to tell my life story," Jimmy grinned. He will portray himself. (Studio One is one hour long; Playhouse 90, as the title indicates, runs to 90 minutes.)

**English trip**

Marian, who expects to visit England later this year, follows her current engagement with a two-week date in Hull, Quebec, and then a three-month engagement at the Composer in New York.

Jimmy's plans to present a Bix Beiderbecke night at the Newport Festival have fallen through. Minus Bing Crosby, who will be holidaying in Europe in July, Newport officials felt that there would not be enough interest.

Marian's trio now consists of bassist Bill Brito and drummer Jimmy Campbell, who act as rhythm section for Jimmy, trombonist Vic Dickenson and clarinetist Herbie Hall, brother of Edmond Hall.

**Dutch visitor**

RITA REYS, Dutch singer now on Columbia records, made her Canadian debut at the Town Tavern last week. She's on a three-month tour of U.S. cities and will make another album before her return to Amsterdam, where she sings with her husband's combo, the Wes Icken Quintet.

**Helen McNamara**

# Ray Burns to do cabaret at Blackpool nitery

RAY BURNS has been signed as resident singer at the Pink Elephant—a new club to be opened in Blackpool on May 25.

Manchester pianist Dave Green has been appointed MD for the club and will instal two bands, a seven-piece dance group and a Latin-American trio.

BELFAST.—Drummer Paddy O'Kane has emigrated to Canada. He has been replaced by Francis McLoughlin in the Sammy Mitchell Quartet at the Plaza Ballroom.

CHANNEL ISLES.—Norman Fields opens on Sunday at the Mayfair Hotel, St. Helier, with a trio completed by Charles Scott (saxes) and Roy Speed (drs.).

HERNE BAY.—Wylie Price and his Orchestra start a sixth summer season at the Central Bandstand, King's Hall Ballroom and Pier Pavilion on May 26.

YORKSHIRE.—MM discovery Ray Paxton has ended his vocal residency at the Tommy Watts Hotel. Bradford Gaiety Ballroom leader Johnny Ackroyd has left hospital and is expected back on the stand by mid-summer. Pianist Ronnie Edmondson is retiring and trumpeter Noel Pollard is leaving the band. The Ken Poppewell Orchestra this month starts its third year at Yeadon Town Hall.

DERBY.—Multi-instrumentalists Jean and Pam Stuart will present their Globe-Trotters Trio at Butlin's, Clacton, this summer. Supported by Jim Franklin (pno.), the girls play alto, clarinet, bass, cello, piano, drums, xylophone, bells and guitar.

BARNSELY.—The Peter Groves Trio, resident at the Oudworth Hotel, appears in ATV's "Face the Mike" on June 1 before leaving for a summer at the Hotel de L'Europe in Jersey.

BRIGHTON.—Les Jowett Seven guitarist Geoff Berry has emigrated to Canada. He is replaced by Pat Benham from the Riverside Jazzmen. Southern Scramblers, led by tenor-clarinetist Pete Mitchell, now play on Saturdays at the Hotel Montpeller.

HASTINGS.—Pianist Johnny Collinson and drummer Alan Whitmore have joined the Dolphin Jazz Band. . . . Hastings

Traditional Jazz Club will hold a second charity Trad Jazz Festival at White Rock Gardens on July 6 and 13.

EASTBOURNE.—The Royal Hippodrome reopens on July 6

### NEWSBOX... by JERRY DAWSON

with Bernard Delfont's show, "Light Up the Town."

WORTHING.—Saxist-leader Danny Teasdale has booked vocalist Denise Parsons for Saturday sessions at the

Assembly Hall. . . Brenda Davies is guesting with the Ramblers every Monday at the Dome.

CUMBERLAND.—Workington's first jazz club bowed in at the town's Ambulance Rooms last Thursday.

CLACTON.—Bandleader Monty Montgomery opens on May 13 at the Band Pavilion, Clacton, with a 15-piece band for the summer season. He will lead Jack Holmes, Eddie Prince, Jack Lembo and Dinty Lewis (saxes), Bunny Lyzell, Freddy Boyland and Bobby Bell (tpts.), Andy Wilson (tmb.), Wally McKinney (pno.), Jimmy Murray (bass), Joe Fenton (gtr., cello), Peter Colburg (drs.) and Lorna Haven and Andy Cole (vels.).

**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 chartered both the '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.

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  - ALEX WELSH'S D'XIELANDERS · THE MERSEYSSIPPI 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 artistes 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/-. All money must be paid by Saturday, June 1, and 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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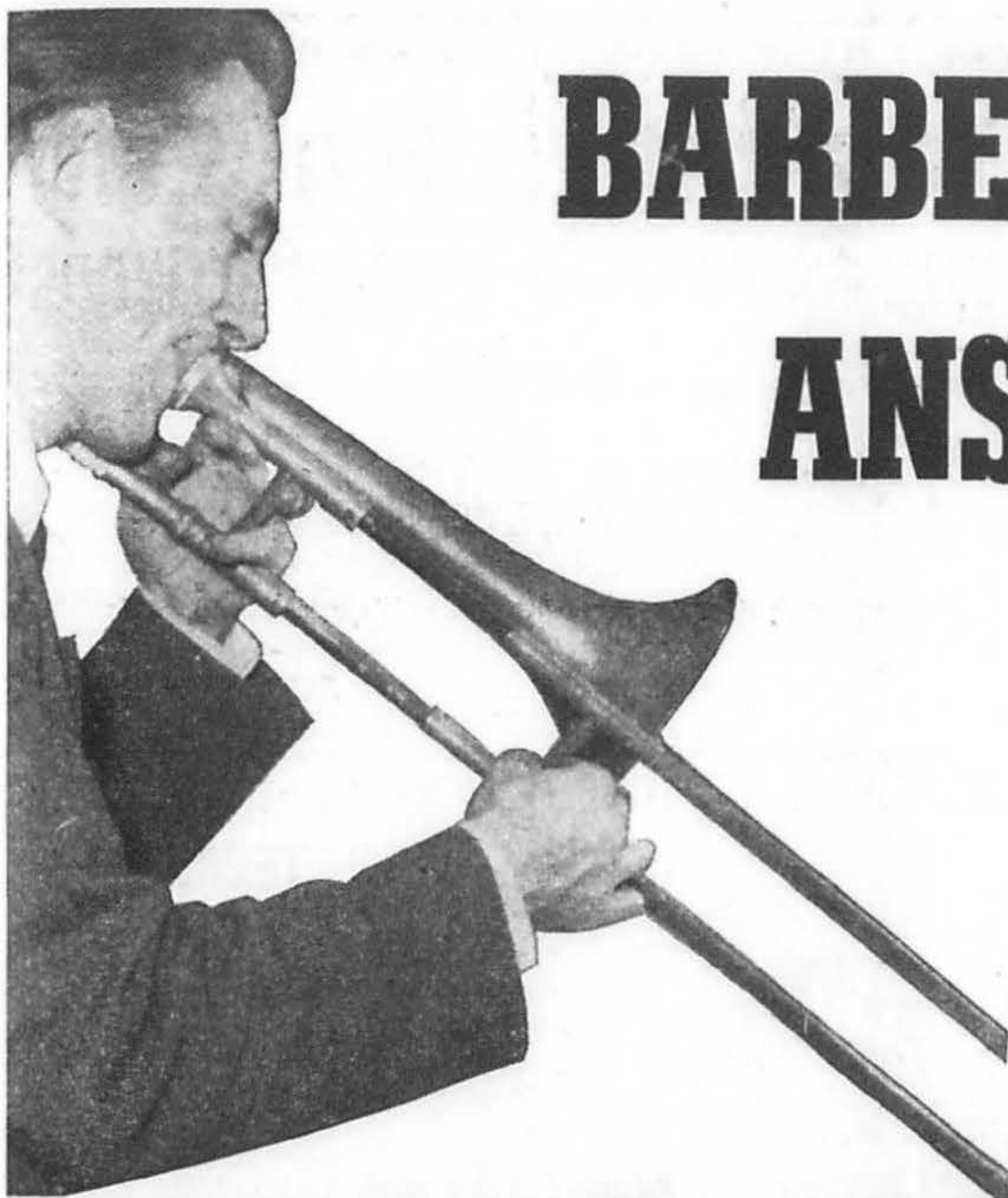
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# BARBER

by Tony Brown

# ANSWERS

# BACK

**JAZZ HIT THE SENSATION-HUNGRY HEADLINES AGAIN LAST WEEK—AND A MILLION PARENTS MUST HAVE SILENTLY CURSED THE WORD. NINETEEN-YEAR-OLD VALERIE MURRELLS TOOK HER OWN LIFE IN A FIT OF DEPRESSION. UNFORTUNATELY, SHE DIED WITH CHRIS BARBER'S PICTURE CLOSE TO HER AND TELEPHONE WIRES BEGAN TO BUZZ.**

A suicide is always worth a few lines in the papers—but a suicide with jazzy implications was Big News. Jazz has always been valued by newspapers as a sordid eye-catcher. Eagerly the Press went to work to exploit the angle to the full. "Jazz-mad girl dies with bandleader's picture," said one heading.

Valerie Murrells was said to have bought every record the Barber band ever made. One paper spoke of "30 records." Another said they had all disappeared. Barber was asked for copies of the particular picture the girl had possessed.

"How did I know?" asks Barber. "It may have been the typical office handout. Or she may have got one from any other source. So far as I know, I never met the girl—and I said so.

"One journalist from a famous daily paper wouldn't believe that we didn't have some correspondence from the girl in the files and went away disgruntled. He came back later full of alcoholic aggression to demand some juicy copy."

though the photographers were busy in front of the stand for the first part of our show and prevented the audience from seeing us properly.

The Barber band was playing at Southall on the evening after the girl died. It got there early to rehearse. Soon the phone started ringing—and it hardly stopped.

### Best

"It was a great inconvenience to the owners of the place, who had to keep running to answer calls for me. Three reporters and two cameramen arrived. I did my best to co-operate with them, even though the photographers were busy in front of the stand for the first part of our show and prevented the audience from seeing us properly.

### Refused

"But when one requested me to ask over the mike if anyone present had a picture of Valerie Murrells, I refused."

I was in Barber's office when one newspaper, reluctant to give up the chase, wanted to know if he was sending a wreath to the funeral. "Tell them," said Chris, "that I feel I've intruded too much already. It would be out of place to do anything like that."

Nevertheless, Barber felt at the end of a rather worrying week that he'd been treated fairly on the whole. I felt he was being a little naïve.

### Secret

He wasn't being bombarded with questions because the papers wished to vindicate him. And probably Chris changed his mind when he saw a prominent story in one of the Sunday papers. There had been a little scavenging behind the scenes.

"Jazzman's marriage breaks up," it announced. And below was printed news of the

estrangement between Barber and his wife and of a romance with his vocalist Otilie Patterson. Smugly, the writer complimented himself on unearthing the "best-kept secret of the British jazz scene."

But Barber isn't complaining on this score. He realises the spotlight of publicity was inevitable in the circumstances. What he does resent is that the mode of presentation amounted to just another smear on jazz.

"I doubt very much if I'd have figured so largely in the stories without being the leader of a jazz band. It's really part of the old campaign against jazz—the campaign that brought all those fantastic stories about

Saturday night, rarely get mentioned."

This is the second time in recent months that jazz and the Barber band have been the victims of "smear" headlines. Earlier one of the legal fraternity, defending a client accused of allowing liquor to be served to a 15-year-old girl, deftly deflected the blame.

### Culprits

The Barber band happened to be staying on the premises and the girl was a fan. The real culprits, ran the newspaper quotes, were these itinerant jazz musicians. The man got off, the Barber band caught the odium.

And once again, the band was only a peg on which to hang a tale. The scapegoat, as always, was jazz.

The coroner referred to the death of Valerie Murrells as "a remarkably pointless suicide." Her last letter to her parents said that she had suddenly become dreadfully unhappy.

The sad truth, however, is that a lot of people did their best to manufacture a point—and one that will linger long after the details are forgotten.

It is the old, old slander that an enthusiasm for jazz is somehow dangerous.

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**DON EWELL PLAYS "KING OLIVER"**  
TAP 7 Buddy's habits; Working man blues; Frog-i-more rag; Sweet baby doll; Ain't gonna tell nobody; Snake rag—Weather bird rag; Where did you stay last night; Just gone; Mandy Lee blues; Jazzing babies; New Orleans stomp.

**VICTOR FELDMAN IN LONDON**  
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**DIZZY REECE: PROGRESS REPORT**  
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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 applied to the brass and saxophone sections for assistance, and in desperation, accompanied by a blast from the brass and a groan from the saxes, flings his whole set 30 feet in the air and retires during the resultant crash of debris?—*Jack DeBenham, Enfield, Middlesex.*

Too canny

WITH regard to your front-page story last week ("Mulligan Plays For Audience Of 200"), 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 and more important the fact that the "canny" Scots are not going to be led into paying extortionate rates for a show of which the first half can only be described as an assault on the senses.—*Glenn M. Hardie, Pollokshields, 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 on the Light Programme's "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.

This is the band to send to America.—*M. Clinton, Forest Gate, E.7.*

Praise for Ganley

I WOULD like to inform Steve Race that when Mary Lou Williams was over here she 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 of May 4 go unchallenged. He 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 Deuchar play with Lionel Hampton, one of America's greatest, if he did not excel at playing jazz?

And what about George Chisholm, Johnny Dankworth, Don Rendell, Wally Pawkes and Buddy Featherstonhaugh?—*Ian Etheridge, Beckenham, Kent.*

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Bookings now open at Theatre.

### SHEFFIELD, CITY HALL

Tuesday, May 28 at 6.10 & 8.40  
Prices: 5/-, 7/6, 10/6, 15/- (Platform 3/6)  
Bookings now open. Box Office, Wilson Packer, Fargate, Sheffield, 1. Tel. 27074

### 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, 226 Southshield Street. Tel. Douglas 5382

### MANCHESTER, King's Hall, Belle Vue

Thursday, May 30 at 6.20 & 8.40  
Prices: 4/6, 6/-, 7/6, 9/-, 10/6 (Balcony 3/-)  
Bookings now open. Box Office, Belle Vue and Lewis's and Forsyths.

### LEICESTER, DE MONTFORT HALL

Friday, May 31 at 6.30 & 8.50  
Prices: 4/-, 5/-, 7/6, 9/-, 10/6 (Promenade 3/-)  
Bookings now open. Municipal Box Office, Charles Street, Leicester. Tel. 27632

### BIRMINGHAM, TOWN HALL

Saturday, June 1 at 6.30 & 8.50  
Prices: 5/-, 7/6, 9/-, 10/6, 15/-  
Bookings now open. Box Office, Civic Radio Services 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!



FRED HEDLEY: "I'm determined to win."

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 bands have closed the entry list for the first Regional Final of this season's MELODY MAKER National Dance Band Championships.

This will be at the Locarno, Streatham, on Thursday, September 5. But there are still a few

vacancies for the remaining preliminary contests at Sheffield (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); Dene Trevor and his Band (Mitcham); Mack-Snack Group (Ilford); Brian Jenner and his Music (Sutton Valence); Johnny Keed and his Orchestra (Gillingham); Alan Greene and his New Music (Guildford); and the Arthur Banks Band (Raynes 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 150

marks out of 200 and thus qualify by "merit of an outstanding performance."

The present "All-Britain" champions and the Second and Third Prizewinners of 1956 will be given a "bye" to the 1957 All-Britain Finals.

### Cash prizes

The awards and prizes will remain as in 1956, so 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 immediately to MM Contest Selection Committee, 96, Long Acre, London, W.C.2.

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

Bandleaders should make sure to give details of their 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 Saturday. Stars taking part are (l.-r.) Johnny Dankworth, Cleo Laine, Lorraine Desmond and skiffle leader Bob Cort.

### Pet Clark to sing by the seaside

PETULA CLARK has been booked for a string of summer engagements by Harold Fielding.

She will appear at Aberdeen (July 8 week), Bournemouth (July 22 and August 26), Torquay (July 29) and Margate (August 5), and at several Sunday concerts.

Autumn plans will be a six-weeks Variety season in Coventry or a TV series for Granada. After 12 years as her accompanist, Joe Henderson has left Petula. New accompanist will be Bert Whittam, who played for her during the early days of her career.

### Five more bands to cross the Channel

Five more bands have been fixed for the Côte d'Azur Club's cross-Channel shuffle on June 23.

They are Shirley Western and her Ravers, Bobby Breen's Rockers, the City Ramblers Skiffle Group, Ido-Martin's Band and Reg Lennard's Rocketts.

When the boat docks at the French port some of the proceeds from the trip will be given to the children of Calais.

### MUSIC, MUSIC, MUSIC IN SOHO THIS YEAR

This year's Soho Fair promises to be the most musical ever. Calypso, skiffle, rock-'n'-roll, jazz—all will be heard at the eight-day Fair which starts on July 14.

There are singing, rock-'n'-roll, guitar and skiffle contests, and a calypso song-writing competition. A highlight of the Fair will be a Calypso Ball at the Cafe Royal.

### Clean sheet

Agent Jeff Kruger has formed a music publishing company called Florida Music, to exploit his artists and bands.

## 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 Regal, Colchester, 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 America's Eddie Fisher is the star.

Eddie Palmer takes over the Hammond Organ at Murray's Cabaret Club, W., on Monday, whilst Don Lorusso is on holiday in America. Eddie, on Novachord, has just had a new EP released by Decca.

Tony Coe (alto, cit.) has joined the Humphrey Lyttelton Band.

A new British vocal group, the Four Others, started a two-week season at Wiesbaden, Germany, on Monday. Personnel is Len Beadle, Bobby Blaine, Vincent Hill and Val Williams.

Recitalists on Monday at the London ICA are Vic Bellerby on "Ellington At Newport," and Benny Green on "Modern Tenor Players."

Two Canadian singers, Edmund Hockridge and David Galbraith, appear in ATV's "Jack Jackson Show" on May 26.

Streatham Jazz Club returns to its old premises at the Streatham Park Hotel, Mitcham Lane, 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 Butlin's Camp, Mooney, Neil Kearns will deputise at the Metropole.

Irwin Dash has taken over as American representative for Sid-

ney Bron Enterprises, the British firm. Dash was formerly head of London Records' Burlington Music after emigrating from England.

Roger Hudson has joined Brighton's Syd Dean as lead-trumpet, replacing Bobby Herriot, who has joined the Canadian Air Force Band.

The Fred Hedley Orchestra is booked for a dance organised by the Printers' Boxing Club on May 17 at Chelsea Town Hall.

## VARIETY FOR TEENAGERS

A VARIETY show, featuring jazz, skiffle and calypso, gets a trial run at the Palace Theatre, Leicester, next week.

Stars are Frank Holder, Johnny Duncan and his Blue Grass Boys, the Alex Welsh Dixielanders, Singhalese singer Yolanda, and comedian Dickie Dawson.

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

Newcomers to the Blue Grass Boys are former Donegan guitarist Denny Wright and bassist Jack Fallon.

## 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, Edinburgh, and follows with a week of one-night stands in Scotland before opening for the summer at the Villa Marina, Douglas (IoM).

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

## 'All aboard' for the first river shuffle

The first Riverboat Shuffle of 1957 will be run from Kingston on May 19, by jazz leader Bill Brunskill.

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

At the end of the six-hour shuffle, Brunskill will lead a street parade back to his jazz club, Sandy's Barn, at the Fighting Cocks Kingston.

The Brunskill Band is resident at Poplar Civic Theatre on Saturdays throughout May.

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# BRUBECK?—HE'S

**DURING** his Continental tour, Tony Scott was booked in for the three nights at Easter in Amsterdam's jazz night spot, the "Sheherazade." He was backed by the exuberant Wess Icken 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 and after 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 modernists.

"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 didn't like about the pianist.

"He just doesn't swing," said Scott. "Just now I said a musician must build. Brubeck, his 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 short Brubeck phrase, beating the table at the

# CHILDISH

## TONY SCOTT

Scott worked for Tommy Dorsey and Charlie Ventura, and recorded with Dizzy Gillespie, Trummy Young, Sarah Vaughan, Ben Webster and Earl Bostie. After studying composition for three years he arranged for Sarah Vaughan, Billie Holiday, Betty Reilly, Polly Bergen and Jackie Paris. In 1953 Duke Ellington featured him on flute and tenor and later he formed his own quartet with Dick Katz on piano, Milt Hinton on bass and Philly Joe Jones on drums.

tells Mike Hawker

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 counterpoint, 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 differ-

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 marvellous music. It was natural to him. And then a couple of years later a few musicians started arranging Charlie's jazz, writing down his phrases, and so on. So that they were drawing their 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

don't play over-arranged numbers. They don't have to force solos into a stiff pattern like some bands. With Basie, the solos flow out so naturally."

"But I'd have to get back to a small group again."

Tony paused to smile encouragement to Jochen Brauer as he finished an alto solo. "How do you like European jazz?" I asked. "It's great. And I mean that."

## Drums

"Did you ever hear any English jazz?"

"No. Not so far."

I noticed that Scott seemed to enjoy the drumming of Wess Icken, a real hard-hitter. I mentioned Jimmy Giuffrè's article in the "MM" ("Drums make me frustrated").

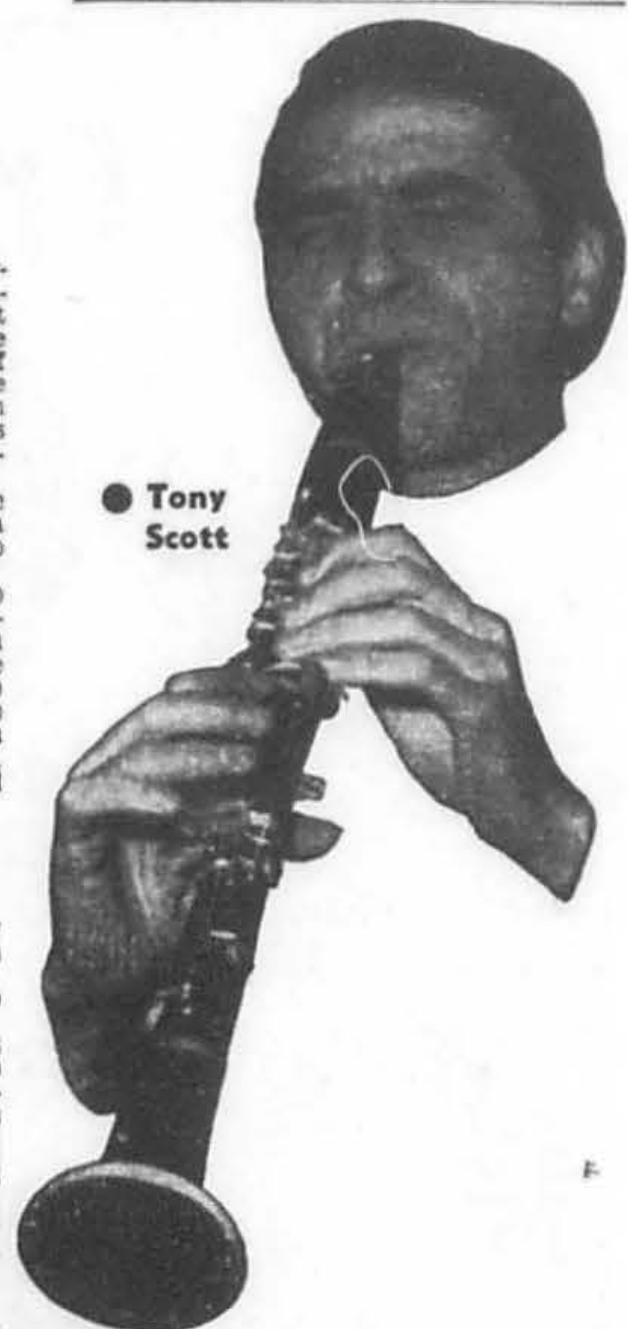
Tony laughed. "Yes, I remember that. I don't agree. I like a good swinging drummer."

"Someone like Alvin Stoller?"

"No, I don't like him too much. I like Osie Johnson and Jo Jones. And Philly J. J. too."

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 on clarinet. Of course, Benny was at the top when I started playing and I used to love his clarinet. But I didn't consciously follow him."

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



● Tony Scott

Johnny Dodds 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 prizes, five of £20 each, 10 of £10 each and 20 of £5 each, to the nearest in order of merit.

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| <input type="checkbox"/> 2. YOUNG LOVE<br>Tab Hunter                       | <input type="checkbox"/> 12. THE CAROUSEL WALTZ<br>Ray Martin            |
| <input type="checkbox"/> 3. KNEE DEEP IN THE BLUES<br>Guy Mitchell         | <input type="checkbox"/> 13. MARCHING WITH JIMMY<br>SHAND                |
| <input type="checkbox"/> 4. DON'T FORBID ME<br>Fay Boone                   | <input type="checkbox"/> 14. ESPANIA SUITE<br>Chabrier                   |
| <input type="checkbox"/> 5. DON'T YOU ROCK ME<br>DADDY O<br>Lonnie Donegan | <input type="checkbox"/> 15. TOYSHOP BALLET<br>Mantovani                 |
| <input type="checkbox"/> 6. DON'T KNOCK THE ROCK<br>Bill Haley             | <input type="checkbox"/> 16. SCOTLAND THE BRAVE<br>Robert Wilson         |
| <input type="checkbox"/> 7. TRUE LOVE<br>Bing Crosby—Grace Kelly           | <input type="checkbox"/> 17. ORPHEUS IN THE UNDER-<br>WORLD<br>Offenbach |
| <input type="checkbox"/> 8. THE FAITHFUL HUSSAR<br>Vera Lynn               | <input type="checkbox"/> 18. ROCK 'N' ROLL<br>Winifred Atwell            |
| <input type="checkbox"/> 9. JULIE<br>Doris Day                             | <input type="checkbox"/> 19. ADORATION WALTZ<br>David Whitfield          |
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"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 colourful 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 things I like about the life in England, any more than it exists to air certain notions I picked up about life in the United States.

But one or 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 Lusher 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

that America has no bad musicians, or that the bad ones don't find work. Just as the best American television programmes are infinitely superior and the rest are immeasurably worse than ours. So are the bands.

Let me tell you about a couple of them. First, come with me to Times Square, Broadway. Not for nothing is it called "The Great White Way"—the neon signs seem to fill every inch of wall space. On our right an advertisement for the film "Bachelor Party" is almost as big as the Festival Hall. On our left is an ad. for Coca-Cola, a huge bottle cap set in a 50-foot cascade of real foam. And 20 yards from where we're standing is the RKO Palace.

**Out again**

Ah, the Palace! That's the place where stars are made; the very heart of Show Business, with a capital Business. That's where Judy Garland

# Blue Yodel No. 9

DENIS PRESTON, who returned last weekend from a month's visit to the USA, tells us of several encounters with men on the management side of the blues 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 discovery and he personally supervised the making of all Rodgers's records. Which brings me to some information which should rock the columns of "Collectors' Corner" again.

Walker vehemently denies that Louis Armstrong ever recorded with Rodgers. This is the highest authority. So we must think again about "Blue Yodel No. 9."

Other considerations apart,

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

he says it would have been impossible to have made mixed records in the South at that time.

In fact, slightly earlier he'd wanted to record the New Orleans Night Owls with Papa Celestin on trumpet. (This was in N.O.). But the mere suggestion precipitated the threat of being "run out of town!"

He has many fabulous stories of Bessie. He first heard her in 1915, singing to piano accompaniment in a dump somewhere in Alabama. He describes her work at that time as "deep moaning blues," not as finished as her later material but with all the greatness.

Truth is, she made so lasting an impression on him that eight years later, when he kicked off the Columbia "Race List," she was one of the first artists he set out to track down.

At her peak her sales were simply phenomenal. 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 were 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—1926-7—Columbia sales of "Race" and "Hillbilly" exceeded 16 million!

**TIMID—IF 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 away.

He regards her as one of the biggest record talents he's worked with in over 40 years in the business. And, incidentally, when he brought her to New York, in '23 she was as timid as the country mouse, and remained so throughout her life—when sober.

When in her cups she was, by all accounts, a formidable woman. (See Ethel Waters' book, etc.). But on her sessions 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 pianist Milt Sealey from another reader from Britain, John W. Norris, who now lives in Montreal. He writes:

Milton Sealey, 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 Milt 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 me that he would be living in Montreal at least until July, but is hoping to play in the States where there are many more opportunities.

## CORN—U.S. STYLE

**STEVE RACE**

wrote the biggest chapter of the book that started in Pocatello, Idaho. Let's walk in.

Friends, if we have an ear for music let's walk straight out again. For the resident band—three brass, three saxes and three "rhythm"—sounds like it just got fired from a fifth-rate circus.

**Lawrence Welk**

When the London Palladium started its American policy just after the war, those top-of-the-bill acts used to rave about the Skyrockets, remember? You couldn't get near the counter of a Post Office in London, W.1, for American singers sending rapturous cables home.

Some of us, while rating the Skyrockets very high as a workmanlike band, wondered at the somewhat extravagant fuss that was made of them. OK—we know the answer now. Those transatlantic luminaries must

have been working at the Palace.

Example two is perhaps a matter of style rather than of musicianship, but the comparison with Britain is no less illuminating.

I refer to one Lawrence Welk, whose band televises (it seems) every other hour, and has the biggest following since Napoleon. Of all the strange phenomena I witnessed in the United States of America, this is the strangest.

Welk himself is a nervous, middle-aged man with a minus personality and a voice like a klaxon. He reads his announcements from a teleprompter which seems to be situated six feet north of the camera lens, and gives him the air of a mountaineer contemplating the day's climb.

**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 brilliant and genuinely funny Billy Cotton. How right people are when they say that Bill 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 in some future issue. Meanwhile I leave unblinking Americophiles with the sober thought that L. Welk's is the U.S. public's favourite band . . . bar none.

**Mulligan is warm**

THE Gerry Mulligan Quartet gets better and better. Its two concerts at Croydon on Sunday eclipsed even the previous week's exciting debut at the Royal Festival Hall.

Mulligan himself was on top form and he got first-rate support from Messrs. Brookmeyer, Benjamin and Bailey.

Whoever coined the word "cool" for this type of modern music should have his head examined. Anything warmer than Mulligan's big-toned, rocking baritone I cannot imagine.

Gerry's programme varies greatly from concert to concert, as do most of the arrangements. I have now heard "Walking Shoes" four times, and each version was utterly different.

The "Jazz Today" also played better than at the Festival Hall, sounding far more confident and comfortable. Best offerings came from Don Rendell (tr.) and Dave Shepherd (cl.).—Bob Dawbarn.

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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 might conceivably be adapted to skiffle—"Frankie and Johnny," "Steamboat Bill" and "Turkey in the Straw."

But it is hardly likely that the most impoverished library will be enhanced by "I'm Knee Deep in Daisies" and "My Bonnie Lies Over the Ocean"—though it might be interesting to hear what a washboard would make of a three-four rhythm.

The album advertises "full words and music for piano, guitar, ukelele, bass, drums and washboard rhythm," and explains how to adapt these from the normal sheet music it contains.

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

This alone might commend the book to would-be skiffers 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 in my mind when I saw Chris Barber's Variety debut 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 58 minutes of jazz club music. It plays against sets which cost Chris £400—and very tasteful they are too. An abstract set, a saloon, a Basin Street frontage and a New Orleans quayside—all as shown on the best LP sleeves.

I have never heard the Barber band play better. Most improved man is trumpeter Pat Halcox, who still plays in traditional style but with mainstream technique and tone.

Ottile Patterson looks like Vera Lynn and sings like Ottile Patterson. She is trying—successfully, I think—to shake off that Bessie Smith type-casting.

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

Cut the 58 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.

# New approach to jazz



## radio by maurice burman

WORLD OF JAZZ  
RACE ACROSS AMERICA  
11.15 p.m. 2/5/57

RACE was away in America for three weeks. He visited six major cities, travelled 12,000 miles and saw, heard and met many bands and musicians. Put yourself in his position and ask yourself how would you get all this experience and music into one broadcast?

The problem, I think, was not what to play so much as what to leave out. Apart from two things I'll tell you about in a moment, Steve managed very successfully.

But what he did not tell us was how our players compare with the Americans and what the Americans had to say about themselves, us, and jazz in general in their own country.

Of the records heard, the Chico Hamilton and the Dave Brubeck groups, Phineas Newborn and, of course, the Duke, were all tremendously exciting. A fine broadcast.

TED HEATH AND HIS MUSIC  
11.00 p.m. 1/5/57

WHILE Ted keeps his arrangements on a relatively simple, but honest, level, he allows his soloists full freedom. So we heard exemplary stuff from B. Pratt, E. Blair, H. McKenzie, R. Price, K. Christie and F. Horrox.

And less than a quarter of the show was given to vocalists. Bobbie Britton is singing with more style plus some understanding of how to phrase across the beat.

The programme was enjoyable and, contrary to some opinions, the rhythm section is swinging.

One criticism: the tight, short way in which the ensemble and sections are made to phrase gives the band a somewhat stiff, unrelaxed sound.

ALSO HEARD: The pleasant music of Alyn Ainsworth's BBC Northern Dance Orchestra, including fine playing by Johnny Roadhouse (alto) and Sid Lawrence (tpt.).

BURMAN'S BAUBLE to Bobby Pratt for his brilliant command of the trumpet (with Heath).



BOBBY PRATT

F. W. Street

TIMES change. Scene 1—a couple of years ago at the BBC Press conference: Light Music Chief Frank Wade, a man of ready wit, gently pulling my leg about the merits of jazz.

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, "symphonic variations on a rock-'n'-roll theme."

Like I said—times change.



(Times: BST/CET)

### SATURDAY, MAY 11:

12.30-1.0 p.m. A 1: Domino, Armstrong-Bechet, Freeman, Calloway, etc.  
12.45-1.15 DE: The British Traditional Jazz Scene.  
1.0-1.15 A 1 2: Swansons, Selah Jubilee Quartet, Cleophus Robinson.  
2.45-3.15 Z: For Trad.  
3.5-3.30 C 2: Mainly Modern.  
4.45-5.15 Z: Swing Serenade.  
5.10-5.45 F 1: World Of Jazz.  
5.40-6.0 C 2: Chico O'Farrell.  
6.0-6.30 F 2: Ragtime To Cool.  
6.45-7.0 C 2: Billie Holiday.  
7.45-8.30 M: Billie Holiday's Blues.  
8.0-10.0 T: (1) James, Hetti, S.F. Garner; (2) Charlie Christian, Herman, Spanner, Ventura, Basie, Webster, Freeman.  
10.0-10.30 J: Music From Hollywood.  
10.0-10.30 W: Swing Club.  
10.30-10.57 B: Johnny Dodds.  
10.30-12.0; 12.10-2.0 a.m. I: Jazz and Dance.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 J: America's Pop Music.  
11.10-11.30 Y: Jazz 1957.  
12.5-1.0 a.m. J: D-J Shows.  
1.5-1.45 H: Combos.  
2.5-3.0 H: Hollywood-New York.

### SUNDAY, MAY 12:

6.45-7.0 p.m. B: Ralph Flanagan.  
8.0-10.0 T: (1) Miller, Haskett, Van Damme; (2) Mulligan, Franco, Crosby Bobcats, Birdland Stars.  
10.0-11.55 S: For Jazz Fans.  
10.45-11.30 B: French Jazz.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 F 2: Goodman, Miller, Kenton, Heath, Edelhagen.

### MONDAY, MAY 13:

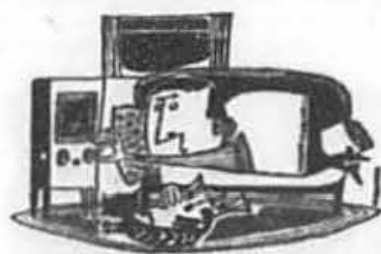
1.0-1.30 p.m. J: Martin Block (dally).  
8.0-10.0 T: (1) S-F, Ella, Les Brown, etc.; (2) Noone, Hines, Gowans, Teagarden, Allan, Quincy Jones, Ellington and Co., etc.  
9.20-10.0 S: Life Of Bechet.  
9.25-9.40 C 2: Pia Beck.  
9.30-9.45 F 4: Ellington At Newport.  
10.10-11.0 S: For Jazz Fans.  
10.10-10.55 P 3: Hazy Osterwald.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-1.0 J: D-J Shows (nightly).

### TUESDAY, MAY 14:

4.0-4.30 p.m. C 2: Jazz Discs.  
5.15-5.30 K: Jazz.  
6.30-7.0 R: Modern Rhythm.  
8.0-10.0 T: (1) T.D., Horne, S-F, Ellington, Shaw; (2) Gillespie, McKinley, Crosby Bob Cats, J. P. Johnson, Hal McKusick's Jazz Workshop, Quincy Jones, Jimmy Cleveland, etc.  
9.20-9.45 H 2: Lennie Tristano.  
10.10-11.0 S: For Jazz Fans.  
10.15-10.55 B-25m: The Real Jazz.  
10.20-11.0 A 1 2: Modern Jazz Developments.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

### WEDNESDAY, MAY 15:

6.20-6.50 p.m. Z: Jazz a la Carte.  
6.30-6.55 F 1: Modern Jazz '57.  
8.0-10.0 T: (1) Miller Broadcasts 1935-'42; (2) MJO, Basie, Herman.



Walter, Hines, Shearing, Pettiford, Gryce, Brookmeyer, etc.  
9.30-10.30 P 3: Jazz For Everyone.  
10.10-11.0 S: For Jazz Fans.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
12.5-1.0 O: Jazz Journal.  
12.10-1.0 I: Shank, Cooper, Austrian All Stars, Edelhagen.

### THURSDAY, MAY 16:

7.5-7.40 p.m. C 2: AVRO Jazz Club.  
8.0-10.0 T: (1) Ellington, Ella, Hoagy, T.D., etc. (2) Quincy Jones directs Turkish Jazz, Cleo Laine, Hamp, Tatum, Cohn, etc.  
9.30-10.0 J: Instrumental Mood.  
10.10-11.0 S: For Jazz Fans.  
10.20-11.0 I: Zoot Sims.  
10.30-11.0 F 4: Guy Lafitte.  
10.45-11.0 J: B for Blues.  
11.0-12.0 P: Lyttelton, Barber.

Adderley, Donald Bird, Jonah Jones.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.15-11.55 DL: World of Jazz.  
11.35-12.0 H 1: Herman.

### FRIDAY, MAY 17:

4.0-4.30 p.m. I: Pee Wee Erwin.  
5.0-5.30 K: Jazz.  
5.55-6.10 Z: Swiss Jazz.  
6.35-7.0 R: Jazz.  
8.0-10.0 T: (1) Les Brown, Christy, etc. (2) Thomas Talbert interprets Dix, Ellington-Waller, Basie-Newman, Vaughan, Shelly Manne, etc.  
9.30-9.55 H 1: Lennie Tristano (R).  
9.30-10.0 J: R-and-B.  
10.10-11.0 S: For Jazz Fans.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.10-12.0 Q: The Jazz Club.  
11.35-12.0 H 2: Herman (R).

### KEY TO STATIONS AND WAVELENGTHS

A: RTP Paris-Inter: 1-1829m, 48.39m, 2-193m.  
B: RTP Parisien: 280m, 218m, 318m, 359m, 445m, 498m.  
C: H. verum: 1-402m, 2-298m.  
D: BBC: E-464m; 30, 25, 19m bands L-1500m, 247m.  
E: NDR WDR: 302m, 189m, 49.38m.  
F: Belgian Radio: 1-484m, 2-326m, 3-267m, 4-198m.  
H: RIAS Berlin: 1-303m, 2-407m, 49.94m.  
I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.  
J: APN: 344m, 271m, 547m.  
K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m, 388m.  
L: NR Oslo: 1378m, 337m, 228m, 477m.  
M: Copenhagen: 283m, 210m.  
O: BR Munich: 375m, 187m, 48.7m.  
P: SDR Stuttgart: 522m, 49.75m.  
Q: HR Frankfurt: 506m.  
R: RAI Rome: 355m, 290m, 269m.  
S: Europe 1: 1647m.  
T: VOA Washington: 41, 31, 19m bands 12.0-1.0 a.m. only: 1734m.  
W: Luxembourg: 208m, 49.26m.  
Y: SBC Lugano: 568.6m.  
Z: SBC Geneva/Lausanne: 303m.

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## BANANA BOAT SONG



# JUMPING AT THE...

FOR the price of a couple of drinks, lovers of rocking piano jazz can have a night to remember at a pub called the "Coach and Horses," in Carnaby Street—just behind the London Palladium.

There, at the upright, sits Jack Saville producing jumping jazz that brings pleasant memories of Waller and Hines, Wilson and Kyle—six days a week from around 8 p.m. until closing time.

Saville surely ranks as one of Britain's best and most underrated jazz pianists. His story starts back in 1926 around Ulverston, where he played his first professional dances.

## New York

But 1927 was the year that changed Jack's thoughts on piano playing. He paid two visits to New York on Cunard boats and heard "Fifty," "The Lion" and "The Brute"—Fats, Willie Smith and James P. Johnson.

Back in Britain in 1928 saw him as MD of the 10-piece group in a show called "Surprises," then the piano chair with the Black and White Syncopators with Amos Howard on drums.

In the thirties, he played a variety of clubs, apart from two years with the Teddy Joyce band.

He had discovered the early Hines records such as "Weatherbird," and Hines's influence was showing in his playing—especially on his club jobs. So much so that when the great Art Tatum visited the Shim Sham one day, he told Jack he was a fine piano player. Praise indeed!

During the war, Jack was musical adviser to the American Red Cross, and afterwards he played with groups in leading London hotels and clubs—Quasimo's, the May Fair, Dorchester, 400 Club, Coconut Grove and the Cabaret Club.

He also spent spells accompanying such singers as Anona Winn, Vera Lynn, Phyllis Robins, Jessale Matthews and Robert Earl.

He took up residency in the "Coach and Horses" in 1953, and there his talents for jazz get an almost free rein. On Cup Final days and after weddings he occasionally has to oblige with "Knees Up Mother Brown," but usually when you enter the crowded bar it's "Alligator Crawl" or "Viper's Drag" that graces your ears. Jack's customers represent a cross-section of Londoners.

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# ON THE BEAT

THEY'RE starting to kick. And among them is Jeri Southern. The singer recently cancelled out of Zardi's in Hollywood saying she had accepted the booking under the impression that the club was continuing its jazz policy.

The band had to be locked in the dressing-room at the end of the show to avoid being crushed by crowds yelling for more. Finally police had to be called to clear the hall.

Go home!  
EVEN then, jiving crowds thronged the streets till 3 a.m., singing and dancing, and

who has only to give his okay before a British tour is set up for this autumn, has been having them, too.

Some word of the goings-on during his recent Waldorf Hotel appearance have been filtering out, and musicians are still kidding about the firing of drummer Mousie Alexander—for chewing gum!

(Oldtimers remember that in Benny's pre-longhair days, Gene Krupa was as well known for his gum-chewing as for his drumming.)

Barbara Lyon. She is, of course, the wife of the show's producer, Russell Turner.

Star material  
WHAT makes a star? Today, more than anything else, publicity.

The fantastic publicity accorded to the discovery of a stowaway aboard the "Mayflower" has resulted not only in Bob Lewis cutting two sides for Parlophone (entitled, as if you couldn't guess, "I Wish I'd Sailed On The Mayflower" but backed with "Far Away") but offers for him to appear in America.

Now I hear that pianist-entertainer Robin Douglas-Horne, who plays at London's Berkeley Hotel, has been offered a contract by a major British recording company and also by a nitery in Stockholm.

Not necessarily because he plays good piano. But because his name is linked with that of Princess Margaret of Sweden.

Top figures  
WHAT'S the BBC's biggest musical show? The Winifred Atwell series, according to figures just released by the Audience Research Department. The Sunday-evening show has an approximate viewing figure of eight and a quarter million.

This is three and three-quarter million more than the BBC's "I Married Joan"; more than all the people who watched the England v. Spain football match; more than all those who listened to the last Budget Speech.

This Sunday's guest star is

following the boys everywhere until the police requested Tony to return to his hotel. Now they're calling it Rock-jarvik.

Trouble  
WERE in trouble with the management of the Teenagers. Joe Kolsky, one of the operators of Gee, the label for which they record in the States, has been complaining loudly about the activities of what he calls British "yellow journalists."

And he was particularly upset about the use of the word "pre-ocious" applied to Frankie Lyman by Tony Brown in a recent MM article.

Until somebody explained to him that it wasn't a "dirty" word!

Cupid strikes again  
IVY BENSON is back in Britain wishing she ran a Robot Band. (Yes, she actually saw one during her season at the Ancienne Belgique in Antwerp. The figures fingered correctly, the sax players' cheeks puffed in and out, the drummer worked a complete kit, and the "boys" even stood up for choruses and took bows.)

But her interest is not purely mechanical. Cupid's been at her girls again.

Her pianist Lillian Jackson is engaged to a trumpet player in Wigan; her 18-year-old second alto Eve Williamson to a boy in the RAF; and her 17-year-old trombonist Barbara Ellenor to a USAP boy.

Any female impersonators in the MU?

Instead, she finds, it's featuring rock-'n'-roll. Kicking too—and unexpectedly—against Zardi's are Bill Ward and the Dominoes. But say they: "We aren't an R&R group any more. For the past three months we've been singing and playing a different type of music."

This nice distinction didn't wash with Local 47 of the AF of M, and on they went. But it's a healthy sign.

Retaliation  
MEANWHILE, Britain is retaliating for all those "depressions" by exporting rock-'n'-roll to Iceland. Tony Crombie and his Rockets opened in Reykjavik, the capital, the other day. And the militia had to be called out.

Reports one of the dailies: "Never has Iceland seen anything like the reception accorded Tony Crombie..."

with Pat Brand

Barbara Lyon. She is, of course, the wife of the show's producer, Russell Turner.

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Any female impersonators in the MU?

# Rock still firm

# say the Bellboys

SIX tired but friendly young men with a snappy line in jive talk flew into London Airport last Friday for their first look at England.

Freddie Bell and his extremely youthful Bellboys had arrived for a four-week tour with Britain's teenage pin-up boy Tommy Steele.

The tour has been brought about by the big sales of "Giddy-Up-A-Ding Dong" and the group's performance of "We're Going To Teach You To Rock" in the record- and seat-breaking film "Rock Around The Clock."

## Trombone and bass

With the 25-year-old Philadelphia-born Freddie, who doubles trombone and bass, are Jerry Mayo (tpt.), Jackie Kane (saxes), Russ Cony (pno.), Frank Brent (electric bass) and Chick Keeney (dr.).

Standing, sitting and leaning in the ruddy bar of London's Westbury Hotel on Friday evening, the Bellboys discussed their business with the Press.

The band has been formed for some three and a half years and to be a member is something like a permanent occupation. Most recent acquisition is bassist Brent, who has been with Freddie now for some two years.

Clutching a large floral bell presented by Rank starlet Margaret Brown, Freddie said that before forming the Bellboys he had worked with a number of groups "playing bass and taking care of the vocals and showmanship."

## Firm denial

My timorous suggestion that rock-'n'-roll might be on the way out in the States received a firm denial.

"It's as big as ever," asserted Freddie. "Rock still has four records in the top ten at home."

This was echoed by Freddie's partner, drummer

Chick Keeney. "Calypso," he told me, "is finished. But rock-'n'-roll is as popular as ever."

## Dave Tough

Chick has worked with some of the big names in jazz, including Woody Herman, Charlie Ventura and Benny Goodman. With Goodman he alternated with the late Dave Tough—"one of the greatest" in Chick's estimation.

The boys have been looking forward to the tour and meeting their British fans.

"The English people are so warm and friendly," pronounced Chick.

When a cynical reporter commented that he had not had

much time to find out, Chick came back with "I don't need time. I can tell straight away."

Pianist Conte explained that the Bellboys have modelled themselves on the Negro rhythm and blues groups and he expressed admiration for the bands of Fats Domino, Red Frycocks and Bir Al Sears.

## Platters

Russ, one of the original members of the group, adopted the familiar rock-'n'-roll standing position at the piano as the boys took up their instruments for a photograph.

Apart from a quick rehearsal of the National Anthem from trumpeter Mayo, we had no advance sample of the music.

After posing for the squad of cameramen, and answering his last question, Freddie led his men from the hotel in search of the Platters—to renew friendships and perhaps get the lockdown on how to keep the fans (British version) shouting for more.

—Bob Dawbarn

## Polished Bells

"DON'T KNOCK THE ROCK" was the cry when Freddie Bell and the Bellboys opened their four-week British tour at Liverpool Empire on Monday, in an international package show which also starred Tommy Steele and his Steelmen.

And whatever your opinion of rock-'n'-roll, you could hardly knock a show which pulled in two almost full houses on a Monday; had the audience shouting for more and packed the streets outside the stage door with teenagers shouting, "We want Tommy!"

For, make no mistake, it was Tommy the kids from 12 years old and upwards wanted. He was a riot.

Not that the U.S. visitors were much behind. Freddie Bell has a good act—polished, planned, rehearsed and dressed.

The boys played, sang, danced and indulged in happy-go-lucky horse-play with all the polish in the world—worthy of a much better cause.

Freddie Bell played bass while bassist Frankie Brent sang and later played all of four bars on trombone (or was it eight?). Jerry Mayo played a little trumpet; sang a lot with Freddie and danced better than lots of specialists.

Apart from comedian Reg Thompson, the whole bill leaned towards "rock."

But Tommy Steele, who closed the bill, stole the honours so far as the audience was concerned.—Jerry Dawson.

HOLLYWOOD HEADLINES

NBC is still holding Bing Crosby's minimum-wage check for singing on the Academy Awards TV show in March. Bing didn't complete a withholding (pay-as-you-earn) form.

When the radio station called Bing's office and expressed concern, one of Bing's secretaries said: "Don't worry about it, kid. Bing worked last week and I think he can get by for a while."

Nat King Cole's wife, Maria, joined him recently on the television programme, "They Dusted on Harry Warren's 'You're Getting To Be A Habit With Me'."

Syndicated psychologist Albert Wiggan says: "Rock-'n'-roll rhythm makes troubled youngsters feel important. It helps air out aggressions while satisfying amatory urges at the same time."

Psychologist George Kisker says: "If you have a rock-'n'-roller at home this mania could be a camouflaged SOS for help in solving out some emotional problem."

IN BRIEF... A poll of 3,061 southern California high schools revealed that 85 per cent. are not wild over Mr. Presley, 54 per cent. don't like him and Eddie Fisher outranked Elvis by 3 to 1.

... Tony Bennett has secured Claude Thornhill as his MD.

... Les Brown and the band of Renown expect to be in England in June (early bases only).

... Songwriter Carson Robison has passed on.

# FUNNY FACE

PARAMOUNT'S "Funny Face" is one of the brightest efforts ever turned out by a company that has made quite a few notable musicals.

Story concerns a Greenwich Village bluestocking who is adopted by a glossy fashion magazine as a model woman. Shorn, redressed, glamorised, she is whisked off to Paris for further education.

She gets it partly from a fashionable photographer who looks, sings and dances exactly like Fred Astaire, partly from a handsome hunk of man who is supposed to be the leader of an intellectual set.

Smart

And as Audrey Hepburn plays the blooming bluestocking, it is obvious that nothing is to be taken too seriously. In fact, the whole proceedings add up to quite a few funny moments—and particularly when Kay Thompson is on the screen. Miss Thompson is accorded full starring status with Astaire and Hepburn and she fully merits it by her portrayal of the magazine editor.

This is one musical that really succeeds in getting out of the rut. Smart, sophisticated, colourful in concept, it also has the ageless charm of Astaire and the doe-eyed magic of Hepburn to commend it.—Tony Brown.

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Queen	2.8	Kiss Me In The Blues	4.0
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My Everlasting Heart	4.0	Get Along With You (G)	2.8
		Good Companion (G)	2.8

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April Showers	Golden Eagle	Monsters of You	Star In Sweet Air
Balobite (W)	Goodnight Sweetheart	Monkslight Romance	Sunny Side of St.
Burns R. Blues	Heart Beauty Diddy	Monkslight Romance	Sweet Lorraine
Don't Think I'm Lying	I Can't Give You	Monkslight Romance	Swanky (W)
Blush Of The Rose	I Cover Waterfront	Monkslight Romance	Tantronic
Blush Of The Rose	I Cover Waterfront	Monkslight Romance	That's What I'm After
Blush Of The Rose	I Cover Waterfront	Monkslight Romance	That's What I'm After
Blush Of The Rose	I Cover Waterfront	Monkslight Romance	That's What I'm After

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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.

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

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, C to D, C 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 headaches, 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 neons.

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 put together.

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.



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## BRITAIN'S TOP DISCS and TUNES

A 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 Other discs—Vipers (Par)	Lonnie Donegan Dick Bishop (Decca)	Pye-Nixa
2	(2)	BUTTERFLY Billy Williams (V-Cor); Charlie Gracie (Par)	Andy Williams Tony Brent (Columbia)	London
3	(4)	BABY, BABY Don Lang (HMV)	Teenagers	Columbia
4	(10)	ROCK-A-BILLY Vic Chester (Decca); Don Lang (HMV)	Guy Mitchell	Philips
5	(3)	I'LL TAKE YOU HOME AGAIN KATHLEEN Josef Locke (HMV)	Slim Whitman	London
6	(3)	YOUNG LOVE Sonny James (Cap); Tommy Steele (Decca); Crew Cuts (Mer)	Tab Hunter Harry Belafonte	London HMV
7	(2)	THE BANANA BOAT SONG Inis Te Wista (HMV); Fontaine Sisters (Lon); Dorothy Squires (P-Nix); Zack Matalon (P-Nix); Shirley Bassey (Phil); Tarriers (Col); Peter Lowe (Par); Freddy (Poly); Lilli Verona (HMV); Stan Freberg (Cap)	Steve Lawrence (V-Cor); Sarah Vaughan (Mer); Dorothy Squires (P-Nix); Shirley Bassey (Phil); Peter Lowe (Par); Freddy (Poly); Lilli Verona (HMV); Stan Freberg (Cap)	HMV
8	(5)	LONG, TALL SALLY Pat Boone (Lon); Marty Robbins (Phil)	Little Richard	London
9	(2)	NINETY-NINE WAYS Charlie Gracie (Par)	Tab Hunter	London
10	(12)	LOOK HOMEWARD, ANGEL	Johnnie Ray	Philips
11	(11)	WHEN I FALL IN LOVE Doris Day (Col); Jeri Southern (King); Ron Goodwin (Par)	Nat "King" Cole Doris Day (Col); Ron Goodwin (Par)	Capitol
12	(17)	FREIGHT TRAIN Bob Cort (Decca)	Chas. McDevitt	Oriole
13	(13)	THE GIRL CAN'T HELP IT Alan Dale (V-Cor)	Little Richard	London
14	(—)	YES TONIGHT, JOSEPHINE	Johnnie Ray	Philips
15	(19)	BUTTERFINGERS	Tommy Steele	Decca
16	(—)	TOO MUCH DON'T FORBID ME Glen Mason (Par); Freddy (Poly)	Elvis Presley Pat Boone	HMV London
17	(15)	HEART Tony Bennett (Phil); Johnston Bros (Decca); McGuire Sisters (V-Cor); Ronnie Hilton (HMV); Dennis Lotis (P-Nix); Ruby Murray (Col); Joe Loss (HMV); King Bros (Par); Four Aces (Bruna)	Max Bygraves	Decca
18	(—)	WHY, BABY, WHY Denny Dennis (Emb)	Pat Boone	London
19	(—)	ONLY YOU Hilltoppers (Lon); Louis Armstrong (Bruna); Malcolm Vaughan (HMV); Steve Martin (Col); Annie Ross (Decca); Victor Silvester (Col)	Platters	Mercury

Three records "tied" for 5th position.  
Two records "tied" for 16th position.

\* STORES SUPPLYING INFORMATION FOR RECORD CHART:  
Sykes' Record Shop, Middlesbrough; Decca Wholesale, Ltd., Manchester, 1; R. C. Mansell, Ltd., Birmingham, 2; Glyn Lewis, Blackwood; Sydney Scarborough, Ltd., Hull; Boyds, Cardiff; Nemo, Ltd., Liverpool, 4; Bandpart Music Stores, Ltd., Edinburgh, 1; Imbels, Ltd., London, W.C.1; W. A. Gaska, London, S.W.6; Engineering Service Co., Bolton; Metromack's, Glasgow, C.2; A. R. Toppie, London, S.E.15; Popular Music Stores, London, E.3; J. W. Mansfield, Ltd., Worthing; H. J. Carroll, Manchester, 18; Saville Bros, Ltd., South Shields; Leadings Lighting, London, N.1; Hickies, Slough; Faith & Co., Torquay; Solo For Records, London, E.10.

THIS copyright list of the 24 best-selling songs for the week ended May 4, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) HEART (A) (2/-) .. Frank
- (2) YOUNG LOVE (A) (2/-) .. Cromwell
- (3) THE BANANA BOAT SONG (A) (2/-) .. Morris
- (6) TRUE LOVE (A) (2/-) .. Chappell
- (5) SINGING THE BLUES (A) (2/-) .. Frank
- (4) DON'T FORBID ME (A) (2/-) .. Campbell Connelly
- (7) MARIANNE (A) (2/-) .. Montclare
- (9) LOOK HOMEWARD, ANGEL (A) (2/-) .. Kaasner
- (8) KNEE-DEEP IN THE BLUES (A) (2/-) .. Leeds
- (10) MANGOS (A) (2/-) .. Bron
- (19) BUTTERFLY (A) (2/-) .. Abebech
- (12) ADORATION WALTZ (A) (2/-) .. Bron
- (13) CUMBERLAND GAP (B) (2/-) .. Essex
- (11) THE WISDOM OF A FOOL (A) (2/-) .. Leeds
- (—) NINETY-NINE WAYS (A) (2/-) .. Good Music
- (22) I'LL FIND YOU (B) (2/-) .. Robbins
- (—) ROCK-A-BILLY (A) (2/-) .. Joy Music
- (20) THE GOOD COMPANIONS (B) (2/-) .. Peter Maurice
- (16) ALL (B) (2/-) .. Anglo-Continental
- (17) BY YOU, BY YOU, BY YOU (A) (2/-) .. Cinephonic
- (23) CHAPEL OF THE ROSES (A) (2/-) .. Victoria
- (14) I DREAMED (A) (2/-) .. Duchess
- (18) FRIENDLY PERSUASION (A) (2/-) .. Robbins
- (15) DON'T YOU ROCK ME, DADDY-O (B) (2/-) .. Essex

Two titles "tied" for 19th position.  
A—American; B—British;  
(All rights reserved.)

## BRITAIN'S TOP JAZZ RECORDS

London	Manchester	Birmingham
(Week ended May 4) (Supplied by Solo For Records, 368, Lea Bridge Road, Leyton, London, E.10)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous)	(Supplied by R. C. Mansell, Ltd., 35, Union Street, Birmingham, 2)
1. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP) Philips	1. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) .. Philips	1. HERE IS PHINEAS (LP) Phineas Newborn, Jr., London
2. THE GREATEST (LP) Joe Williams with Count Basie HMV-Verve	2. THE DRUM SUITE (LP) Manny Albam with Ernie Wilkins .. HMV-Verve	2. APRIL IN PARIS Count Basie with Ella Fitzgerald Columbia-Clef
3. LIONEL HAMPTON QUARTET No. 2 (EP) .. Columbia-Clef	3. APRIL IN PARIS Count Basie with Ella Fitzgerald Columbia-Clef	3. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) .. Philips
4. BLUES GROOVE (LP) Woody Herman .. Capitol	4. KEN COLYER'S JAZZ CLUB (LP) Decca	4. BYRD JAZZ (LP) Donald Byrd .. Ecuire
5. GENIUS OF ART TATUM No. 3 (LP) .. Columbia-Clef	5. ELLINGTON AT NEWPORT (LP) Duke Ellington .. Philips	5. JAZZ SACRED AND SECULAR (LP) Chris Barber .. Columbia
6. BUDDY AND SWEETS (LP) Buddy Rich .. Columbia-Clef	6. CUMBERLAND GAP Lonnie Donegan .. Pye-Nixa	6. BASIE (LP) Count Basie .. Columbia-Clef
7. JAZZ SACRED AND SECULAR (LP) Chris Barber .. Columbia	7. BARBER'S BEST (EP) .. Decca	7. ARTISTRY OF STAN GETZ No. 3 (EP) .. Columbia-Clef
8. LIONEL HAMPTON IN THE OLD WORLD (LP) .. Philips	8. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP) Philips	8. SOUVENIR OF SIDNEY BECHET (LP) .. Vogue
9. OSCAR PETERSON AND COUNT BASIE (EP) .. Columbia-Clef	9. BASIE (LP) Count Basie .. Columbia-Clef	9. SHORTY ROGERS (LP), London
10. DIZZY GILLESPIE — WORLD STATESMAN (LP) Columbia-Clef	10. HIGH SOCIETY Chris Barber .. Pye-Nixa	10. THE 219 SKIFFLE GROUP (EP) Ecuire
	<b>Glasgow</b> (Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2)	<b>Belfast</b> (Supplied by the Gramophone Shop)
	1. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) .. Philips	1. FREIGHT TRAIN Chas. McDevitt Skiffle Group Oriole
	2. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef	2. CUMBERLAND GAP Lonnie Donegan .. Pye-Nixa
	3. ELLINGTON AT NEWPORT (LP) Duke Ellington, Philips	3. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald .. HMV-Verve
	4. FREIGHT TRAIN Chas. McDevitt Skiffle Group, Oriole	4. BARBER'S BEST (EP) .. Decca
	5. THE DRUM SUITE (LP) Manny Albam with Ernie Wilkins, HMV-Verve	5. CUMBERLAND GAP Vipers Skiffle Group, Parlophone
	6. SUDDENLY IT'S THE HI-LO'S (LP) .. Philips	6. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP) Philips
	7. ALL THE CATS JOIN IN (LP) Buck Clayton, Philips	7. WHISTLING RUFUS Chris Barber .. Pye-Nixa
	8. FOUR FRESHMEN AND FIVE TRUMPETS (LP) .. Capitol	8. JOHNNY DODDS AND KID ORY (LP) .. Philips
	9. STAN GETZ NO. 3 (EP) Columbia-Clef	9. THE BENNY GOODMAN STORY—Volume II (LP) Benny Goodman .. Brunswick
	10. SOLITUDE (LP) Billie Holiday, Columbia-Clef	10. CITY BLUES (LP) Sonny Terry with Alec Stewart Vogue

## CALL SHEET

(Week commencing May 12)

Ronnie ALDRICH and Squadronaires  
Sunday: Regal, Colchester  
Friday: Summerfield Park, Birmingham  
Saturday: Civic Hall, Nantwich

Shirley BASSEY  
Week: New Theatre, Cardiff

Eddie CALVERT  
Week: Hippodrome, Brighton

Peter CRAWFORD Trio  
Week: Empire, Nottingham

Johnny DANKWORTH and Orchestra  
Sunday: Plaza, Birkenhead  
Tuesday: Small Heath Park, Birmingham

Thursday: Gaiety Ballroom, Grimsby  
Friday: Victoria Ballroom, Nottingham

Eric DELANEY and Band  
Sunday: Gaumont, Chatham  
Tuesday: Royal Albert Hall  
Friday: Empress Ballroom, Wigan  
Saturday: Public Hall, Hyde

Lonnie DONEGAN  
Week: Empire, Glasgow

Robert EARL  
Week: Hippodrome, Brighton

Nat GONELLA  
Week: Metropole, Glasgow

Edmund HOCKRIDGE  
Week: Empire, Edinburgh

Frank HOLDER  
Week: Palace, Leicester

The KIRCHIN Band  
Sunday: Empire, Wombwell  
Week: El Dorado Ballroom, Leith

Frankie LAINE  
Week: Palladium, W.

Les LAWRENCE  
Week: Hippodrome, Derby

Vic LEWIS and Orchestra  
Week: USAF, Upper Heyford

Terry LIGHTFOOT Jazzmen  
Sunday: Jazz Club, Woolwich  
Monday: Astoria, Brixton

Tuesday: Civic Hall, Wolverhampton  
Wednesday: Colston Hall, Bristol  
Thursday: De Montfort Hall, Leicester  
Friday: City Hall, Sheffield  
Saturday: Regal, Edmonton

Gerry MULLIGAN Quartet  
Sunday: Stoll Theatre, W.C.2

Mike PETERS' Jazzmen  
Tuesday: Jazz Club, Barnet  
Wednesday: St. Albans  
Thursday: Watford  
Friday: Woolwich  
Saturday: Cook's Ferry Inn, Edmonton

The PLATTERS  
Week: Empire, Newcastle

Freddy RANDALL and Band  
Sunday: Hippodrome, Aldershot  
Tuesday: City Hall, Cardiff  
Wednesday: Porthawl  
Thursday: New Theatre Ballroom, Amesbury  
Friday: Fleet Street Jazz Club (afternoon)  
Saturday: Marine Gardens Pavilion, Folkestone

Anne SHELTON  
Week: Hippodrome, Manchester

Eric SILK and Southern Jazzband  
Friday: Southern Jazz Club, Leytonstone

Saturday: Jazz Club, Richmond

Tommy STEELE Freddie BELL and Bellboys  
Week: Gaumont, Cardiff

Mitchell TOROK  
Week: New Theatre, Cardiff

Dickie VALENTINE  
Week: Empire, Finsbury Park

Frankie VAUGHAN  
Week: Empire, Liverpool

Hedley WARD Trio  
Week: Empire, Portsmouth

Alex WELSH and Band  
Week: Palace, Leicester

## Songwriters

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# G.I.'s SWEETHEART IS BACK

Pop discs  
by  
**LAURIE HENSHAW**



sell calypso. Belated, it seems. Stateside reports have it that the idiom is already finished.

**MEL TORME:** Little White Lies; A Little Kiss Each Morning; Makin' Whoopee; The Best Things in Life Are Free (MGM-EP591).

**EARLY TORME:** As such, the recording suffers by comparison with today's standards. But the previously issued "White Lies" and "Whoopee" are well worth spinning. And those orchestral backings are pretty modern even now.

**GEORGIA GIBBS:** Silent Lips; Pretty Pretty (Mercury MT144).

**FIRST** title is a misnomer. Miss Gibbs belts this out with the energy of an atomic pile. What this lacks in finesse it more than makes up for in decibels.

Reverse is a folksy effort of mediocre content.

**TAB HUNTER:** Ninety-nine Ways/Don't Get Around Much Any More (London HLD8410).

**HARDLY** a worthy successor to Tab's "Young Love." The singer is in good voice, but the accompaniments from Billy Vaughan's Orchestra unaccountably drag.

**DINAH SHORE:** Nice Work If You Can Get It; Easy To Love; Come Rain Or Come Shine; Once In A While (HMV TEGS217).

**DINAH SHORE,** America's "Wartime Sweetheart," still shows she doesn't have to use gimmicks and an over-emotive approach to sell a song. These titles, taken from a recent U.S. LP, make an effective foil for Dinah's engaging style.

**FRANK HOLDER:** Red Beans And Rice / The Caterpillar Bush (Decca 45-F16880).

**EX-DANKWORTH** singer Holder's first disc for Decca. He should be proud of it—particularly the "Red Beans" side, which I understand is already causing a stir in the States.

The number, in calypso vein, is credited to Humphrey Lyttelton and a gentleman who prefers to hide under the nom-de-plume of "Martinez" (I won't betray him).

It is catchy, extremely well sung and—most important—has a lilting, toe-twitching accompaniment from Kenny Graham and Orchestra.

"Caterpillar," a genuine calypso, has all the failings of the idiom. Even Frank and his cohorts fail to make much of it.

But I certainly give the thumbs up sign to "Red Beans."

**BILLY MAY** and Orchestra: Whatever Lola Wants / Mad About The Boy (Cap. 45-CL14713).

**THE FOUR MAYDS** are featured throughout "Lola," a typical Billy May styling of the song from "Damn Yankees." Coward's "Mad About The Boy" is the side to spin. This moves like a meteor but swings all the way. The arrangement is an education.

**JERI SOUTHERN:** Fire Down Below / Smoke Gets In Your Eyes (Bruno, 05605).

If ever a song was destined for the Hit Parade, then it's "Fire Down Below." This has a novel lyric and a tune that buzzes around in the ear with fiendish persistence.

Jeri's dry-martini-voiced interpretation wedded to a fetching accompaniment makes this release a highlight of the week.

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

**SONNY JAMES:** Speak To Me / First Date, First Kiss, First Love (Cap. 45-CL14708).

"SPEAK" should appeal to the Johnnie Ray element. This is slow, heartbreak stuff intoned against the inevitable choir.

The brighter "First Date" bounces along with a merry swing. Both are potential winners.

**LES PAUL AND MARY FORD:** Cinco Robles; LES PAUL; Ro-Ro Robinson (Cap. 45-CL14710).

NOT so long ago, guitarist Les and vocalist-wife Mary won some notoriety by selling over 10,000,000 discs.

Latterly, the duo seem to have gone out of fashion. The Mexican-styled "Cinco Robles" reflects some of their former appeal, but I doubt whether it will again rocket them to the top.

Backing is an instrumental. Les plays with his usual skill wedded to a bunch of electronic tricks, but he has offered more stimulating stuff.

**MILLS BROTHERS:** Knocked Out Nightingale / In De Banana Tree (Bruno, 05604).

"NIGHTINGALE" is an up-tempo version of Mendelssohn's Spring Song with a cool-styled lyric.

The BBC will hardly approve. The Mills Brothers give it their typical jolly-jazz treatment.

Backing is an attempt to

● Dinah Shore

## Capsule reviews

**BILL COLEMAN AND HIS ORCHESTRA** (EP)  
"Metro Jazz"

Them There Eyes; I've Got My Love To Keep Me Warm; Wrap Your Troubles In Dreams; Metro Jazz. (Columbia SEG 7684), December, 1955.

**COLEMAN'S** fluent trumpet provides the main interest on these Persiani-arranged performances by a band similar to that used by Coleman when I saw him in Paris in '55. He is extensively featured on "Love To Keep Me Warm" (about his best effort here) and "Troubles"; tenorist Lattin solos on "Eyes" and briefly on "Metro," and Michel de Villiers plays some odd a.o. Fair small-group jazz.

"ROCKIN' ROY" (LP)

I See Everybody's Baby; Basin St. Blues; I Remember Harlem; Easter Parade; Baby What's The Matter?; Yard Dog; Sweet Lorraine; Jumbo The Elephant. (Columbia-Clef 33C9931.) 1951/2.

A PATCHY LP of Eldridge backed by a George Williams woodwind-strings-rhythm ensemble on the first four. Buddy Tate's tenor and rhythm on the rest. Trumpet is fine on "Easter Parade" and Roy's own "I Remember Harlem" (though I prefer this pair on Vogue EPV 1019) fairly fierce on "I See," big and lyrical on "Basin Street" and "Lorraine." The others are hard jumpers (two with vocals), which go out on the wild side.—Max Jones.

### Reissues

**TAL FARLOW TRIO.**—Tea For Two/This Is Always (previously included in Columbia-Clef 33CX10051, reviewed 17/11/56). Now also LB10063.

**CLEO LAINE** with **JOHNNY DANKWORTH ORCH./SEVEN.**—I Got Rhythm (prev. Parlophone R3871\*, MSP6107\*, revd. 5/6/54)/Ain't Misbehavin' (prev. R3964, MSP6147)/Easy Living (prev. R3719\*)/Honeysuckle Rose (prev. R3666\*). All now also GEP8613.

**FLIP PHILLIPS TRIO.**—I Didn't Know What Time It Was/Take The "A" Train (prev. inc. in "Tener Saxes," Columbia-Clef 33CX10050). Now also LB10062 \* Deleted.

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OPEN EVERY NIGHT Refreshment Bar open from 6.30 London's Skiffle Centre THE SKIFFLE CELLAR 49 GREEK ST., SOHO, W.1 All Leading Groups and Soloists See Club Calendar

ODEON - BARKING Sunday, May 19th, 5.30 & 8 p.m. CHRIS BARBER'S JAZZ BAND Otilie Patterson - THE AVON CITIES JAZZ BAND The Ray Bush Skiffle Group Seats 6/- 5/- 4/- 3/- Tel. RIPPleway 2900

TEDDY LAYTON'S JAZZ BAND with TREVOR WILLIAMS Johnny Mumford • Bill Cotton • Arthur Gregory • Derek Hulme Enquiries: Fremantle 7788 (Ext. 57)

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JAZZ CLUB CALENDAR 1/- per word

CLUB "M" JAZZ! JAZZ! JAZZ! Mapleton Restaurant, 39, Coventry Street, W.1. FRI., 8-11.30: That "new sound" of Johnny Scott on flute and this week's tenor, retained by demand of members wanting to see new faces in British modern jazz. Plus Vic Ash, Ronnie Ross, guest drummer Bobby Kevin. Plus the fabulous Hank Shaw Quartet. Friday—the best!

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FRIDAY—contd. ROYSTON PUNTER JAZZMEN, "Eagle and Child," Forest Gate. SUTTON JAZZ CLUB, Red Lion: BRIAN WHITE'S MAGNA JAZZ BAND. WEST HENDON Broadway, Ex-Servicemen's Club: THE JOE JONES SEVEN, 8 p.m.

SATURDAY ADDLESTONE: STORYVILLE JAZZ BAND, plus Skiffle Groups. — Weymann's Hall. A FABULOUS SESSION, featuring THE BIG FIVE, Rock-'n'-Roll and modern jazz by public demand.—THE 2 1/2 CLUB, 44, GERRARD STREET, W.1. A KEN COLYER session at Studio '51.

FRIDAY (TONIGHT) A FABULOUS SESSION, featuring THE BIG FIVE, Rock-'n'-Roll and modern jazz by public demand.—THE 2 1/2 CLUB, 44, GERRARD STREET, W.1. A KEN COLYER session at Studio '51.

ALL TRAD. musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy. Laurie Jazz Club. Members 2/6, guests 3/6. AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, JACK ELLIOTT and DERROLL ADAMS, the Wayfarers. "CLUB OCTAVE," 7-10.15 p.m. Hamborough Tavern, Southall. 607 bus.

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MONDAY—contd. KINGSBURY BATHS CAFE: STORYVILLE JAZZ BAND. NEW DOWNBEAT CLUB. Manor House (opposite Tube), N.4: THE TUBBY HAYES QUINTET, with Terry Shannon, Jackie Sharpe, Tony Kinsey. Licensed bar. 7.30-11. SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: KENNY BALL CHICAGOANS.

TUESDAY AT THE SKIFFLE CELLAR, Greek Street: THE Vipers SKIFFLE GROUP, the Alberts, the Lea Valley Group. BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): MIKE PETERS' JAZZMEN. BROMLEY, KENT, "White Hart," 8-11 p.m.: River City Jazzmen, Dick Bishop Skiffle Group. CROYDON JAZZ CLUB, Star Hotel, London Road, 8 p.m.: GRAHAM STEWART'S SEVEN. CY. LAURIE Jazz Club: CY. LAURIE BAND, 7.15-10.45. FALCONWOOD: EXCEL JAZZMEN.—Falcon Hotel, S.E.9. FORTY-FOUR CLUB, 44, Gerrard Street, 8-11: JOHN HASTED Group with MARTIN WINSOR, FRANK OGDROVITCH. Guest: PETER GRONOW.

WEDNESDAY AT THE SKIFFLE CELLAR, Greek Street: THE COTTON PICKERS, the Delta City Group. CHAS. McDEVITT Skiffle Club, Bol Weevils Skiffle Group, with guests.—"Princess Louise," Holborn. CHERTSEY: Leo Gray Jazzmen.—Cricketer's Hotel, Chertsey Bridge. CLUB PERDIDO presents SOLOISTS from the VIC LEWIS Orchestra.—"Fox and Hounds," Sydenham. CY. LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, 7.15-10.45. DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: MICK MUL-LIGAN JAZZ BAND. DICK BISHOP Skiffle Group, with Storyville Jazzmen, "White Hart," Southall. DICK CHARLESWORTH Jazzband, Purley Hall. EWELL JAZZ CLUB, "Organ Inn": BRIAN WHITE'S MAGNA JAZZ BAND, plus NEW HAWLEANS Skiffle. HARRINGAY JAZZ CLUB proudly presents CHRIS BARBER'S JAZZ BAND with OTTILIE PATTERSON. Club address: "Gayes Academy," 49, Willington Road, off Westbury Avenue, Turnpike Lane, N.22. Club is 50 yards from "Westbury" public house (3 minutes walk from Turnpike Lane Station). Also buses 217, 221, 144 to "Westbury" pub. NON-MEMBERS welcome! Pay at door, 5/- 7.30-10.30 p.m. Doors open 7 p.m. ST. ALBANS JAZZ CLUB, Market Hall, 51, Peter's Street: MIKE PETERS' JAZZMEN. TWO BREWERS, East Hill, Wandsworth: TONY VINCENT and his Jazzmen, plus JUBILEE SKIFFLE GROUP.

THURSDAY ACTION! SPECTACULAR jazz! New DIZZY REEZE Quintet, featuring Phil SEAMEN!—"White Hart." A ROCK-'N'-ROLL session with ALAN GOLD and his GOLD DIGGERS at Studio '51, 10/11, Gt. Newport Street, Leicester Square. AT THE MANOR HOUSE, N.4 (opposite Tube): The JOHNNY MAKIN'S SKIFFLE GROUP, featuring singing sensations KASEY CLARK and LENA JACKSON, commencing 7.30. Members 2/6, guests 3/-. AT THE SKIFFLE CELLAR, Greek Street: THE CHAS. McDEVITT GROUP with NANCY WHISKEY, the Dave Duggan Group. AUTHENTIC SKIFFLE by RIVERSIDERS, Swan, Manor Road, Walton-on-Thames. No session May 23, reopening TUESDAY, May 28, larger premises, Devonshire, Walton High Street. CY. LAURIE Jazz Club: ALEX. REVELL BAND, 7.15-10.45. ENFIELD JAZZ CLUB, "The Barn," Ponders End, 7.30-10.30, presents the BOURBON STREET RAMBLERS and SKIFFLE GROUP. HOT CLUB OF LONDON, 7 p.m.: TERRY LIGHTFOOT JAZZMEN.—Shakespeare Hotel, Powis Street, Woolwich. KENSINGTON, "COLHERNE," Earls Court: HARRY WALTON'S RAGTIME BAND. KINGSTON: MILLSTONE JAZZ BAND, Bol Weevils Skiffle.—"Swan," Mill Street, 8 p.m. 2/- PARK LANE JAZZ CLUB, Croydon: SETH MARSH JAZZ BAND, guest stars. 7.30. 3/- "PRINCESS LOUISE" Skiffle and Folk Club, 208, High Holborn: John Hasted Group. Guests: JUDITH GOLDBLOOM and BRIAN SILVER, 7.30. QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed. 7-10 p.m. RIVERBOAT SHUFFLE, SUNDAY, MAY 26: GRAHAM STEWART'S SEVEN and the RIVER CITY JAZZMEN. Tickets only 17/6, from Peter Payne, 219, Bromley Road, S.E.6. (Ht. 3134). ROCKIN' AT THE MANOR, Manor House (opposite Tube), N.4: Rock-'n'-Roll to the ROCK-'N'-ROLL MARTYRS, 7.30-11. ROYAL FOREST HOTEL—WATCH FOR grand reopening of Royal Garden Jazz Club and KENNY BAKER, DILL JONES, DICK BISHOP Skiffle Group, COLIN SMITH Jazzband.

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KENSINGTON TOWN HALL HIGH ST. KENSINGTON Tuesday, 14th May at 8 p.m. ALL STAR SKIFFLE CONTEST supported by Harry Walton's Ragtime Band and The Rhythm Kings Admission: 7/6, 5/- & 3/6 Tube: HIGH ST. KENSINGTON Buses: 9, 73, 27, 28, 31, 49, 52



# JAZZ DISCS

reviewed by

**Max Jones** and **Edgar Jackson**

**DIZZY GILLESPIE (LP)**  
Dizzy's Business; Jessica's Day; Tour De Force; I Can't Get Started; Doodin'; Night in Tunisia; Stella By Starlight; The Champ; My Reverie; Dizzy's Blues.

(Columbia-Clef 12-in. 33CX10077)  
Gillespie (tpt.); Jimmy Powell, Phil Woods (alts.); Billy Mitchell, Ernie Wilkins (trns.); Marty Flax (bar.); Emmett Berry, Joe Gordon, Quincy Jones, Carl Warwick (pts.); Rod Lavitt, Melba Liston, Frank Schack (toms.); Walter Davis (pno.); Nelson Boyd (bass); Charlie Persip (drs.); Am. Norgran. Summer 1955. USA.

THE set is called "Dizzy Gillespie — World Statesman" because the U.S. Government invited Dizzy to take this band on an international jazz tour.

The outfit visited South America and the Middle East, taking in Pakistan, Iran, Lebanon, Syria, Turkey, Yugoslavia and Greece. According to the sleeve note he was a sensation almost everywhere.

And he deserved to be. Despite the not-too-good recording of some of the very long ensemble passages, the 45 minutes on this LP show the band to have been about the best the redoubtable John Birks Gillespie ever had.

Except for the somewhat laborious "Stella By Starlight" and the not very inspiring treatment of Debussy's "Reverie," all the tracks are good, punchy swingers, well scored in the contemporary manner, and played with lusty confidence.

Altoist Phil Woods, tenorist Billy Mitchell, trumpet man Joe Gordon (in "Tunisia"), pianist Walter Davis and bassist Nelson Boyd, not to mention Mr. G. himself, provide excellent solos.

American enthusiasts hope the band will continue to thrive as one of the all too few good big bands in the U.S. today.—E. J.

all the tone, ideas and command you could need for this type of jazz.

His previous Philips LPs have all been interesting, and the first—"Jam Session" (BBL7032)—looks like becoming a classic of the 'fifties. This one, less remarkable than that, is rated somewhere between the "Clayton Jams Goodman" and "How Hi The Fl" albums.

The "Lean Baby" pop tune makes an excellent slow swinger. This group—the same that made "Jam Session"—has the best integrated sound of any here and the rhythm section is superior to the others. Clayton and Newman both play attractively and Lem Davis has a curious but likeable solo.

"Cats" introduces solos by all three trumpets listed and by Higgy—back in the field—and Tyree Glenn on vibes and trombone. Hawkins, below his peak but blowing hard, is heard on this, also on "Nowhere," "Blue Lou" and "Baby."

The last title features a rather foggy Rushing, some strong Braf, Clayton and Higgy, a nice three-trumpet chase and a Dash solo omitted from the "schedule" on the sleeve.

Benny Green, Dickie Harris, Urbie Green and Henderson Chambers are the other trombonists, and Buddy Tate the other tenor, among the two dozen instrumentalists presented in this series of amiable jam sessions.—M. J.



## 'Dizzy Gillespie — World Statesman'

**DINAH WASHINGTON (LP)**

Look To The Rainbow; Ill Wind; A Cottage For Sale; All Of Me; More Than You Know; There'll Be Some Changes Made; Good-bye; Willow Weep For Me; Make Me A Present Of You; Smoke Gets In Your Eyes; I Could Have Told You; Accent On Youth.

(EmArcy 12 in. EAL1255)  
Dinah Washington (voc.); acc. by Harold Mooney orchestra including Herb Geller (alto); Georgie Auld (tr.); Wynton Kelly (pno.); Keeter Betts (bass); Jimmy Cobb (drs.) Am. EmArcy. Date untraced. USA

● When Dizzy Gillespie visited Karachi on his world tour he got cut by the local champ.

with great attack and intensity, and "More Than You Know" displays the singer's admirable range and control.

Dinah's blues quality comes to the fore on "Changes," also done at a slow tempo, and a kind of Ethel Waters theatrical flavour can be discerned in this heated performance.

But it is the more sentimental numbers—"Make Me A Present," "I Could Have Told You" and so on—which show Dinah's capacity for filling a "soft" ballad with real swing and emotion.

"Cottage For Sale" makes an especially persuasive example of her powers of transformation. She achieves delicacy without sounding insipid, builds to a meaty climax and hits an inspired variation at the end of the final "release."

So far as I can assess them, these are original and creative vocals which have the characteristically uncompromising Washington touch. As drummer Dave Bailey summed-up the set: "Dinah tells it like it is!"—M. J.

**BUCK CLAYTON (LP)**

"All The Cats Join In"

All The Cats Join In (c); Out Of Nowhere (b); Don't Miss Your Baby (v) (d); Lean Baby (a); Blue Lou (b).

(Philips 12-in. BBL7129)  
(a)—Clayton (tpt.); Lem Davis (alto); Julian Dash (tr.); Charlie Fowlkes (bar.); Joe Newman (tpt.); Henderson Chambers, Urbie Green (toms.); "Sir Charles" Thompson (pno.); Freddie Green (gtr.); Walter Page (bass); Jo Jones (drs.); 16/12/53. USA. (Am. Columbia.)

(b)—Clayton (tpt.); Buddy Tate, Coleman Hawkins (trns.); Ruby Braff (tpt.); Benny Green, Dickie Harris (toms.); Al Wallohn (pno.); Steve Jordan (gtr.); Milt Hinton (bass); Jones (drs.); 15/3/55. Do. (Do.)

(c)—Clayton (tpt.); Dash, Hawkins (trns.); Braf, Billy Butterfield (pts.); J. C. Higginbotham (tmb.); Tyree Glenn (tmb., vib.); Kenny Kersey (pno.); Jordan (gtr.); Page (bass); Bobby Donaldson (drs.); 2/3/56. Do. (Do.)

(d)—Personnel as for (c), minus Glenn; add Jimmy Rushing (voc.). Same session.

CLAYTON is a trumpet player of genuine distinction—with

**BUCK CLAYTON (LP)**

Sweethearts On Parade (c); Patricia's Blues (c); Special B.C. (c); She's Funny That Way (c); West End Blues (d); Wrap Your Troubles In Dreams (e); Catchin' The Boat Train (f); Lazy River (g); Blues In First (a); Don's Blues (b); Sugar Blues (b); Swingin' At Sundown (b); Rose Room (c); St. Louis Blues (c).

(a)—Clayton (tpt.); Charlie Lewis (pno.); Georges Hadjo (bass); Wallace Bishop (drs.); 12/10/49. Paris. (French Vogue.)

(b)—Personnel as for (a), plus Don Byas (tr.); Merrill Steper (tpt.). Same session.

(c)—Clayton (tpt.); "Big Chief" Russell Moore (tmb.); Red Richards (pno.); Pierre Michelot (bass); Kansas Fields (drs.). Circa Spring, 1953. Paris. (Do.)

(d)—Personnel as for (a), plus Mezz Mezzrow (clt.); 2/4/53. Paris. (Do.)

(e)—Personnel as for (a), plus Mezzrow (clt.); Gene Sedric (tr.); 2/4/53. Paris. (Do.)

(f)—Clayton (tpt.); Mezzrow (clt.); Sedric (tr.); Moore (tmb.); Richards (pno.); Hadjo (bass); Fields (drs.); 26/5/53. Paris. (Do.)

hearts." "Patricia's" and "Funny That Way" as well as in open finales.

Mezz, Sedric, Moore and Richards each feature on some of these titles, while Byas, Steper and Charlie Lewis participate on "Don's Blues," "Sugar Blues" and "Sundown," which also present good Clayton.

It is a record of warm, swinging jazz notable for the consistent splendour of Clayton's trumpet.—M. J.

**JAZZ IN A STABLE (LP)**  
It Might As Well Be Spring; Honey Bunny; Moon Swing; Porta Desks And Tuxedos; One Bass Hit; On Minor; Sweet And Lovely; Ray's Idea; Dear Old Stockholm.

(Esquire 12-in. 32-018)  
Varty Haroutunian (tr.); Herb Pomeroy (tpt.); Ray Santisi\* (pno.); John Neves (bass); Jimmy Zitano (drs.); 13/3/1955. Stable Club, Boston. (Am. Transition.)

\* Mis-spelt Santisi on labels and sleeve.

THE Stable is a Boston club. It was once a hillbilly haunt but by the end of 1955 had become one of the city's most popular jazz resorts and the new home of the defunct Jazz Workshop.

This LP was made during one of the club's regular evenings by a new U.S. label—Transition.

The names may be unfamiliar but the group is worth hearing. True, the solo work—except for that by pianist Santisi—is often more conspicuous for good intent than conceptual maturity, but it is quite possible that here are some of tomorrow's creative stars.

The musicianship of this modernistic group has passed the stage of mere professional competence and does not often fail to swing.—E. J.

**TATUM-CARTER-BELLSON TRIO (EP)**

Old Fashioned Love; I'm Left With The Blues In My Heart.

(Columbia-Clef SEB10002)  
Benny Carter (saxo); Art Tatum (pno.); Louis Bellson (drs.). Am. Clef. 1954. USA.

\* Wrongly said to be tr. on sleeve.

THESE two items come from an American LP from which we here have already had "S Wonderful," "Hands Across The Table" and "Blues In B Flat" on Columbia-Clef EP SEB10027.

If you didn't hear it, you should—if only for "Blues." It is at least the equal of the now released "I'm Left With The Blues," and that's saying something.

The other tracks are not quite so good. Though Tatum gets first mention in the group name, Benny Carter is the main soloist.

In the fast "S Wonderful" his attention to rhythmic urge tended to stifle that flair for delightful melody that produced such fascinating improvisations as his solo in the Teddy Wilson-Billie Holiday "Sugar" on long-deleted Parlophone R2660, and neither "Hands" nor "Old Fashioned Love" seems to have left him more than lukewarm. But in the blues items on both discs he is superb.

Of Tatum it need only be said that, despite the second place the overall effect appears to give him, he is his usual skillfully inventive and technically brilliant self, both as a soloist and when supporting Benny.

Drummer Bellson functions with all the efficiency of a first-class jazz percussionist but somehow neither he nor Tatum manages to make up for the lack of a much-needed bass.—E. J.



● TATUM

AN abundance of gracefully phrased, well constructed trumpet solos are to be found on this Paris-made set of Clayton's.

The first four titles are already out here on the Clayton-Sedric LP (LDE102), "West End" and "Lazy River" were issued as by the Clayton-Mezzrow orchestra on V2286, "Wrap Your Troubles"/"Rose Room" by Mezzrow's orchestra on V2228, and "Blues In First" by the Clayton Quartet on EPV1101. So the present LP will appeal to those who have not already plunged heavily into the Clayton market.

Buck plays rich-toned open trumpet, with plenty of vibrato, on "River," "Blues In First," "Rose Room," "St. Louis," "West End," "Special B.C." and "Boat Train," and is heard with mute on "Troubles," "Sweet-

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## Twins aid the blind



The singing Mackell 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 Pat—are 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 Argyll 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 (28th), St. Andrews Hall, Glasgow (29th), Belle Vue, Manchester (30th), De Montfort Hall, Leicester (31st), 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 MM action picture are (l-r) tenorist Ronnie Scott, trumpeter Dizzy Reece and drummer Tony Kinsey.

# 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 Ellison group. His place will be taken by tenorist Harry Robbins.

Completing the group are Dizzy Reece (tpt.), Jean Pierre Guigan (pno.) and Phil Bates (bass).

### Best British

The Russians will hear all types of British jazz. Playing in altoist Bruce Turner's newly formed mainstream unit will be Terry Brown (tpt.), Dave Keir (tmb.), Stan Greig (pno.), Danny Haggerty (bass) and Kaye Stopps (drs.).

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

### 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 (tpt.), Bud Freeman (tr.), and Earl Hines (pno.). The MJQ will tour in February.

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

(tmb.), Bill Croft (olt.), Phil Schultz (bjo.), Brian Kirby (bass) and Eddie Anderson (drs.)—and the London University Jazz Band.

American singer Bertice Reading will sing with the Ellison band.

Russell Quaye's City Ramblers are being considered by the Festival Committee as Britain's skiffle group.

## SHEET MUSIC 'KING' IN BRITAIN



Jack Mills, President of Mills Music, the worldwide music publishing business, arrived in Britain this week. On Monday he met disc stars and business associates at a cocktail party at the Dorchester Hotel. He is seen here with Montovani (centre) and his American general manager Mack Stark (r.).

## 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, Finsbury 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.

## 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 a 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.

# 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 name in a "prestige" 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 Preston's visit are Cleo Laine, Johnny Duncan, Kenny Graham and Annie Ross.

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DUBLIN: Dolores Rockett, 26, Lower Rathmines Road, Dublin.

BELFAST: Bill Rutherford, 4, Tudor Avenue, Belfast (Belfast 41648).

NEW YORK: Bill Simon, 79, Prospect Dr., Chappaqua, New York; Leonard Feather, 340, Riverside Drive, N.Y.

HOLLYWOOD: Howard Lucraft, P.O. Box 91, Hollywood 28, California, USA. PARIS: Henry Kahn, 16, Rue Clauzel, Paris 9e.

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