

SPOTLIGHT on APRIL JAZZ IN PARIS—PAGE 3

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THE BEST IN JAZZ

Every Friday 6d.

BRIAN MATTHEW
PAGES 6 & 7

NELSON RIDDLE — BRITISH TOUR PLAN

**ARTIST
BENNETT**



American singer Tony Bennett, seen at work on a sketch, is to have his paintings exhibited by Edward G. Robinson in Hollywood. Today (Friday) Tony arrives in London for his four-week season at the Pigalle Restaurant. With him will be his pianist-MD, British-born Ralph Sharon. (See also page 4.)

THE SWINGING SWE-DANES



MARION RYAN IN PALLADIUM SHOW

MARION RYAN this week gained the biggest break in her career by netting a summer show at the London Palladium. She opens as leading lady opposite Harry Secombe on May 19. It will be Marion's West End debut. During the Palladium season she will do 13 shows a week for seven months. The 27-year-old singer told the MM: "I'm very thrilled about the news, although it will be hard work." Marion, formerly a 15s-4-week Leeds shop assistant, appears regularly in Granada TV's "Spot the Tune." Also at the Palladium are Roy Castle and the King Brothers.

Top Continental vocal-instrumental trio the SWE-DANES, headed the bill of ATV's "Sunday Night at the London Palladium" last weekend. Pictured during the show are Sweden's Alice Babo, flanked by the two Danes, Svend Asmussen (l.) and Ulrich Neumann.

Monk is sell-out

All tickets for the two opening concerts of the Thelonious Monk-art Blakey package, at the Royal Festival Hall, on April 29, have already been sold. A final London date is set—two concerts at the Gaumont State, Kilburn, on May 7.

PETER KING LEAVING

Alto star Peter King is to leave the Johnny Dankworth Orchestra for health reasons. No replacement has been set.

NELSON RIDDLE, the man who puts the big beat behind Frank Sinatra's hit discs, is in line for a British tour.

So, too, are Julie London, pianist-singer Matt Dennis, the Modern Jazz Quartet, Ray Charles and Dave Brubeck.

Planned for Riddle is a nationwide trek, with the ace American MD-arranger fronting an all-star British orchestra.

Riddle is just one member of the biggest-ever batch of American jazz and pop talent being set up for Britain. His tour is being negotiated by Vic Lewis, of William Victor Productions, who returned from the States last week.

THREE-WAY DEAL

Under a new three-way tie-up with Hollywood manager Dick Reynolds and German agent Alan Blackburn, Vic's plans include:

- A tour for glamorous singing film star Julie London with pianist-husband-composer Bobby Troup. She will definitely make Britain this year, but exact dates depend on her film commitments.

- Singers Sonia Stevens and Nancy Wilson appear at Manchester's Cabaret Club in July before making a month's tour of Germany.

- Two more stars, Matt Dennis and singer David Allen will make similar trips during the summer.

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STORE BIDS FOR STARS

INTERNATIONAL stars of the calibre of Frank Sinatra, Sarah Vaughan and Nat King Cole are to be featured at a unique new cabaret spot near London.

The plans to pay "top money for top-liners" are being made by the £1,000,000 furnishing store of Harrison Gibsons, Ilford.

At first, big names will be signed for their new "Room at

the Top" Restaurant, at Ilford, Essex, which open on June 19.

And the plan may spread to the firm's six other branches in other parts of the country.

Sydney Grace, of London's Leslie Grade Organisation, said: "We are negotiating for international names—such American singers as Nat Cole and Sarah Vaughan.

"This could be the shape of things to come—a new outlet in this country for international entertainers."

Said Jack Gibson, managing director of Harrison Gibsons: "I am aiming for stars in the class of Frank Sinatra. We will have a resident small group."

April Jazz jumps at Hammersmith Palais



The April Jazz Band Ball at Hammersmith Palais on Monday drew a capacity house. Above (left) three bandleaders pictured in the Laurie Arms are (l. to r.) Brian Innes, of the Temperance Seven, and trumpet-leaders Mike Cotton and



Ken Colyer. Right is the front-line of Bruce Turner's Jump Band. From left: Johnny Chilton (tpt.), Turner (alto), and John Picard (tmb.). Also on the bill was Mike Daniels' Delta Jazzband and Ken Barton's Oriole Jazzband.

* April jazz in Paris *

• With the current boom in European tours, many jazz musicians are passing—as slowly as possible—through Paris. They do the clubs, meet the American jazz exiles and get to bed at all hours. In Paris, jazzmen are where you find them. Michael Hennessey found George Wein in his bathroom, Ruby Braff in bed, and Lionel Hampton relaxing backstage at the famous Olympia.



Ruby Braff, Pee Wee Russell and Vic Dickenson were relaxing in their Paris hotel when Hennessey caught up with them.

We're learning —Ruby, Pee Wee

IT WAS 1.30 p.m. on a sunny afternoon in Paris and Ruby Braff was in bed. He'd been there since 7.30 a.m.

He gave me a knuckle-cracking handshake, unleashed a laugh so hearty that it almost slapped me on the back itself, and admitted, "quite a night."

Pee Wee Russell, in pork pie hat and smoked glasses, sat in a bedside armchair and looked a little sorry that he'd been an early riser at mid-day.

I sat on the bed and posed a question that sparked off an animated three-hour conversation.

"Just when the jazz labelers had everything nicely sorted out and neatly packaged," I said, "along came Ruby Braff to throw them into confusion by defying classification. Why?"

Militant

The short answer is that 34-year-old Braff has not been influenced by musicians, but by good music. He is a militant anti-labelist with richly catholic tastes and shoulders completely free of chips.

The conversation went something like this: Braff: You can say I've been influenced by Bix Louis, Bobby Hackett—but also by Martha Raye, Sophie Tucker, Bessie Smith, Billie Holiday.

Hennessey: Would you say you've learned anything from modern jazz musicians?

Pee Wee: Certainly. We both have respect for other people's music if it's good.

Braff: Yeah. But some of our

'Some players aren't house-trained'

these musicians, if they hear music on the radio—good music—that isn't in their idiom, they'll turn it off. Too many young musicians put down music which isn't quite the same as theirs. I use Pee Wee's expression—they're not house-broken.

Hennessey: You both condemn this kind of narrow outlook. Does this explain why you play so well together, despite the fact that you are of different generations?

Tremendous

Braff: I guess so. You see, you're always learning. If I don't fit into any classification, it's because I draw my inspiration from everywhere. It's only for the last eight or nine years that I've known what I wanted to say on the horn. But I won't be saying it faithfully until I'm 45 or 50.

Pee Wee: They fired me in 1924 because I couldn't play the "High Society" clarinet solo. I was learning then. I'm still learning now, at 55.

Braff: Oh, but Pee Wee is a tremendous musician. He's an extrovert. Music today is becoming too introvert. Lester Young may not have spoken to you for eight days. But when he played there was no hiding his soul. If there was ferocity in it, it came out. Gentleness—the same. That's what I want to hear in a musician.

Pee Wee: Young musicians sometimes get too much acclaim too soon. That sort of success can be the biggest handicap to musical development.



Lionel Hampton says he's had all the knocks he can get from the critics.

Braff: Take this "soul" music. What in hell is "soul" music? Anybody who ever played good played with soul. And now they come up with "third stream" music. What, for God's sake, is that?

Hennessey: Any comment on Ornette Coleman?

Braff: I give full credit to the guys that experiment—but let's not hail them as geniuses before they've matured. Phineas Newborn was acclaimed overnight. Now he's almost forgotten—through no fault of his own.

Modern

Pee Wee: Let Coleman Hawkins sum up. I did a recording two months ago with Mill Hinton, Bob Brookmeyer, Coleman, Emmett Berry, Jo Jones and Nat Pierce. Afterwards Brookmeyer came up and said, "I didn't know you could play modern, Pee Wee." Then the Bean broke in and said, "Pee Wee was playing like that 30 years ago. He don't know what he's doin', but he's doin' it, and that's the way he feels."

HAMP LIKES HAPPY JAZZ

"I'VE had all the knocks I can get. Man, they can't knock me no more."

Lionel Hampton, shirt-sleeved and sprightly, straddled a chair in his dressing-room between concerts at the Olympia, Paris, and executed a brisk eight-stroke roll on the dressing table with a pair of outside drumsticks.

In theory he was relaxing. In fact he had all the serene composure of a scalded cat. Interviewing him between concerts was only slightly less exhausting than it would have been on stage in mid "Air Mail Special."

APPLAUSE

"You know, man, they tell me I go for applause. They say I use too much showmanship. But if you're in show business, how can you have too much showmanship?" He giggled richly and slapped my knee with an expressive hand from which he'd thoughtfully removed the drumstick. "I like people," Hamp said. "When they come to the theatre to hear me, I treat them as guests in my own home. I try to keep them

turn to page 10

British tour? The boys are pretty mad

PIANIST, impresario and owner of the Boston Storyville Club, George Wein (pronounce it Ween), came to the door of his hotel room dressed in spotless white underwear.

"I hope you don't mind things a little informal. We can talk while I shave."

Wein is in Europe with the Dixieland All Stars—Pee Wee Russell, Ruby Braff, Vic Dickenson, Buzzy Drootin and bassist Jimmy Woode.

After touring Germany, the band returns to Paris on April 22 to link up with a Buck Clayton unit for what is certain to be a sell-out concert at the Olympia.

"All the guys are pretty mad about not coming to Britain this time," said George through a small cloud of shaving soap bubbles.

"I'll be in London on April 29 with The Lonesome Monk and I'm gonna see if I can't fix it for a concert at the Olympia on tour England."



WEIN.

After the Olympia concert the All-Stars return to the States, but Wein will remain to manage the rest of the Monk tour.

Mr. Wein passed a speculative hand across his broad chin. Then he said proudly, "you know the band we've got now is one of the best to come to Europe."

"It's got a looseness about it that I've never encountered in any other group. It's a real jazz band. There's a wonderful understanding."

UPSETTING

In the Buck Clayton unit which will share the bill at the Olympia are Emmett Berry (tp), Dicky Wells (mb), Earl Warren (alto), Buddy Tate (tr), Gene Ramey (bass), Sir Charles Thompson (pno), Cliver Jackson (drs), and Jimmy Witherspoon (vcls).

"It's upsetting," said George, "that both groups are touring Europe at the same time. Still, that's gonna be a hell of a concert at the Olympia on the 22nd."



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Comparatively few, to date, of that vast number have shown any sign of supporting British modern jazz. And one reason may well be that—growing up—they refuse to be treated like children. They are older now. They have a steady girl friend. They want to do more than live with her all night to warm coke or lukewarm coffee. And where can they take her to sit in comfort in pleasant surroundings, order what they like, and relax to some of the top-class modern musicianship this country now produces? Few places, indeed.

De luxe
IT was this sort of reasoning that prompted David Griffiths and the Tony Kinsey Trio to launch Jazz de Luxe at the Coronet Club in St. John's Wood. They began Friday night modern-mainstream sessions in December. It was a shaky start. But now, says David: "We are doing better and better business. And I am encouraged to think that there's a definite 'revival' of interest in modern jazz—provided it's presented right." Their premises are beautifully decorated, the audience sits at tables and can order anything from a sandwich to a full meal with champagne. Above all, they can drink. Ross, Coe, Harriott, Blair,

Whittle are only some of the guest stars who have played there—and opened the ears of the public to what can happen when they move on from the trad world.

Adult
THE Downbeat, of course, has for some time been treating modernists as adults. Next—tonight (Friday)—the Ronnie Scott Club gets its licence. The move is in the right direction. It's slow. But it's bound to have its effect on modern jazz appreciation.

After dinner
NICE line in blackmail for anyone who had a tape running during the speeches at the MIPA dinner last Friday. It was a no-punches-pulled affair, in which the boys from Radio Luxembourg excelled themselves. Almost too true to be funny was Geoffrey Everitt's reference to a certain A&R man. "A publisher brought him a number to look at. By the time he got around to it, it had become a standard."

Outing
QUETLY, unobtrusively, a collection was started among the trad jazz boys who frequent the Cottage Club just off Charing Cross Road. Target: £25. Object: A Palladium matinee and a tea, for some of the Dr. Barnardo's

children at the Garden City in Woodford Bridge (Essex). Final result: £75. And 30 children picked up by coach to see the Norman Wisdom-Yana show on Wednesday, tea at the Shaftesbury Hotel, and a drive home, each with fruit and sweets and a present worth £1 presented on behalf of the musicians by TV star Alfie Bass. A really magnificent gesture on the part of these musicians.

Coming down
THE Alley reverberates to the crash of masonry, the air is full of dust, as St. Giles High Street crumbles. The housebreakers are approaching the "White Lion" so rapidly that, any day now, between the soup and the main dish, the north wall is likely to start disappearing. Commented Ron Goodwin this week: "Everything on the menu that day will be au gratin...."

FOR years, now, I have asked myself a question which I know, now, I shall never get an answer. It's this: Why does a girl of 15 spend around 10s. to see her disc idol at a concert—and then proceed to beat her hands raw and scream herself hoarse throughout his performance so that she can't utter a word he sings? This, multiplied by thousands, was what happened at the BBC "Beat Show" at the Albert Hall last Saturday. It happens all over the country.

Why should she do it? I asked one. She goggled in the usual way they react when asked a question, thought dumbly for a bit, then said: "Well, you see..." Her face crinkled into a grin of ecstasy. "It's him!"

EH?
MAJOR GARGARIN'S return to Earth was greeted in Russia by more than one specially written number. The Americans, of course, are still making do with "I Can't Get Started."

WAS IT A DREAM?

MAYBE it was just a dream! The last housewife had just spurned "Brand X." On to the TV screen came Granada's presentation, and behind the titles we heard "Round Midnight," sung with the unmistakable artistry of Ella Fitzgerald. The air of unreality remained from 8 p.m. to 9 p.m. on Wednesday as we had a whole hour of Ella, and three morning numbers from the Oscar Peterson Trio—and a mercifully brief dancing interlude from one Prince Spencer. And it was Ella at her greatest throughout 10 numbers—swing-

ing her hardest, soaring effortlessly through phrasing that songwriters never dreamed of. Her accompanists changed as fast as her costumes, with only Ray Brown's effortless bass and Ed Thigpen's excellent drumming remaining constant. At times there was Peterson behind her, at others, Lou Levy, and sometimes the Dankworth Orchestra. Only once was the backing less than good, and that was a turgid, portly string section which did nothing to aid a supper lady's good. Mark Stuart's production was imaginative without resorting to tricks. BOB DAWBARN.

Denmark St. Diary

A DAM FAITH and the John Barry Seven will be among the star acts appearing at the Songwriters' Guild Annual Show, "Our Friends the Stars," at the Victoria Palace on Sunday, April 23. And Mike Preston will be singing his ITA Song Contest winner, "Marry Me." Tickets are at a premium, so if you hope to be there, write immediately to the Songwriters' Guild, 32 Shaftesbury Avenue, London, W.1—or make your phone reservation to assistant secretary Judith Henry at Gerrard 1554.

FLANN, Producer Graeme Muir announces that the BBC TV Show on which writers and publishers will be presented with their Ivor Novello Awards has now been brought forward to Saturday, May 26. The show will be prerecorded on the previous Sunday, May 14.

Contract
SONGWRITERS Bill Crompton and Morgan Jones have been placed under contract for one year by the Campbell Connection, so they will give first refusal of all their songs to the Campbell and Connelly, Dash and Cinephonic companies. Current number is an interesting instrumental with an Acker Blik slant. Called "Sweet William," it was originally titled "Fontainebleau," which I thought was a much better description of the atmosphere. Dash Music handle this one. The film "Treasure Island, W.C.2" gives them roles as real-life songwriters. They have written their own signature tune for this, naturally called "Treasure Island" and Garry Mills will record it. Their latest venture is a full-scale musical.

Discussion
NOEL ROGERS, managing director of Dominion Music, left for the States on Sunday for meetings with Michael Stewart and Sid Parnes, of the American parent company, and also with United Artists Music and Record company, whose catalogue he controls in Britain. He will visit New York, Los Angeles and Las Vegas, returning in two weeks' time direct from California.

Success
YET another MM Songwriters' Advice Bureau correspondent, Ken Henderson, of Keighley, has achieved ambition and has had a song published. George Seymour, of Cinephonic Music, who has accepted Ken's number, "How Are The Mighty Fallen," says: "This is a great ballad, and in view of the success of 'Portrait of My Love,' I feel that it is a most considered potential for the Hit Parade."

Success
The Bureau saw "How Are The Mighty Fallen" some little while ago and commended it. I feel that in 1958—a time of use of new-sounding lines—a point I have always stressed in the make-up of any song.

Competition
BERNIE FENTON, house arranger for Dash Music and High Fye Jingles Ltd., is a busy session man these days. Bernie did all the arrangements and conducted the orchestra for the Cherry B Competition Record

Contract
SONGWRITERS Bill Crompton and Morgan Jones have been placed under contract for one year by the Campbell Connection, so they will give first refusal of all their songs to the Campbell and Connelly, Dash and Cinephonic companies. Current number is an interesting instrumental with an Acker Blik slant. Called "Sweet William," it was originally titled "Fontainebleau," which I thought was a much better description of the atmosphere. Dash Music handle this one. The film "Treasure Island, W.C.2" gives them roles as real-life songwriters. They have written their own signature tune for this, naturally called "Treasure Island" and Garry Mills will record it. Their latest venture is a full-scale musical.

Anniversary
CHAPPELS celebrate a century and a half of publishing this year. They have been in the present building, at 50 New Bond Street since 1836—a site once occupied by Prime Minister William Pitt. "The Chappell Concert" became a social "must" of the Victorian era. Charles Dickens accepted an offer to give a series of readings at £50 a night (without music)—top billing in those days. So began the famous "Sketches by Bob." One of the first composers to be put under contract to Chappells was P. A. Corelli—no relation to Bert. Six of the present staff have put in over 300 years' service between them. Traveller Bert Rush alone clocks up 55 years—the Music Man!

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The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until April 29, 1961, for readers in Britain; until May 13, 1961, for overseas subscribers.



Tony Bennett
says: I'm better now

I FIRST came to England and several years ago and I really was pretty poor. Then I came back three years ago and I think I was a little better that time. Now that I've got another chance—I open at the Pigalle on Monday—I'm very confident. I've had a lot of practice since that last time. Many artists coming along with his records today need a lot of help. They get out on a stage to try to entertain somebody and they make fools of themselves.

Vaudeville
They should work all the time to learn—how to stand, how to move, how to project. It's too bad the old vaudeville circuits are dead. They were great training grounds for people in show business. It's tough for an artist to mature today. The most important rule for young talent is to be a performer first and a record artist second. An artist today also has to have individuality, like, say, Hank Williams, who was the first to flash a gold denture with solid tubcaps. He started all that jazz, and Presley followed. Management is important for an artist, and the adventurous Colonel Tom Parker has done some job for Elvis.

Lessons
But you must never stop studying and working for your goal. You take acting lessons and you take every chance you can to do film work, clubs, concerts, etc. Don't get me wrong. There is a lot of good talent around today. This kid Bobby Rydell—I saw him work to an audience of 100,000 people at the Philadelphia Municipal Stadium, and he broke them up. Colonel Darin is good, too. He's diversified himself and he gets across to kids and adults alike. But they should all do as many kinds of show-business work as they can.

Records
Singing, of course, is my first love—along with painting, which I do as a hobby. Once I thought I wanted to be a commercial artist, but Arthur Godfrey changed all that for me when I was a runner-up on his old Talent Scouts TV show. That was the start of it for me. I was then then but I got lucky with "Because of You," and "Gold Heart." After those records, I started building myself as a performer. It took ten years really. And I hope, when I open at the Pigalle, my British friends will like my performance. I've worked hard at my act and myself these last few years.

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Twenty years after her heyday...

LADY is still the greatest

THE story is one to set the scenario writers drooling. "Mom and Pop were just a couple of kids when they got married. He was eighteen, she was sixteen and I was three."

Eleanora Fagan, from Baltimore, was raped by a 40-year-old neighbour when she was ten, became a call-girl at 14, a drug addict in her twenties.

In her short life she served several prison sentences, and when she died last year at the age of 42 the police were standing by.

These are the bare facts of the story told in an autobiography called "Lady Sings the Blues" (Barrie Books). Readers with an appetite for Sunday newspaper sensationalism need read no further.

Heroin addiction has no relevance to art. It is utterly barren and destructive.

We can, therefore, dispense with it at this early stage in the story, pausing only to express surprise and regret that the American legal system expended such ruthless energy in pursuing and crushing a victim who harmed nobody but herself.

Desperate

ELEANORA FAGAN is now dead. But for one fact, we might be justified in dismissing her life as a tragic failure.

That fact is that she was the greatest jazz singer who ever lived.

Billie Holiday—she used the name of her father who, as Clarence Holiday, became a well-known jazz guitarist—became her professional career as a singer to save her mother and herself from being turned out into the street.

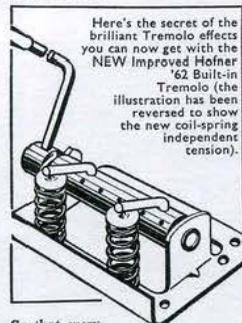
She auditioned in a night club as a dancer, with only two stumbling dance-steps in her repertoire. When the owner told her to quit wasting his time, she tried a song in desperation.

"I had been singing all my

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HUMPHREY LYTTELTON

continues his 'Giants of Jazz'

life, but I enjoyed it too much to think I could make any real money at it."

She was hired, and started a career which was to take her into second-class Harlem night clubs, on the road with Count Basie and Artie Shaw, and finally, before her world collapsed, into the plush night clubs and swanky concert halls.

Fumulating incidents on the road—having to black-up for a theatre engagement because she was too light-skinned to appear with the Basie band, meeting perpetual trouble and hostility when she toured with Artie Shaw—together with disastrous marital episodes, all bred increasing bitterness and strengthened the demon of self-destruction.

By contrast, her career seems to have suffered few artistic setbacks. Within a few months of that tentative debut she was attracting the attention of jazz musicians and critics at Jerry's Log Cabin in Harlem.

With the help of such people as John Hammond, Benny Goodman and songwriter Bernie Hanighen, she was soon launched on a prolific recording career.

Struggle

AND however tortuous the seven-year trip from beginner to stardom, from Jerry's Log Cabin to Café Society Downtown, may seem by today's meteoric standards, it hardly gives the impression, in the context of the 'thirties, of a bitter artistic struggle for recognition.

On first sight, this seems to us incomprehensible. For Billie Holiday was the complete original.

She herself volunteered no pedigree for her singing style, beyond expressing a youthful passion for the singing of Bessie Smith and Louis Armstrong.

No doubt from them, and from the musicians with whom she showed an early affinity—players like Lester Young and

Buck Clayton—she took the idea of melodic and tonal improvisation which go to make up jazz singing.

But in her earliest records she shows a mature style full of subtle nuance and brittle delicacy which owes nothing to Armstrong's gusty extroversion or Bessie Smith's spacious majesty.

A whole thesaurus of adjectives has been expended in describing Billie—bitter-sweet, sullen, poignant, biting, tortured, hurt, sultry.

But no words can describe her way of beating a song any more than they can reveal the secret of Louis Armstrong or Lester Young.

Freedom

IT was perhaps this very originality, which, at a time when jazz was just beginning to blossom as an international art form, opened the door to success to this untaught singer from Baltimore.

For in the early 'thirties there was a situation vacant for a true jazz singer. With the somewhat eccentric exception of Louis, no one had emerged during the 'twenties to develop the line established by Bessie Smith.

Before her death, Bessie began to show how a singer could remain faithful to the song while at the same time achieving some of the improvisational freedom enjoyed by the instrumentalist.

In her instinctive way, Billie brought about the final emancipation of the vocalist.

Here, for the first time, was a singer whose vocal timbre, inventive style and jazz feeling were as complete and as instantly recognisable as, say, Pee Wee Russell's clarinet or Bubber Miles's trumpet.

And this was done, not at the expense of the song without wordless shoo-bee-dooing, but in a way which enhanced and deepened the song's meaning.

In this respect it's significant that Billie was at her best with



Billie Holiday finally emancipated the vocalist

good material—songs like "Some Other Spring," "Porgy" and "Travellin' Light," which bear the tint of poetry. If any proof were needed that Eleanora Fagan's life was not in vain, it can be heard in the work of countless singers—Peggy Lee, Julie London, Anita O'Day, June Christy, Sarah Vaughan, not to mention innumerable ninnies whose work bears no other distinction—who today flatter her with

some degree of imitation. In company with every other giant of jazz, Billie performed the supreme achievement of setting an example while at the same time remaining imitable.

IT IS SOME MEASURE OF HER STATURE THAT, SOME 20 YEARS AFTER HER HEYDAY, AND ELLA AND SARAH NOTWITHSTANDING, WE ARE STILL WAITING FOR HER SUCCESSOR.



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Round the jazz clubs

MEMPHIS SLIM will be the first American blues artist to visit an East Anglian jazz club when he makes a guest appearance at St. George's Jazz Club, King's Lynn, on April 26.

TREVOR KAYE'S Trad Kings play for the North Lancashire Jazz Society at the Lancaster, tomorrow (Saturday), and Crewe Jazz Club on Sunday. Tonight (Friday) the band is at the Cafe le Jazzhot, Fulham Road, Chelsea.

GROUP Seven is resident at the Windsor Club, opposite Manchester University, on Thursdays.

BURY Jazz Club features modern jazz every Saturday.

JEFF NUTTALL'S Jazzers are resident on Wednesdays at a non-profit making Mainstream club at The Wheatsheaf, 562, Kings Road, Fulham.

IAN BELL'S Jazzmen play at the Piccadilly Jazz Club, Birmingham, tonight (Friday), the Garibaldi Hotel, Plymouth (tomorrow) and the Cafe le Jazzhot, Chelsea, on April 17.

THE new Southampton Trad Club presents name bands at the New Park Ballroom. Bookings include the Vintage Jazz Band (April 16), Mike Peters (23) and Bob Wallis (25).

THE Monty Sunshine Band plays the opening session of the Rye House Jazz Club, Huddersfield, Herts, on April 20.

GUITARIST Dave Goldberg guests with the Cedric West Group at "The Scene," the Crystal Ballroom, Redbridge, on Sunday.

A NEW branch of Club Django opens tonight (Friday) at the Queen's Hotel, Hyde, Cheshire.

PORTSMOUTH'S Modern Jazz Club celebrates its fourth birthday on Thursday sessions at Kimbell's Palmerston Suite, Southsea.

THE Pete Crowson Jazzmen have two regular dates—Mondays at the Museum Tavern, Sutton Coldfield, and Fridays at the Horse Shoe Hotel, Brierley Hill.

THE Johnny Everett Jazz Band has opened a Sunday jazz club at the Honeybrook Country Club, Kidderminster.

A NEW modern jazz club is open on Wednesdays at the Boar's Head, Hallfaj, with the Pete Beaumont Quartet as resident group.

TROMBONIST Colin Potter has joined the Panama Jazz Band, resident at five clubs in the Midlands.

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reviews by the Pop Panel THE VIEW

Frank Sinatra's swinging trip to 'Heaven'

FRANK SINATRA's "My Blue Heaven" is about the most merrily-swinging trip ever—and the mood is anything but blue.

Sinatra is in world-beating form and full of that brash assurance that somehow never offends.

Let it be said that Nelson Riddle provides a dynamic chariot, with a riffing arrangement played with stunning verve and punch. It amounts to a perfect combination.

The Sinatra mood changes to slow and tender in "Sentimental Baby" and will please most romantics—but we prefer Sinatra nowadays as a gay, up-tempo Romeo (Capitol).

Anita Scott
COME ON AND DANCE WITH ME A Million and One Tears.—The panellists of "Juke Box Jury" were covered in embarrassment when pretty, 21-



● ANITA—convincing

year-old, Cuban-born, blonde Anita Scott appeared from behind that studio screen. Reason: they had just given the thumbs down sign to this, her first British release.

Admittedly, it is deemed uncompromisingly at the juke box minded market, but we have heard worse. And, as a girl who admires the work of Eydie Gorné, Sarah Vaughan and Ella, Anita certainly sings this effort with plenty of conviction and spirit.

Reverse makes less convulsive listening (Columbia.)

GLORY BE!

OH, what a romp is "Glory Be!", currently packing the Theatre Royal, Stratford, E. Basically, this imported Dublin music is a light-hearted knock at Ireland's revolutionary past and the present created from it.

But in its passage it manages some not very sly digs at everything from Ivor Novello-type romantics to the typical English tourist.

Laughter

Even so, the plot is merely an excuse for some excellent songs, most of them being, exceedingly tuneful, and several carrying a laugh in every other line.

The production, singing and acting are rough and ready, but this adds to, rather than detracts from, the charm and vitality of the piece as a whole.

Milo O'Shea manages to thread the events together, despite, in the process, having not only the audience but also most of the east in fits of laughter. He, alone, is worth the price of admission. —NORMAN HEATH.

POP SINGLES

★ **Mel Torme**

BLUE MOON/Moon Song—Doubtful whether these would ever get into the best-sellers—but if true taste carries any weight, they should.

Mel thrives with his usual innate musical sense against exquisite accompaniments from the Russell Garcia Orchestra. And the unnamed trumpeter deserves a knighthood for his solo and obligato contributions to Blue Moon. Both sides are tops in our book (HMV.)

★ **Cathy Jean**

PLEASE LOVE ME FOREVER/Canadian Sunset—We can work up as much enthusiasm as a man about to be hanged for these efforts by American newcomer Cathy. Admittedly, the girl is only 15—but others just as young have done far better.

Topside sounds like an amateur high school attempt—which it virtually is, as Cathy is still at school in Brooklyn. She merely whoo-whoos on the flip, which features guitars—plectrum and Hawaiian style. Try again, Cathy (Parlophone).

★ **Jim Burgett**

LET'S INVESTIGATE/The Living Dead—American newcomer Burgett is aiming at the teenbeat market with these sides, which come complete with "harpies choir" (as "Juke Box Jury" guest Brian Matthew so appropriately categorised those girly choruses).

Topside packs a beat as Burgett sings an invitation to his girl to investigate what this love is all about. Flip is a doomy effort in minor mood. Either could make a fairly strong impact (Philips.)

★ **Don Costa**

ORCHESTRA

THE MISFITS/Chl Chl—Topside is one of those haunting, evocative film themes that Hollywood does so well in (in this case the composer credit goes to Alex North).

The theme comes from the film of the same title—the last one made by the late Clark Gable, which opens in London on May 12.

The piece features orchestra and choir and is played in beguine rhythm—but you like this type of thing, don't fail to hear it. But skip the flip (London).

★ **Kay Starr**

FOOLIN' AROUND / Kay's

Lament—Kay usually wins our admiration—but not when she turns out singles like this.

That overworked multi-track gimmick, which was becoming stale ten years ago, again crops up on the topside, a bar-room styled, beat ballad which, admittedly, has made a fair showing in the Stateside charts.

Flip is a blues-type novelty recorded by Kay some years back (Capitol).

● **FRANK**—assurance

★ **Ella Fitzgerald**

ALL OF YOU/With A Song In My Heart—Two immaculate performances from Ella, taken respectively from her Cole Porter and Rodgers and Hart albums. Devotees will dash to buy them (if the LPs are not already in their libraries).

Be-op-a-lula type addicts will probably shrug their shoulders at the absence of whoops, yells, yaki-yak tenor and booming guitars (HMV.)

★ **Jean-Claude Pascal**

NOUS LES AMOUREUX/Les Oubliettes—This is the Luxembourg entry that won this year's Eurovision song contest and without going into the weaknesses of the judging system, it can be allowed that Nous Les Amoureux deserved a high placing.

The melody is haunting and the Pascal performance admirably points to the sentiments of the song.

Those qualities alone probably wouldn't have been sufficient to carry Les Amoureux to triumph.

What the number has above all, is an immediacy that captures the interest in the first couple of bars, declaring in some odd way that here is something just a little out of the ordinary.

Les Oubliettes—a typically French, French song—is equally charming (HMV.)

Spirited Bilk

SWEET ELIZABETH/Pretty Boy—This funky number has ready demand for this spirited Bilk instrumental. At the risk of offending puritanical tradheads, we must praise the swing and dynamics that spark-off this march-type arrangement (get suspicious) close to jazz, despite an obtrusively clanking banjo in the first chorus. Convincing Bilk.

BOY's funky number, has one of those engaging Aker vocals, and alternates between Calypso, sea and stomp (COLUMBIA).

★ **Paul Anka**

TONIGHT MY LOVE, TO ANYWAY—On this showing, Anka has improved both as a songwriter and as a singer.

Tonight might be a rather trite composition, but within its limited compass it is competent and Anka roars forth his stentorian serenade with personality and conviction.

It's just a Fool, also from the prolific Paul Anka, who has a "cute" genre and Paul puts it over strongly—and with distinct traces of humour (Columbia.)

★ **Dennis Lotis**

WHERE YOU ARE/Love's A Secret Game—Dennis

Lotis is one credible ballad singer who has long been due for a hit record. Here he enjoys the collaboration of that maker of hit sounds, John Barry—and on a fetching song, too.

But we're going to give this a reluctant thumbs down and suggest that this is one Barry accompaniment that doesn't do it.

Dennis sings well against sustained strings set on a guttural trombone figure. But with over-generous echo, the overall effect is a bit messy.

Secret Game also suffers from distracting, though attractive, background sounds (Columbia.)

★ **Dave King**

YOUNG IN LOVE/C'est la Vie, C'est L'Amour—Dave's

form is attractively warm and stylish on both these titles. Love is a pleasant song and the heavily-belaboured theme, and possibly just a bit too involved to carry those aims.

C'est la Vie is a quality ballad, and the Bill Shepherd accompaniment is novel and atmospheric (Pye.)

BRIAN MATTHEW—TRAD

"ROCK is not dead," said Brian Matthew. "And I think it would be very dangerous to forecast its death. But I can give you very definite proof that trad jazz has won over many former rock fans, and this is very significant."

Thirty-one-year-old Matthew is in a strong position to appraise the current pop scene. As compere of the Light Programme's "Saturday Club" and "Easy Beat," he has a combined listening audience of more than 16 million people—teenagers and adults.



by RAY COLEMAN

Mountain

They send in to the BBC every week a mountain of mail that gives Brian and others working on these top two shows a shrewd idea of what the public wants.

"On 'Saturday Club,' which has a weekly listening figure of 10 million, we had trad jazz as a regular feature from the day the programme started some three years ago," says Brian.



● Kenny Ball

"At one stage producer Jimmy Grant decided to drop jazz from the show. A few months later he brought it back—and got hundreds of letters from listeners telling us of putting in jazz to the exclusion of beat records.

"Now here's the proof that jazz is making it: when jazz was reintroduced some time ago there wasn't a murmur from these same rock fans who were so angry months before.

Forefront

"This is the positive proof," he says, "that these former rock enthusiasts are being swayed towards jazz."

"And bands of the calibre of Kenny Ball are pushing trad well into the forefront. It's a good thing."

Rock says—Brian, has grown up considerably.

"Rock fans require more from the music than a sheer jungle beat. They want original ideas all the time."

FOCUS ON FOLK

IN Hammersmith last week, they packed the town hall to see the Yugoslav Tine Rozanc folk group. Ethnic characteristics have trickled across the common frontiers with Albania, Greece, Bulgaria, Rumania, Hungary, Austria and Italy.

The Macedonian dances and songs in particular, have a noticeable Greek quality that might easily be taken as originating among the Greek Cypriots, for instance.

THESE charming young Yugoslav slav amateurs came hot on the dusting heels of the slask ensemble, currently at the Coliseum.

Polish troupe, more professional, is surprisingly different from the Mazowsze and Strzelczyk groups, which visited Britain in 1956 and 1957.

They lack the vigour of either, but they have more dignity and display a more sophisticated perhaps.

One point the critics seem to have missed: Elvira Kaminska, dance director of Slask, was one of the Mazowsze choreographers when the company visited Britain. Her direction now as then is a delight to the eye.

There's still time to see Slask—and to hear them singing our national anthem as if it were a folk song.

No other instrument seems to belong to so many cultures—jazz dance-band, spasm, skiffle and folk—but I am surprised to find it so widely used today.

However, I've seen it on the March, and in the old Cellar, Greek Street. I have even seen pictures of the Phonosax being played in Nat Temple's orchestra, and by Redd Sullivan at the Parisian.

If you don't believe it is versatile, read the instruction booklet that tells you how to play it as a trumpet, banjo, Hawaiian guitar, violin, mandolin or bagpipes.

IT looked as if that irresistible force, the Liverpool Spinners, was going to meet that immovable object, the Thames-side Folk at the Froudbour tomorrow (Saturday) when Jennie Barton discovered she had booked both groups.

The Londoners, like the lady and gentlemen they are, gave way and the Spinners will have the floor. Earlier in the evening the Spinners will be at the Parisian.

Also tomorrow: a folk concert at the Mahatma Ghandi Hall, with Peggy Seeger, Leon Rosselson, the Fielders, the Swankie Sisters and the London Youth Choir.

OPENING Wednesday (April 19) in Kent: the Bromley Folk Club, at the Star and Garter.

Residents are Dick Larque and Colin Wilkie. Guess on opening night are Alex Campbell, of Richmond, and Dave Cousins, of Leicester.—ERIC WINTER.

SOME members of the London Youth Choir, on the Easter anti-bomb march, were playing the Phonosax, an amplified kazoo loud enough to help keep 50 singers in time and tune.

Dixie hit for Duane

JUST 100 years ago this week, "brother took up arms against brother" in the American Civil War—one of the bloodiest battles in history.

The event is now commemorated on the pop front by a double-barrelled blast from the twangy guitar of Duane Eddy, who plays Theme From Dixie and The Battle of Gettysburg.

Various known as "John Brown's Body" and "The Battle Hymn of the Republic."

This mixture of Eddy's "name value," allied to beat versions of such universally-known traditionals, is pretty certain to add up to a two-sided hit.

And, with that history Centenary sure to evoke masses of celebrations in the States—in attendant responses in Britain—this release is sure to get plenty of plugging. Which should help it on the road to that Hit Parade (London).

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POP SHOP

edited by Laurie Henshaw

beat show compere—says...

IS TOPS

But rock is still very much alive

But, he adds, the trad that is getting into the hit parade—tunes by Acker Bilk and Kenny Ball—is not the real trad jazz that the jazz fans know.

"They are really good commercial versions of tunes that have popular appeal. They are generally well arranged and lack the spontaneity of a jazz standard.

Resigned

Brian Matthew joined the BBC as a newsreader and general announcer after a spell as a Coventry milkman. Now he has resigned from the BBC staff, and leaves in June to "spread his wings" as a disc-jockey and a stage compere, and to make personal appearances.

But he will continue to work on "Saturday Club" and the hour-long "Easy Beat" on a freelance basis. "Easy Beat" started 18 months ago and now reaches 9½ million people every Sunday. "Saturday Club" has 10 million listeners.

"The two programmes—I hope—have an entirely different approach," says Brian. "Many of the BBC's shows

are reflections of the Top Twenty, but I think 'Easy Beat' and 'Saturday Club' are different.

"For instance, folk music is played regularly on 'Easy Beat'. I suppose folk is vaguely akin to skiffle in that it has simple tunes and lyrics that people can remember easily."

Brian's slick, fast compereing has made him one of the most popular personalities in British pop music.

Five years ago he was knocking on the doors of agents around London, asking for work. Now they chase him. "I find that a pleasant novelty," he says.

Healthy

He believes the pop scene is extremely healthy, and that "Easy Beat," which he produces as well as comperes, and "Saturday Club" are at their peak.

"They have an appeal to everyone—because the music they broadcast is popular with adults as well as teenagers," says Brian.

IT IS A REFLECTION OF ALL THE TASTES—NOT JUST WHAT GETS INTO THE HIT PARADE."



● Brian Matthew —he was once a milkman

Signatures will make their mark

"PREPARE TO FLIP": Those prepared to dispute that the Americans are masters of modern group singing should give an ear to the Signatures.

With a three-boy, two-girl voicing they achieve that

LP session

much-coveted edgy timbre in harmony and a beautifully smooth and controlled unison.

On "I'm Beginning to See the Light," "Pete Kelly's Blues," "Lonesome Road" and "Judaline," they show they derive from the long tradition of progressive group singing that goes back beyond the Mel-Tones.

All five are instrumentalists, which gives to their vocalising a rare insight and cohesiveness. Prepare to flip, indeed! (Warner Bros.).

PETE KING ORCHESTRA

"MIND IF I MAKE LOVE TO YOU": The absence of the interrogation mark on this EP by the Pete King Orchestra suggests that the answer is taken for granted. And the affirmative could be the case when this heady mixture of strings and flutes starts spinning on the turntable.

Pete King arranged the original mood music albums for Jackie Gleason, so you know what to expect.

Titles: "I Can Dream Can't I?" "Time After Time," "Would You?" "There Will Never Be Another You" (Warner Bros.).



● JESS—unpretentious

JESS CONRAD

"JESS CONRAD": Being a good-looking youngster with a quiet and unpretentious song-style, Jess Conrad has been building up quite a following, and this collection of four songs proves that his appeal is no fluke.

The Conrad personality gets over on "Just the Two of Us" and "Mystery Girl," which suit him admirably. But "Maybe You'll Be There" rather exposes his tonal and stylistic limitations (Decca).

BUDDY COLE

"SWING FEVER": This combination of Hammond organ and Latin-American rhythm is not too successful, the latter tending to overpower organist Buddy Cole. And "Pagan Love Song" is taken at too hectic a pace.

Most successful tracks are the slower cha-cha stylings, "The Hour of Parting" and "La Rosita." These are ideal for dancing (Warner Bros.).

A feast with Tommy Dorsey

FEW jazz and dance music performances survive the passage of time as worthy examples of musical art.

"The One and Only Tommy Dorsey" presents a slab of jazz-orientated dance band history going back well nigh 30 years—which invites a dispassionate assessment not only of Dorsey's importance as a trombonist and bandleader, but



● TOMMY—ageless

of the strength and originality of the early Frank Sinatra. On balance, this LP has much more to recommend it than nostalgia. The arrangement's, being a reflection of the thinking of the times, date most. But the excellence of performance—and notably Dorsey's fantastically beautiful tone—is ageless. The scoring of "Lonesome Road" has worn well.

Sinatra recorded "The Call of the Canyon," "Too Romantic," "A Stranger Kissed an Angel" and "Be Careful, It's My Heart" between 1940 and 1942—and they stand out even today as superlative examples of dance band vocalism.

And there's even more to this fine disc: Jo Stafford with the Pied Pipers; the Clambrake Seven, featuring Bobby Hackitt; Peanuts Hucko, Arthur Rollini and such, in 1940; and there are Sy Oliver arrangements. This is a rare and priceless LP (Camden).

Hill Bowen

BRITISH arranger-MD Hill Bowen presents a first-class instrumental selection of the Meredith Wilson score for "The Music Man" on RCA's low-price Camden label.

The playing throughout is of the highest standard, and the strings phrase with machine-like precision and achieve a fine lyrical tone particularly in the ballad hit of the show, "Till There Was You."

And, of course, "Seventy-six Trombones" is rendered with the robustness this spirited march demands.

Ted Heath

WHAT really distinguishes the Ted Heath band—and we mean in competition with the

best in the world—is the immaculate section and ensemble work, in balance and precision. The Heath boys have no superiors.

These virtues, plus fine, smooth tone, are very much in evidence on a Richard Rodgers suite, a compilation of incomparable songs, including "Have You Met Miss Jones?" "Down by the River," "The Lady is a Tramp" and "Where Or When."

These are really cracking instrumentals (Decca).

Perry Como

WE bow to nobody in our respect for Perry Como as an interpreter of ballads. Perhaps this is why we found "For the Young at Heart" disappointing.

Como's voice makes the usual nice sounds. But the expected Como feeling—conspicuously in "Young at Heart"—isn't there. And his version of that good teenage anthem, "Too Young," is almost appallingly

"Hello Young Lovers" gets a gimmicky scoring that it doesn't deserve, and a bright approach that destroys the intrinsic pathos of the song. "You Make Me Feel So Young" and "While We're Young" but getting Perry to sing the best song, "Like Young," was a dire mistake (RCA).

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NEWS BOX

by JERRY DAWSON

THE Bromsgrove (Birmingham) Music Festival Concert by Kenny Ball's Jazzmen and the Second City Jazzmen, due to take place on May 9, has been put back to May 15. This is owing to Kenny Ball's two-week stint at the London Palladium, which starts on May 1.

COMPLIMENT

FULL marks to Erik Oden, MD at Blackpool Tower Circus, which opened at Easter, for the excellence of the accompanying group. No military band this—but a modern, stylish orchestra which fans will enjoy as much as the first-rate circus acts it supports.

MUSIC MEN.—Former band-leader Billy Merrin is touring MD for the revival of Wild Violets, currently at Bristol Hippodrome. Saxist Roy Aitken is playing each Friday with Bossie Scott at the Starlight Room, Brighton, and on Saturdays leads his own quartet at the Plaza Theatre, Waltham. Succeeding orchestra leader Eugene, his ex-drummer Richard Bora is leading a quintet for the summer season at Hastings Sun Lounge. Southern TV's "Songs I Wish I Had Written," featuring the Malcolm Mitchell Trio and singer Bobby Sansom, has been extended from 10 to 30 minutes every Sunday.

GO WEST, BOYS

THE Four Jones Boys have signed for the summer at the Knightsen Theatre, Weston-super-Mare. Prior to opening there, they appear for two weeks at the White Rock Pavilion, Hastings, from May 1.

BANDS.—The Joe Harriott Quintet, Terry Lightfoot's Band and the local Jimmy Bakke and Old Baldy bands play for a Jazz Band Charity Ball organised by Edinburgh University Students at Fountainbridge, Paisley, May 3. Mick Mulligan, with George Melly, will lead off a Sunday night series of mad shows at the South Parade Pier, Southsea (from May 21), followed by Nat Gonella, Jimmy Bannister and Monty Sunshine. Terry Lightfoot, Bob Wallis, the Second City Jazzmen and the Panama Jazz Band play for an all-nighter at Birmingham Town Hall on May 1.

AUSSIE WEEK

NEXT week (April 18-21) Australians Masie Fitzgibbon and Frank Afield share honours in Midlands. ATV's daily "Lunch Box" programme.

Around the World

HAMBURG.—Ken Colyer's Jazzmen will play three dates in two days during a brief German trip next month.

Opening with a concert at Lubeck on May 12, Colyer's band plays a Riverboat Shuffle at Hamburg on May 7, followed by an evening concert in Bremen.

NEW YORK.—Ella Fitzgerald opened her first night club engagement for many months at Basin Street East on Tuesday. At the same time, Verve Record issued a two-LP album, "Ella Sings the Harold Arlen Songbook."

J. C. Heard is back on the New York scene, dining with Teddy Wilson at the Embury. Nat King Cole tours Japan and the Philippines from May 4.

Dinah Washington has taken over management of a club in Chicago, to be called Chicago-Land. Ray Charles drew a return crowd of 3,500 at a dance in Tampa.

"Soul" pianist Les McCann has recorded his first album as a singer.

ROTTERDAM.—The Dutch Swing College band, which will tour Britain during the summer, has lost clarinetist Jan Parks and drummer Martin Bennen. Louis de Lussanot has joined on drums and baritone sax leader Peter Schilleroort will probably take up clarinet again.

BBC MAN TO QUIT TV 'JURY'

STEWART MORRIS—the BBC producer who doubled the viewing figures for "Juke Box Jury"—leaves the show tomorrow (Saturday).

He is to produce a 13-week series showcasing Mantovani starting on April 21.

Taking over "Jury" will be Bill Cotton, Jnr., who produced three shows last summer. Stewart told the M.M. on Wednesday: "I am very excited about the change in jobs. I am looking forward to matching photography to the wonderful Mantovani music."

Star guests

Panelists on Stewart's final show are Katie Boyle, Zena Marshall, Harry Robinson and a 15-year-old fan, Graham Hughes from Sidcup, Kent.

When Stewart took over "Jury" last year the weekly viewing figure was 7½ million. Now it is the BBC's top-rating show with an estimated audience of 15 million.

Comments Bill Cotton, Jnr.: "The format will stay exactly the same."

DANNY IN VARIETY

Danny Williams, 18-year-old South African singer, starts a week in variety at Seliaat Empire on Monday (17).

Matt Monro to bow on Sullivan show

Disc & BBC debut for Mike Cotton

The Mike Cotton Jazzmen have signed for their first recording session and BBC airings. The group will start recording an album for Denis Preston's Record Supervision on April 27, and airs in "Jazz Club" on May 1.

The Jazzmen returned from a month's German season last week. Tonight (Friday) they play Farnborough Town Hall.

7,000 fans at BBC 'B'



Albert Hall packed

SEVEN THOUSAND fans packed the Royal Albert Hall on Saturday for the first BBC Beat Show.

Pictured (l.) taking a breather backstage are the two star attractions, Cliff Richard and Lonnie Donegan, with Donegan's guitarist Les Bennett.

And (r.) is an action shot of the vocal team from the Light's "Sing It Again" series. They are (l-r) Don Lang, Julie Rayne, Frank Ifield, Valerie Masters and Dick Jordan. Lonnie Mann was unable to appear because of a sore throat.

The second Beat Show is on April 22, and the bill is headed by Adam Faith and Acker Bilk's Paramount Jazz band.



LAWRIE WRIGLEY

... and Perry Como wants Joan Regan

The singing star appears at Blackpool's North Pier every Sunday throughout the summer, starting on Whit Sunday.

Meanwhile, plans are going ahead for Matt's new British AR-TV series, which starts in the last week of June. It will be a 15-minute, 13-week series, with guest artists.

On May 6, he appears on Pete Murray's ABC-TV show, "Thank Your Lucky Stars," and on May 13, guests on Billy Cotton's BBC-TV show.

Talks are under way with a view to Matt's taking part in a new musical film shortly.

TV dates

There will be a 1961 Newport Jazz Festival after all.

The City Council this week granted a licence to a group of local businessmen.

Named as the Festival's producers are Sid Bernstein, John Drew and Abe Margolis.

These three signed a contract with a new non-profit organisation, Jazz at Newport Inc., formed by local businessmen.

The organisation, known as JAZN for short, will control all the arrangements of ticket sales, parking, staffing of Freebody Park and will hand a 10,000-dollar cheque to the city for extra police protection.

New rules have been set to prevent a recurrence of last year's riots.

It will operate at the Phoenix Hotel, Cavendish Square, and the attractions include a licensed bar.

Booked for the opening night are the Michael Garrick Quartet, the Colin Peters Quartet, featuring altoist Ray De Milo, and singers Josephine Stahli and Faddy Elvin.

Says promoter Mike Suttin: "We aim to present top-class modern jazz in comfortable surroundings."

It is unlikely to take up the invitation until later in the year—probably December.

Joan Regan has been asked to be Perry Como's guest on his American television show "as soon as she can make it."

But Joan, busy with British TV and a summer season in Torquay, is unlikely to take up the invitation until later in the year—probably December.

Strike trouble

The first of Joan's "Be My Guest" weekly BBC-TV series ran into trouble last Sunday owing to the BBC electricians' strike. The series will now probably start on April 23.

Negotiations are under way to have "Be My Guest" transmitted in America. The BBC is now discussing possibilities with NBC in the States.

Joan's summer season, at the New Princess Theatre, Torquay, starts on June 7.

SCOTT COOMBER MOVE

Billy Scott Coomber, one-time singer with Jack Payne's Orchestra, leaves the BBC at the end of May after seven years as a freelance radio producer in Manchester.

He is to go into production-management.

MULLIGAN ADDS TWO

Bassist Cliff Wren and drummer John Cox have joined the Mick Mulligan Band.

Cliff replaced Gerry Salisbury, now with Monty Sunshine; John takes over from Pete Appleby, who has joined Lonnie Donegan.

THERE WILL BE A 1961 NEWPORT

New York, Wednesday.—There will be a 1961 Newport Jazz Festival after all.

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Scott Club gets 4-star reopening

Four star modern groups will play the reopening session for London's Bonnie Scott Club tonight (Friday), from 7.30 p.m. to 2.30 a.m.

They are: the Scott Quartet, Bill Jones Trio, Stan Tracey Trio and, after midnight, the Tubby Hayes Quartet.

The session also marks the London debut of Birmingham blues singer George Shearing.

The Scott Club has been closed since Sunday for alterations, and the improvements include a licensed bar and the service of full meals.

From tomorrow (Saturday), the Club will be open from 3 p.m. except Sunday, and afternoon presentations will include "Jazz Workshop" sessions.

Victor Peterson stars at the Club for a week, from April 30.

BART INTERVIEW

Hit songwriter Lionel Bart will be interviewed by compère Pete Murray during ABC-TV's "Thank Your Lucky Stars" on April 23.

SCOTTISH RAGTIME

Micky Ashman's Ragtime Band is to tour Scotland from July 23-29.

NEW RELEASES

- Duane Eddy Theme from Dixie 45-HLW 9324 London
- Some kind of wonderful The Drifters 45-MLK 9326 SYDNEY/ATLANTIC
- Fats Domino Shu-rah 45-HLP 9327 London
- That lucky old soul The Velvets 45-HLU 9328 London
- Momma-Poppa The Kalin Twins 45-5846 Brunswick
- Bonanza; Bounty hunter Al Caiola and his orchestra 45-HLT 9325 London
- Little Tony Four an' twenty thousand kisses; Bella Marie 45-DC 16657 Durium

A KISS IN TIME

KEN KIRKHAM 45-F 11339 Decca

SYDNEY DOUBLE

from the 45-F 11338

eat Show' ★ ★ Vaughn Monroe for 'Buckaroo!'



AMERICAN singer and bandleader Vaughn Monroe will be the star guest in the second edition of ABC-TV's new Sunday series "Buckaroo."

Monroe arrives in Germany today (Friday) for a solo tour of U.S. bases (including Frankfurt and Wiesbaden) and will fly to Manchester on Sunday week (23) for the recording of the show, which will be televised on April 30.

More stars
Also in the programme, the first of which was last Sunday, will be Sheila Buxton, Jim Dale, Tessie O'Shea, singer Gordon Boyd, guitarist and harmonica player Frank Cook, dancer Lionel Blair and Tony Osborne and his Orchestra. "Buckaroo!" will be seen every third Sunday.

HT 'TAKES THE AIR'...



MUSIC publisher Lawrence Wright's life story, "Among My Souvenirs," was broadcast in the Home Service on Wednesday. And towards the close of the programme the narrator called Lawrie "this talented and sensitive man." The accuracy of that description was fully confirmed.

Lawrie founded the popular song industry as we know it today. There was "Wyoming," beautifully sung by Rita Williams, and the haunting strains of "Babe's" as witness to his compositional skill. There were Tin Pan Alley notabilities Stan Weightman, Bill Ward and Hubert W. David, reminiscing on the songplugging stunts that were the mark of Lawrie's drive and originality.

There was MM Editor Pat Brand, recalling that Lawrie hoped establish the Melody Maker over 30 years ago. Rita Williams, Andy Cole and Benny Lee proved a powerful team in reviving a wide range of Wright hits.—**TONY BROWN.**

Lawrence Wright (L) is seen discussing his "life story" at the MCCA Dinner on Friday. With him are Bill Ward, General Manager of Lawrence Wright Music, H. W. David and BBC producer Charles Chilton.

Fairweather-Brown off to Norway

The Al Fairweather-Sandy Brown All-Stars fly to Norway for a season at the Big Chief Jazz Club, Oslo, from June 14 to 23.

On April 19, trumpeter Al and clarinetist Sandy guest with the modern Colin Peters Quartet at the Prince of Wales, Hammer-smith.

Tonight (Friday), the All-Stars play the Six Bells, Chelsea, and this Sunday appear at the new Kewware Jazz Club, which meets at the White Lion Hotel.

ACKER BILK TO HELP CHURCH GARDEN FETE

Acker Bilk and his Paramount Jazzband will play free of charge at a London church garden fête on June 17.

The event—at St. John's Church, Camberwell—is to raise funds for a new church youth centre. The Bilk band will play at the fête in the afternoon, and then rush to Ringwood, Hants, where they star that evening as top attraction at the Jazz Festival at Matcham's Park.

CLEO ON DUTCH AND BRITISH TV

CLEO LAINE has a busy date book of television appearances in the next few weeks.

After flying to Holland for a television appearance on April 17, Cleo guests on ATV's "Star-time" on April 26.

She plays the Monaco Ballroom, Farnworth, near Man-ches-ter, on April 28, 29 and 30, and on May 3 is booked for AR-TV's "Something Old, Something New."

On May 11, she is on Southern TV's "Strictly for the Birds," and the next day appears on ATV's "Cover Girl."

Nat Gonella finds that banjo man

Banjoist Bill Dixon has joined Nat Gonella's Georgia Jazzband. He was formerly with the Kenny Ball Jazzmen.

Nat's search for a permanent banjoist has been a talking point in jazz clubs since he said he was seeking a banjoist because the public is demanding one to get that special noise.

Tonight (Friday) the Gonella band plays on HMS Collingwood at Fareham, Hants. Tomorrow (Saturday) the group is at the Whiter Gardens, Malvern, and this Sunday at Maidstone's Royal Star Hotel.

George Crow for New Zealand

Bandleader George Crow, famous for his leadership of the Blue Mariners in wartime radio's "Waterlogged Spa," and his summer season bandleading at seaside resorts, has returned to New Zealand.

George will settle in Christchurch, where he hopes to "double" bandleading and shopkeeping.

MM 'NEWPORT' IS A HIT



THE "Newport Festival" staged by the Melody Maker and the Essex Education Committee at Newport, Essex, last weekend was a "great success."

Typical of the 30 young people who attended the three-day course of jazz lectures was 20-year-old Mary Nickels, of Romford, who said afterwards: "Now I know why I like listening to jazz I will be able to enjoy it all the more."

The lecturers were Dudley Moore—who used his trio to illustrate—Dave Lindup, Harry Klein, John Jack, Les Perrin and Mr. N. Hodges, a senior lecturer at the Northern Polytechnic.

In the top picture, John Jack (standing L) and Harry Klein (seated R) chat with the "students." Below, Dudley Moore, the undoubted hit of the weekend, is seen playing to the appreciative audience.

...AND SONG MEN DINE OUT



Many Show Business celebrities attended the annual stag dinner of the Music Publishers' Contract Personnel Association at Criterion Restaurant last Friday. And among them was this group which comprises (l-r) BBC producer Jimmy Grant, bandleader Peter Yorke, MCCA Honorary President Joe Honoroni, disc jockey Sam Costa and arranger Rex Casson.

News in Brief

SEVEN star trad bands will play an all-night Benefit Session at the Ken Colyer Club on April 22 to aid Joe Watkins, drummer with the George Lewis Band, who is ill in New Orleans.

Set so far for the session are the bands of Ken Colyer, Kenny Ball, Micky Ashman, Vintage Jazzband, Eric Allendale, Mike Peters and members of the Alex Welsh Band.

Dickie Valentine has been booked for the BBC-TV's "Be Guest" on April 23.

Johnny Dankworth has been added to the bill for ATV's "Star-time" on April 26. Other guests include Edmund Rockridge, Adele Leigh, King Brothers and the Jack Parnell Orchestra.

Bill McGuffie fronts his own jazz group, supporting Paul Carpenter and Bruce Trent, in a package show at Bournemouth on May 3.

George Hopkinson the former Humphrey Lyttelton drummer, has retired from the music business. George, a civil servant, has been with Eric Silk's Southern Jazzband for the past four years.

Frankie Vaughan plays concerts at the Hialeah, York, on April 27, 28 and 29. Supporting will be Ronald Aldrich and the Squadronaires.

Diana Dors tops the bill for ATV's "Sunday Night at the London Palladium" this weekend.

Craig Douglas broadcasts in the Light's "Easy Beat" on May 14. He has a date on Scottish TV today (Friday).

The Kestrels travel to Spain in May for cabaret dates in Barcelona and Madrid. They will then visit Germany.

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best record coverage **JAZZ**

"I'M GLAD I DIDN'T MISS MAHALIA" says Max Jones

MAHALIA JACKSON gave a splendid, extended performance at the Albert Hall, London, last Friday.

When she walked out to sing "In My Home Over There," the time was 7.40 p.m. When she finally retreated, it was exactly 10.

Give or take a few minutes, she sang for two hours without vocal support or the help of instrumental solos. To me, all of it was impressive—the kind of all-out performance few artists are capable of. Throughout the recital, which included traditional spirituals, modern gospel songs and even pious-sounding pops, Mahalia held an audience of some 6,000 nearly quiet.

And at the conclusion of a highly devotional "An Evening Prayer," when her litigious figure disappeared from view for the last time, the thousands clamoured for an encore.

Pattern

It is hard to explain the effect that Mahalia has on what I can only call an alien audience. The essence of her music is a religious ardour which is probably shared by very few of her listeners here. The content of her songs is religious faith, often expressed in the most naive terms, and the songs themselves are generally much of a pattern.

So we are left with the style and the voice. The latter is superb—deep, ample, vibrant

and far-ranging. The style, which matches the voice, is broad and fervent, and rhythmically flexible. Both are filled with the accents of jazz. It is these qualities which captivate non-religious listeners such as me; these and a certain integrity of spirit.

Unaffected

I cannot accept the message offered by Mahalia, but I am moved by the exultation she communicates when the inspiration is upon her.

A few, and they were certainly a minority in the Albert Hall, find the content too strong for their digestion. They are almost unaffected by her art.

The rest, probably practised at ignoring the triviality of lyrics, concentrate on the drama, the considerable swing and the mighty tone. To them, her singing is an emotional, jazz-like experience.

In view of the non-church-going audience's predilection for rocking spirituals—and for all the jazz associations of Mahalia's music—the programming on Friday was a little surprising. Or it would have been if Mahalia had a set programme.

Hymns and the slow, reverent songs outnumbered the "rhythm" songs, though it must have been evident to the singer that such heavy items as "Down by the Riverside,"

"Joshua Fit" and "Didn't It Rain?" (all enclosed) were particularly favorites.

In retrospect, and checking with recorded versions, it can be said that the material was quite well diversified.

But because the construction and meaning of so many of the songs are similar, the programme seemed at times to want variety. And the impression was bound to be heightened by the fact that accompaniment was limited to piano.

Mildred Fair's support is vigilant and in the authentic gospel tradition. Nevertheless, I missed the sound of guitar or organ, and of the occasional choral responses.

And, in truth, I missed such Jackson classics as "Amazing Grace," "Dig a Little Deeper," and "Move On Up a Little Higher," which I would have preferred to say, "I Believe."



"... filled with the accents of jazz."

But with Mahalia, one thing is reasonably certain. You are going to hear what she feels like singing.

After the concert she said: "I was kind of holy tonight, wasn't I? But that's the way I was feeling. . . I wanted to do those solemn songs. I hope the people liked them."

Intrusion

And that is the only way to accept Mahalia, as she is, all of a piece. The intrusion of two Tin Pan Alley numbers puzzled some concertgoers. Mahalia says she can believe in the songs, though not in most of their kind.

"You'll Never Walk Alone."

At any rate, varied the melodic and harmonic substance of her repertoire and elicited from her a noble, soaring delivery. Of course, when all is said and done, gospel singing is really communal music which depends on a congregation for some of its nourishment.

The Albert Hall is no place for audience participation, and we were not a very knowing congregation. Clapping broke out sporadically but was promptly smothered by the majority.

As I say, I missed a few of the old, driving songs, and I think it would have helped if she had announced the titles. The concert, as a whole, was something I'm glad I didn't miss.

Kenny Baker—terrific says Hampton

from page 3

happy. Man, I don't know any other way to run a show.

"Critics, musicians get mad at me. But you got to keep the public happy. If you get rude to them, they won't come again. And if they're rude to you, well you got to be professional enough to take it."

"You could call me a disciple of happy jazz. I don't hold no gun at the public's head to make them applaud. Why should they kill themselves unless they really enjoy what we're doing?"

"The world's too intelligent to be fooled. They know what they want and they know it you're sincere when you give it to them."

"Today, with free entertainment on TV, you got to put more with the music. Entertain them, man. Instead of knocking a guy like me they ought to encourage me."

Arduous

Certainly on this almost brutally arduous six-week tour of 41 towns in Germany, France, Belgium, Switzerland and Denmark, the receipts and receipts have endorsed the efficacy of Hamp's musical philosophy.

"We played a concert in Vienna at 6.30 on a Thursday evening. We had competition from a rock show, but I still drew 11,000 people," said Hamp proudly.

"We had marvellous write-ups in the papers. You see, it

pays off. It gives work to musicians. It keeps jazz alive and kicking.

"And the cats get plenty of jazz—blues, sweet ballads, swing and modern jazz," Hamp said. Then he added with a grin, as though anticipating a challenge. "Well, my version of modern jazz."

"You know what nearly killed jazz? When those cats were all fighting about modern, progressive, cool and West Coast."

"Now they're finally coming back to what they call 'soul' jazz and funk and all that stuff. Man, I've never been away from it!"

Hamp changed the subject—to British musicians.

"A few days ago I jammed with Kenny Baker and Kathie Stobart at the Storeville club in Cologne. They're terrific. I'd like to include them in the band."

Ushering me out of his dressing room, Hamp said, "now you'll have to excuse me, I'm gonna relax."

And that last sentence confirmed my opinion that Lionel Hampton is unquestionably the supreme optimist of jazz!

JAZZ on the AIR

- (Times: BST CET)
- SATURDAY, APRIL 15:**
 1.6-1.15: 1.20-2.15 p.m. A 1: Sim Copans. 1.30-2.0 p.m. C: Recollections of French Jazz. 1.40-2.5 p.m. H: Diamond Five. 5.0-5.30 p.m. I: Radio Jazz Club. 5.55-6.30 p.m. Z: Swing Serenade. 7.0-8.0 p.m. C: Kessel, Miles D. News etc. 8.0-8.30 p.m. W 2: Jazz Time. 8.15-9.0 p.m. T: Jackie Davis. Herb Jeffries. Kenton. 9.15-10.0 p.m. T: Harp and Guitar (10). 8:1 Salvador Ork. 10.0-10.30 p.m. D 1: Traditional. 10.5-10.30 p.m. J: Echoes of Fourteen St. 10.10-10.45 p.m. I: Jazz for Everyone. 10.50-11.5 p.m. A 2: Jazz in the Night. 11.5-10 a.m. J: Dancing on Two Continents. 11.15-12.0 and 12.15-10 a.m. T: Nightly repeat of 8.15 and 9.15 VOA Programmes.
- SUNDAY, APRIL 16:**
 11.5-12.0 noon C: Martial Solal. 7.25-8.30 p.m. C: Garner, Eddie South, Norvo, Quincy J. 8.15-9.0 p.m. T: Mr. and Mrs. T.D. Nier. 9.15-10.0 p.m. T: Tony Bennett with Basie (30). Pfeiffer. 10.0-10.20 p.m. I 2: Wings of Grace. Harmonizing 4. Others: 10.15-12.0 p.m. S: For Jazz Fans (news 11.0).
- MONDAY, APRIL 17:**
 12.9-12.35 p.m. E: Ken Colyer in N.O. 1.30-2.0 p.m. C: Jazz Programme (daily). 5.30-5.40 p.m. Z: Jazz Discs. 8.15-8.6 p.m. T: B.G. in the 40s (45). 9.15-10.0 p.m. T: New — Bobby Scott, Dexter Gordon, N.O.R.K., Roach, College All Stars. 9.50-10.0 p.m. B: 258m. The Real Jazz. 10.10-11.0 p.m. S: For Jazz Fans (nightly). 10.10-10.55 p.m. I: Jazz in Blue. 10.15-11.0 p.m. C: Jazz Workshop Concert from Hamburg. 10.30-10.45 p.m. J: The Viscount. 11.15-10 a.m. I: DJ Shows (nightly). 11.45 p.m. I: Rita Reys.
- TUESDAY, APRIL 18:**
 10.50-11.0 a.m. H 2: Peterson 3. 7.15-7.55 p.m. E: Ken Colyer in N.O. 8.15-9.0 p.m. T: Rita Reys, Miller, Basie, Riddle, Rogers. 9.0-9.30 p.m. M: Jazz Mag. 9.15-10.0 p.m. I: Mingsus. 10.15-11.0 p.m. T: The Surrealist of Jazz. 9.15-10.0 p.m. Allison. May, Nimmons, J.D. Johnny Smith. 9.30-10.0 p.m. J: For Everyone. 10.30-11.15 p.m. I: Berendt on
- WEDNESDAY, APRIL 19:**
 11.50-12.17 a.m. B: Linton Ensemble. 4.0-4.25 p.m. B: Memphis Slim. 4.40-5.0 p.m. J: Jazz. 5.0-5.30 p.m. J: Jazz Intermix. 5.30-6.55 p.m. J: Modern Jazz. 6.30-7.0 p.m. Z: Jazz Session. 8.15-9.0 p.m. Popular. 9.15-10.0 p.m. T: B.G.—Carnegie Hall. 1935. 10.35-10.55 p.m. J: 3: Otzeld. 12.10-1.0 a.m. I: 2: Swing Serenade. 11.45-12.0 a.m. I: Hamp, Joe Mooney. 9.15-10.0 p.m. J: B.G. at Carnegie (2). 10.30-10.55 p.m. J: Musician's Story. 10.30-11.0 p.m. J: Swing Serenade. 11.0-11.15 p.m. J: Jazz Club. 10.50-11.15 p.m. I 2: Young Jazz Fan's Souvenirs. 11.0-12.0 p.m. Ellington's "Jazz South" Suite: Ellington, Hodges 6.
- THURSDAY, APRIL 20:**
 4.20-5.0 p.m. X: Jazz Courier. 5.0-5.30 p.m. R: Jazz Journal. 5.5-6.0 p.m. J: Louis Telle His Story. 6.0-6.50 p.m. I: Jazz. 6.30-6.55 p.m. I: Jazz Contrasts. 8.15-8.30 p.m. E: Eichagen. 8.15-9.0 p.m. T: Tromp, Clayton, Hackney, Bump. 9.15-10.0 p.m. J: B.G. at Carnegie (2). 10.30-10.55 p.m. J: Musician's Story. 10.30-11.0 p.m. J: Swing Serenade. 11.0-11.15 p.m. J: Jazz Club. 10.50-11.15 p.m. I 2: Young Jazz Fan's Souvenirs. 11.0-12.0 p.m. Ellington's "Jazz South" Suite: Ellington, Hodges 6.
- FRIDAY, APRIL 21:**
 1.40-2.5 p.m. H 1: Jazz Discs. 4.50-5.25 p.m. L: Jazz Club. 8.15-9.0 p.m. T: Brown, Wiley, Sy Oliver. 9.15-9.45 p.m. D 3: Jazz mit Joe. 9.15-10.0 p.m. T: Brubeck, Desmond, Cohn, Silver. 10.15-10.45 p.m. R: Jazz Legend. 10.30-10.55 p.m. School of Bourgeois. 10.30-10.55 p.m. X: La Perrie du Jazz. 10.35-11.0 p.m. J: Jazz Gallery. 10.55-11.15 p.m. Jazz Actualities. 11.0-12.0 p.m. U: Swing Serenade. 11.20-12.0 p.m. I 2: Oriental Mingsus. Programmes subject to change.

Key to Stations

- A: RTP France 1: 1-1829m., 48.39m., 2-193m. B: RTT France 196: 145, 370, 359, 347, 310. C: RTP France 4 (FM only): 89, 90, 92, 94, 95, 99 Mc. bands. D: BBC: 1-1599, 241m., 2-64m. 3-20m. E: NDR-WDR: 209, 189, 49.58m. F: Belgian Radio: 1-484, 2-324, 3-267, 4-192m. G: RTM: 1-10m. H: IRI: 1-402, 2-298m. I: SWF B-Baden: 295, 363, 195, 41.29m. J: APN Germany: 247, 310, 271m. K: OR: Oslo: 1376, 477, 357, 250, 01, 25 of 10m. bands. M: RIAS Berlin: 302, 439, 40.94m. N: OR Vienna: 1-47, 215, 209; 2-584, 520, 292m. O: BR Munich: 375, 187, 48.7m. P: SDR Stuttgart: 325, 357, 212m. Q: RAI Italy: 335, 290, 269, 207m. S: Europe 1: 1647m. T: VOA: 75, 49, 31, 2m. U: Radio Luxembourg: 1734m. (LW). V: Radio Bremen: 221m. W: Radio Eireann: 590m. X: 46m; 46m; 46m. Y: 46m. Z: 46m. 49.26m. X: Monte Carlo: 205, 49.71m. Y: SBC Lugano: 639m. Z: SBC Geneva/Lausanne: 392m.

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Count Basie personalities in focus

BASIE'S BACK AT HIS BEST

COUNT BASIE ORCHESTRA (LP, "The Band of Distinction") Move; Blues Inside Out; Lady in Lace; Slats; From Coast to Coast; Lullaby; Dolphin Dip; Stompin' and Jumpin'; Low Life; Big Red; Trick or Treat; One O'Clock Jump. —(HMV 12 in. GLP428—34s, 1fd.)

Basie (pno. organ); Renald Jones, Wendell Culley, Joe Newman, Thad Jones (tp.); Henry Coker, Benny Powell, Bill Hughes (tuba); Marshall Royal, Bill Graham, Frank Wess, Frank Foster, Charlie Fowlkes (trumpet); Freddie Greene (gtr.); Eddie Jones (bass); Sonny Payne (dca.). 1956.

Jazz discs
HUMPHREY OCTET

HUMPHREY LYTTLETON BAND (LP, "Humph Plays Standards") Love for Sale; Prelude to a Kiss; I'm Sweet As Annie Gilder; Willow, Weep for Me; That's My Weakness Now; Blue Lou; The Man I Love; Undecided; Bewitched; Body and Soul. —(Columbia 12 in. 33SX1395—34s, 1fd.)

Lyttleton (tp.); Johnny Picard (sax.); Tony Coe (alto, fl.); Jimmy Skidmore (tr.); Joe Temperley (bar.); Ian Armit (pno.); Pete Egan (bass); Eddie Taylor (dca.). London. 22/0/60, 23/6/60, 7/7/60.



The Basie hand featured on this new release is the one the Count brought to Britain on his first tour. On some tracks it is magnificent, says Max Jones.



Count Basie—in excellent shape on new LP

THIS long-lasting record (it runs for 55 minutes) just ranks with Basie's more enjoyable albums.

At most times, band and section playing is exciting; on some tracks it is magnificent.

This is the line-up Basie brought here on his first tour. Renald Jones led the trumpet team firmly; the two Franks were the tenors, Bill Hughes shared in the trombone solos.

EXCELLENT

Basie himself was in excellent shape, and Joe Newman and the tenors sound full of spirit.

"Move," played by Miles Davis in '49, has been scored here by Frank Wess, who solos after Thad Jones to move furiously. "Inside Out" shows off the band's wonderful swing and simplicity at slow speed, also Newman's muted trumpet and Royal's blues clarinet, warm and moody.

Foster's "Lace," melodically attractive, illustrates more delicate aspects of Basie's music. "Slats" is rich, slow-medium blues—just the old blues, if you like, but how masterful the interpretation!

SOLOS

It could be said that Side Two lacks distinction until Johnny Mandel's "Low Life" is reached. Plenty of imaginative section writing here, solos from Basie, Newman and Wess, and chasing by the tenors.

The weakness in a swinging, likeable album is the air of aimlessness which hangs about it but a few arrangements, it's a beautiful band, though.—MAX JONES.

THIS release is by way of being a memoir to the octet Humph was leading last year. It gives a fair but not too complimentary picture of the band's accomplishments.

Perhaps some of the scores got in the players' way; at any rate, few of these tracks reproduce the gutty, driving sound the band was capable of creating.

BLESSED

Since the octet was well blessed with individual talent, the solo vehicles are largely successful. Outstanding in this respect is Skidmore's "Body and Soul"—purposeful jazz tenor with soul and body. Notice that arrangement is minimal here.

Skid contributes fluent tenor on "Low" and "Man I Love," and his joining on the latter by Tony Coe who gets his main alto feature on "Willow Weep."

Ellington's "Prelude" makes a fine framework for Temperley's big-band setting. Humph and Armit are the principals on a jaunty, faster-than-usual "I'da"; Basie's bass is spotted in "Undecided."

Johnny Picard, oddly enough, is not presented anywhere, and "Bewitched" features a front line of only Humph, Coe and Temperley.

"Weakness" is turned over to Lyttleton and Coe (clarinet) for a high-speed romp. It has a lift and friskiness, a sense of free-wheeling from most tracks.

—MAX JONES.

Eric Dolphy —exciting

ERIC DOLPHY QUINTET (LP, "Outward Bound") G.W.; On Green Dolphin Street; Les; Glad to be Unhappy; Miss Tomi. —(Esquire 12s. 25-123—37s, 2fd.)

Dolphy (sax, bass etc.); Duke; Freddie Hubbard (tp.); Jackie Byard (pno.); George Tucker (bass); Roy Haynes (dca.). New York. 1/4/60.

ERIC DOLPHY is currently being hailed as the latest "man most likely to alter the face of jazz."

This may be a pity, for I believe he is at his best when not consciously worrying about being "different." In fact his experiments are a curious mixture of Ornette Coleman and Charlie Mingus with, perhaps, just a dash of Thelonious Monk.

OUTBURSTS

Dolphy's first professional jobs were, in fact with Mingus, and

the experience has left him with typical Mingus outbursts of shouting musical violence.

Coleman—Dolphy is quoted on the sleeve note as saying "he taught me a direction"—[a easily traced in Dolphy's three original tunes, "G. W.", "Les" and "245."]

Possessed of an enviable technique, Dolphy is inclined to embark on long phrases apparently with the sole intention of discovering just how many notes can be packed into one bar. When he calms down, however, he does come up with a lot of exciting jazz.

FLUTE

He uses the bass clarinet on "Dolphin" and "Toni." At first I assumed he had two heads as he makes the instrument sound so like an alto in its higher register, that one could almost swear it was two instruments.

The plaintiff "Glad" is used as a vehicle for his sensitive flute playing.

Trumpeter Hubbard is, at 23, a somewhat immature, but promising musician. He has yet to forge a style of his own but has already acquired fluency. The rhythm section is fine, particularly Roy Haynes's admirable drumming.—BOB DAWBARN.

MAINLY FOR MAINSTREAMERS

HAL SINGER, CHARLIE SHAYERS (LP, "Blue Stompin'; With A Song in My Heart; Midnight; Fancy Pants; The Blast Off. —(Esquire 12 in. 32-122—37s, 2fd.)

Singer (tr.); Shavers (tp.); Ray Bryant (pno.); Wendell Marshall (bass); Ossie Johnson (dca.). New York. 20/2/59.

HAL SINGER, who spent nine years in R&B work, is not well known. But he plays jumping, fat-sounding tenor—modelled on the Hawkins style but with characteristics of its own—which should be in greater demand.

Teamed with Shaver's hard-blown, expert trumpet and a more-than-dependable rhythm trio, he comes through with robust and direct blues choruses on the title piece and three more tracks. His ballad improvising, firm and not too ornate, is exemplified by "With A Song."

Shavers performs excellently in his brilliant, witty, sometimes detached fashion, and Bryant tells his stories in the old way. The overall sound is forthright, loose and swingy. Recommended to mainstreamers.—MAX JONES.

Charlesworth Gents—sound of the moment



DICK CHARLESWORTH CITY GENTS (LP, "Meet the Gents.") Yes, We Have No Bananas; Martin' With Some Barbecue; The Gypsy; Diga Diga Do; Night Fall; Bumblebee; Candy; Salutation; Marsh; Alexander's Ragtime Band; Saturday Night Function; Billy Boy; Kitty's Dream; Pretty Baby. —(Top Rank 12 in. 35-104—34s.)

Charlesworth (cl.); Bob Masters (tp.); Gert Preston (sax.); Bill Dixon (bjo.); Graham Beasley (bass); Viv Carter (dca.). London. 1960.

"**TRAD.**" says the sleeve note of this LP, "is essentially the music of the young in heart; physically stimulating in its racy moments, essentially uninhibited... never analytical or doomy."

True enough, and if you are satisfied with the trad sound of the Moment, the City Gents should fill your bill.

IMPROVED

Their general standard of performance has improved since I reviewed their first LP last year. Charlesworth sounds a pretty capable clarinetist and Masters has a pleasantly light trumpet style when not sticking too conscientiously to the Revival formula.

The only things which seriously inhibit the Gents are technical deficiencies, the over-present banjo, and the hide-bound approach.

Conformity squeezes out individuality, and the band sounds much like half-a-dozen others. Even the crowd's choice of tunes and treatments is in line with current trad practice.

Among the standards we find a simplified Ellington piece, a semi-sweet clarinet feature, a gruff-voiced comedy vocal, a conversion of a "far-out" tune ("Bananas").—MAX JONES.

Dick Charlesworth—he sounds a capable clarinetist.

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Friday, April 14
MICKY ASHMAN AND HIS RAGTIME JAZZ BAND
Saturday, April 15
ALEX WELSH AND HIS BAND
Sunday, April 16
MIKE COTTON JAZZ BAND
plus superb American Blues Pianist and Memphis Slim
Monday, April 17
TERRY LIGHTFOOT AND HIS NEW ORLEANS JAZZMEN
Tuesday, April 18
MIKE DANIELS DELTA JAZZMEN
Wednesday, April 19
BOB WALLIS STORYVILLE JAZZMEN
Thursday, April 20
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41 Gt. WINDMILL ST., W.1

Entrance in Ham Yard
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Led by ERIC ALLDALDE
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Tuesday, April 18
DICK CHARLESWORTH AND HIS CITY GENTS
Featuring JACKIE LYNN
Wednesday, April 19
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Details of both clubs from the Secretary
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CHARLIE GALBRAITH ALL-STARS
Saturday (7.30)
MIKE DANIELS DELTA JAZZMEN with DOREEN BEATTY
Sunday (7.15)
ERIC SILK SOUTHERN JAZZ BAND
Wednesday (7.30)
JIMMY LOUGHER JAZZMEN
Thursday (7.30)
KENNY ROBINSON JAZZ BAND
ALL-NIGHT SESSION THIS SATURDAY, APRIL 15th, from MIDNIGHT
MICKY ASHMAN RAGTIME BAND
JIMMY LOUGHER JAZZMEN
Nonmembers Admitted
Apply NOW to membership 5/- till April 1962

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1/- per word
*FRIDAY (TODAY) 7.30-11.30
MARINERS' FOLK CLUB, Regatta Hill Hotel, 8-10.30. Guests: WINSTON AND MARY JANE YOUNG.
*SATURDAY 7.30-11.30
AT THE PARTISAN: The spinners Folk Song 8 p.m.
AT THE TROUB: THE LIVERPOOL SPINNERS are here in one of their rare visits! Baris Court, 10.30.
BALLADS AND BLUES, A.C.T.V. 25, Queen's W. 7.30. RORY MOEVEN, STAN KELLY, ALEX CAMPBELL, LISA TURNER.
CELLAR, Cecil Sharp House, Wesley, 7.30. Guest, Shirley Collins.
*SUNDAY 7.30-11.30
AT THE PARTISAN: Martin Windsor and Company, Loudsong Music and Luncarty, 8.30 p.m.
RICHMOND FOLK CLUB, Richmond Community Centre (3 mins. from Richmond Station) 8 p.m.
ENOCH KENT TALKING JOHN BARRY WITH THE COUNTRYMEN. New members welcome. 7-10.30.
ST. ALBAN'S Parish Hotel, 7.30: BENBOW, ROSSSELLSON, FRED AND BETTY DALLAS.
*MONDAY 7.30-11.30
CELLAR, Guitar Instruction, 7.30: Song Swap, 8.30.
*TUESDAY 7.30-11.30
SUTTON "RED LION", BROADSIDERS FOLK CLUB, Guest: ENOCH KENT, 25 mins, Victoria.
*WEDNESDAY 7.30-11.30
CELLAR, Tapes, Discs, British Songs, 7.30. Peter Kennedy. A NEW Folk Club, Bromley, "Star and Garter" (opposite Odeon), 8-10.30. April: ALEX CAMPBELL, DICK LAROUX, DAVE COUSINS, COLIN WILKIE.
*THURSDAY 7.30-11.30
CELLAR, Banjo Instruction, 7-8. Winston Young, Saxe Shahn.

HORNSEY TOWN HALL

Saturday, April 15th
HUMPHREY LYTTELTON AND HIS BAND
Dancing 7.30—Midnight
Doors Open at 7 p.m.
Advance Tickets 5/6, at the Door 6/-
L.C. Bar. Coffee Bar
LARGE FREE CAR PARK
Nearest Tube: Finsbury Park, Turnpike Lane, Archway
Bus 2/2 and 41 pass Door

MICKY ASHMAN & HIS RAGTIME BAND

Admission at Door 5/-

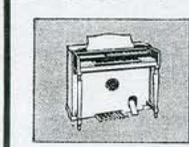
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Melody Maker

APRIL 15, 1961

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SEEGER TRIP IS STILL ON

TOP U.S. folk singer Pete Seeger still expects to be in Britain next month—despite the one year jail sentence reported in last week's Melody Maker.

Seeger has appealed against the sentence, which was imposed when he was convicted of refusing to answer questions about his political views and associates before a Congressional Investigating Committee.

The folk star this week wrote to the MM saying that he was "confident" he would be in Britain from May 21 to June 1 to record a 13-week radio series for the BBC.

"My lawyers are preparing the papers so that I can leave the country with the permission of the Appeals Court judges," said Seeger.

"There is no doubt that I shall get permission. There are precedents. Arthur Miller got it, for instance."

A Committee has been set up in Britain, under the Chairmanship of folk-singer Ewan MacColl, to raise funds for Seeger's appeal.

British tour for Robert Horton

ROBERT HORTON—star of ATV's "Wagon Train" series—has been booked for a nationwide one-night-stand tour of Britain.

KENNY BAKER AT MM FESTIVAL

TRUMPET star Kenny Baker and top Glasgow trad group the Steadfast Jazz Band, have been added to the MELODY MAKER'S Festival at Blackpool on June 2, 3 and 4.

The Steadfast group will join Acker Bilk, Kenny Ball, Ken Colyer, Clyde Valley Stompers, Alex Welsh, The Saints, Cy Laurie and the Vintage Jazzband at the Mississippi Riverboat Ball on June 2.

Kenny is an added attraction to the all-modern concert on June 4.

And there is also the unique Aqua-Jazz Spectacular at the Derby Baths on June 3, followed by the Monty Sunshine Band's concert at the Winter Gardens Pavilion Theatre.

● Tickets: usual agencies.

Horton, who will be making his first tour here, opens at the Gaumont, Hammersmith, on May 13.

He then plays Hippodrome, Birmingham (14) and Guildhall, Portsmouth (15). Eleven other venues are to be set.

Says Arthur Howes, who is promoting the tour: "I have had so many inquiries from fans about Horton that I just had to try a tour."

"He will be accompanied by a hand-picked 18-piece orchestra and an all-star bill."

Folk duo encore

Dorita y Pepe are to follow the success of their first concert in the Recital Room of the Festival Hall last November with another on April 20.

The programme, including folk music from Venezuela, Colombia, Paraguay, Peru, Bolivia, Chile, Argentina and Mexico, will be almost completely different.

'BRIGHTER' BEATON

Colin Beaton, former pianist-MD with Shirley Bassey, conducts the orchestra in a new West End revue. "On the Brighter Side" which opened at the Phoenix Theatre, Charing Cross Road, on Wednesday.

Stars are Stanley Baxter and Betty Marsden. Decca has issued the original cast on LP.

TOMMY WHITTLE AT LUXURY CLUB



Tenorist Tommy Whittle guested with the resident Tony Kinsey Trio at London's luxury jazz club—the Jazz de Luz, St. John's Wood—on Friday. Pictured relaxing at the bar

between sets are (l-r) pianist Bill Le Sage, Tommy, bassist Brian Brocklehurst and Tony. Tonight's (Friday) guests with the Trio are trombonist Keith Christie, altoist Bob Burns.

Elated Elaine



ELAINE DELMAR—See below

NELSON RIDDLE From Page 1

● Britain's Elaine Delmar and Gary Marshall will tour America at the end of 1961.

Meanwhile, Harold Davison also announced his plans this week. These include:

- A full-scale tour for Anita O'Day, with the Johnny Dankworth Orchestra, after her appearances at the Beauvieu Jazz Festival on July 29 and 30. Already set are dates at Newcastle (August 12) and Blackpool (13).
- A month's tour by blues artists Sonny Terry and

Brownie McGhee beginning on September 22. On the same bill will be the Terry Lightfoot and Bob Wallis bands.

● At the same time, the Modern Jazz Quartet will revisit Britain.

● The Dave Brubeck Quartet will make its second British tour of the year—also in the Autumn.

Flee Rekkers set for Jazz Festival

The Flee Rekkers rock group has been added to the all-jazz line-up for the two-day Ringwood Jazz Festival at Matchams Park, Hants, on June 17 and 18.

Other new bookings include the Temperance Seven and Bristol's Avon Cities Jazzband.

The rest of the line-up is: Acker Bilk's Paramount Jazzband, Kenny Ball's Jazzmen, Johnny Dankworth Orchestra, Clyde Valley Stompers, Alex Welsh Band, Joe Harriott Quintet, Gerry Brown Jazzmen, Tony Hurst group Riverside Jump Band, Ronnie Horler Group and the Concordes.

Tenorist Peter Flee Rekkers leads Jimmy Baron (vcils), Emy Durrant (tnr), Tex Cameron, Alan Monger (gtrs.), Doug Henning (bass gr.), and Micky Waller (drs.).

LOUIS & DUKE DISC

Duke Ellington took over the piano spot in Louis Armstrong's All-Stars last week for record sessions with Roulette.

Line-up with Louis and Duke was Trummy Young (tmb), Barney Bigard (clt), Mort Herbert (bass) and Danny Barcelona (drs.).

DOUGAN IS A DAD

Drummer Jackie Dougan's wife Jean presented him with a daughter, Jacqueline, at St. Thomas's Hospital, London, last Sunday.

Sheila Buxton has busy TV schedule

In addition to her current residency in the ABC-TV series, "Buckaroo!" Sheila Buxton has signed for two other series.

One, for ANGIA TV, starts on June 26; the other is a radio series, scheduled to start in July, starring her with the BBC Northern Dance Orchestra.

Angia will present Sheila in her own Show Business-type production tentatively titled "Show Date," which runs for 13 weeks.

She has also signed for four BBC-TV appearances during the next three months, and ATV are negotiating for her to guest on a number of shows.

THE BANJO . . .

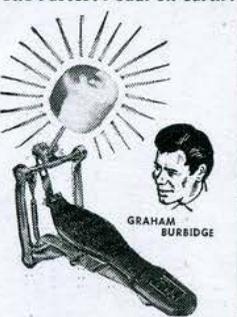
A blight or a blessing? Tony Brown puts the spotlight on this success symbol of trad jazz NEXT WEEK

Locals protest at new Chelsea club

Cafe Le Jazzhot, the new seven-nights-a-week jazz club at 257, Fulham Road, Chelsea, opened on Thursday, despite protests from local residents.

The residents organised a petition against the club, claiming that its members would "disturb the quiet of the neighbourhood."

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Film and tour for Barber

ON the eve of its fourth American tour, the Chris Barber Band has this week been filming.

The film, in CinemaScope, has been shot by a new company formed by Chris specially for the purpose. It is directed by Giorgio Gomelski and will get general distribution throughout Britain.

The band flies to New York on Wednesday (April 19) and opens its tour at Burlington, Vermont, on April 21.

All the concerts will be in colleges and the band is the first

British group to play such a itinerary.

Negotiations are also under way for the band to make its second appearance on Ed Sullivan's famous TV show, and there is a possibility of one club date at the Roundtable in New York.

SHIRLEY IS HOME

Shirley Bassey returned to London this week from her sell-out tour of Australia. And first item on her diary is—to have her tonsils out.

She had trouble singing with a severe throat infection towards the end of her shows in Australia.

Shirley enters a Harley Street nursing home today (Friday). She will be out of action for seven weeks.

MELODY MAKER

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