See pages 2 & 3

French without tears!



LUCILLE MAPP DEBUTS FOR COLUMBIA

## To play all big cities

TED HEATH is returning to the States in April next year for a third American tour.

And he has already ap-proached The Four Freshmen—who were with him on last year's tour—to appear again with the band.

"From now on f intend to go over every year—just as long as they'll have me, in fact," said Ted.

### Homecoming

Ted broke this news to the MELORY MAKER soon after he arrived back from the States last Saturday morning:

He had played the final date of his 14,000-mile transatlantic tour at Toronto on the previous Thursday.

Thursday.

Added Ted: "We had a simply fabulous reception throughout our tour. None of the bands

Back Page, Col. 3



Ted Heath (I.) and drum star Ronnie Verrell look over a score before the Heath Band's BBC airing on Tuesday.

## IT'S SPECTACULAR

Joan Regan and Max Bygraves appear in ATV's "Saturday Spectacular" tomorrow.

Bandleader Artie Shaw is marrying for the eighth time. His new bride will be actress Evelyn Reyes.

Shaw—at 47—counts film stars Lana Turner and Ava Gardner among his marriage partners.

## French stars Henri Salvador and Irene Hilda hug each other with joy after their London debut at the Prince of Wales Theatre on Monday. They had good reasons. Their show, "Paris Music Hall," received rave notices. See Pat Brand's review on page 9. **Platters in Town**

The Platters are due to arrive in London today (Friday). They start their British tour at the Rialto Cinema, York, on Tuesday accompanied by the Vic Lewis Orchestra.

# Haley knocks the

CALYPSO? I think it's already on the way out." The speaker was Bill Haley, who had just been presented with his second

Gold Disc in London this week.

The first presentation, on Monday, was made by the Decca
Record Co. for Haley's million-selling "Rock Around The Clock."

The second presentation took
The second presentation took

place on Tuesday, and was made by the Heliodor Record Co. to commemorate the sale of a million copies of the same title in Germany.

## Doubtful

"Personally I've nothing against Calypso," said Bill. "I had planned, when I get back to the States, to record a song called 'Calypso Rock.' But I may change my mind.

" Calypso may be the rage in New York, but what does it mean in the rest of the coun-try? Boston, Gleveland, Pittsburgh, and maybe Los Angeles—these are the towns where you break in hit records."

## Malcolm Mitchell plans a comeback

Guitarist - yocalist Malcolm Mitchell, in hospital for the past four months, will shortly be making a professional comeback -as a solo act.

He is due to appear in "The Jack Jackson Show" on ATV on April 7.

Malcolm won fame as leader of the Malcolm Mitchell Trio, and later formed a big band.



To:-McCORMACKS, 31 COWCADDENS, GLASGOW. Please send me Free List of all Dance Band Gear. Address ..

MM 93/57

# West Indian song star Eucille Mapp made her debut on the Columbia label on Sunday night. She cut "Mangos" and "On Treasure Island," which were respectively backed by the Geoff Love and Eric Jupp Orchestras. Lucille is seen with Columbia A&R men Ray Martin (centre) and Norrie Paramor.

EE LAWRENCE pulls out of his Friday night stint with the BBC Show Band at the end of this month.

Then on April 1 he opens at Leicester with his own road

## NO COMMENT

This week the West End has been rife with rumours that Paliadium MD Eric Rogers is to leave shortly. But Moss Empires will make no comment and on Wednesday, Eric Rogers was not available for a statement,

Making their show business debut with Lee will be a group of jazzmen from Sheffield styled
"The Johnny Lenniz Jazz
Group featuring Lord Rock-'n'Roll—the Earl of Wharncliffe."
The Earl, who inherited a
£135,000 family estate in Yorkshire a year ago is at the

shire a year ago, is at the moment studying estate man-

with the group.

This Sunday the group travels to London for a BBC audition.
On April 2, the road show goes to Brighton for a week and then moves to Birmingham.
Bryan Johnson is to take over

from Lee Lawrence as resident singer with the Show Band on Fridays in "Music For Always."

## \* \* NEW YORK NOTEBOOK \* \*

by LEONARD COULTER

has been Broadway's biggest - ever smash - hit. It HAROLD ROBBINS, best-sellcould run for years-and

may do, if a suitable replace- set up an outfit called Virgo Proment can be found for Julie Andrews, who has to leave picture about Harlem, to be called the cast for film commit-

fast with the likeliest candidate other contracts. -pert little Ann Rogers, just in from London, who is playing Julie's starring rôle in the "Fair Lady" touring company, which started rehearsing last

We were reminiscing about show business and I recalled having seen Julie making her TV debut in London as a kid, on a programme featuring her parents Ted and Barbara.

Ann's husband, Mike Hall, seemed considerably astonished to think I could remember those "medieval days."
Said he, "Then I suppose you remember my father?" I didn't—until he explained, to my em-

barrassment, "Oh, he was Henry Mike is hoping to stay in America for a while—perhaps in Hollywood if the breaks come

### Flea circus?

THE calypso rage shows no antics of Lord Flea, who starred on the Ed Sullivan Show the other Sunday night.

Nightspots featuring the new of imminent bankruptcy. The newly opened Trinidad tion.

**NEWSBOX** 

edited by

JERRY DAWSON

New York, Wednesday.

Room is jammed with crowds ogling the scantily-clad girls, who, it is rumoured, are dressed in . . . British West Undies!

### About turn

ductions and promptly put Lena Horne under contract for a 'The Street.'

None of the regular distribu-The other day I had break- meanwhile, signed a couple of Now interest has flared up for

the idea and a company which four times turned the idea down wants the picture to be made. So Lena has been asked to present herself for work early in

A good plug YOU can't blame everything on TV-leastwise, not Lynn

A couple of months ago she broke into the medium in New York, singing commercials.

Next month she opens at the
Waldorf-Astoria as Benny Goodman's vocalist.

### Bing's best

WHATEVER the Academy of VV Motion Picture Arts and Sciences may decide to do with its musical Oscars this year, Bing Crosby has come up with his He thinks the year's three best film numbers were "True Love." "Friendly Persuasion" and "Que

That's life

DUKE ELLINGTON is to have his life story told on TV. An hour-long musical, it is vogue are packed at a time when tentatively slated for May when other bonifaces are complaining Ellington's new album, "A Drum

The King Brothers signed for

and his Orchestra, is released

this week-end.

THERE'S A

esson

TRUMPET-

Orchestra undertakes a second

the Southsea summer

FEEL no resentment at the popularity of skiffle. I do not regard jazz as a rather exclusive private club. I like the thought of a lot of people enjoying it,

t h ough I'm sorry if many BARBER of them likeit w i thout

course alien elements are cashing in on skiffle -but to say that it is no

under-

s t anding

0 1

good just because it has become a vogue is ridicu-

That doesn't mean that I like everything that is played in the name of skiffle. Today the word means anything or

## Music—or menace?

From coffee bars to top-of-thebill Variety spots, folksy singers, with guitars and washboards, are turning out a music which has split British jazz. They call it SKIFFLE.

What IS skiffle? Is it a creative music, a menace or just a form of rock-'n'-roll?

Here an MM panel gives its views. Contributors are famous traditional jazz band leader Chris Barber, top skiffle singer Lonnie Donegan, rock-n'-roll star Tommy Steele, MM writer Bob Dawbarn-and Bill Colyer, who introduced the word.

Broonzy and Leadbelly.

How did the term arise? It

was coined—or rather bor-rowed—by Bill Colyer when

for the Ken Colyer group, It

had been used in reference to

It is fashionable in some

circles to "knock" Lonnie Donegan though some of the "knockers" liked his work

well enough in the early

They might be interested

to learn that Alan Lomax,

reckoned to be something of an authority on folk music

was played a Donegan record

not so very long ago. He attributed it to Leadbelly.

Lonnie Donegan and I played

### nothing, according to your taste. To me, it is the vocal Intellectual and guitar music of Big Bill

There has been the recent TTS fabulous. Though I'm not part of the skiffle moverash of folk music from other ment, I played it in coffee sources—the inclusion of hillbilly and English folk songs. houses not long ago. Lonnie Donegan is, despite all argu-ments to the contrary, the best l lose interest when that happens. I regard skiffle as important only in so far as it in England. relates to the origins of jazz.

He has the real feeling and puts it over with a bang. He's McDevitt definitely the and Bob Cort groups

## STEELE



People say skiffle peals to the same audience as rock-'n' - r o 1 1 That's not true. Skiffle lectual. You have to sit down and lis-

These are

the skiffle

players. The

others are

imposters.

ten to it, not dance. I'm a jazz fan and while I was collecting records I followed skiffle. Had quite a few Leadbelly records. Whenever something gets to be a craze people start saying that it can't possibly last long, that it isn't any good anyway. But skiffle has lasted for

years and will keep going. No, I don't intend to try it myself. I'll leave it to Lonnie. 

### Delfont's show at the King's Theatre, Southsea, this summer. Their recording of the calypso Marianne" and "Little By Little," backed by Geoff Love and his Orchestra is released. the music played at rent parties in Chicago in the late **Rent party** It cropped up on a record EDINBURGH .- Maurice Little, label—" Hometown Skiffle " former leader at the George Hotel, last week left for the recorded in 1928 for Ameri-DUBLIN. - The Vic Lewis can Paramount and reissued Embassy Club, Gibraltar. here on Tempo about seven MANCHESTER - BBC - TV's years ago. It was a party Monday Melody on March 18 record made by top race artists-Blind Blake (vocalist and guitarist), Charlie Spand (pianist and vocalist) and

will star Janie Marden and Victor Labati, with the BBC Northern Dance Orchestra. LANCS. - Bandleader Freddie

Platt finishes his run at the Cariton Ballroom, Rochdale, tomorrow (Saturday), and will be replaced by Les Moss. MIDLANDS .- The Bev Patty

Quintet plays every Saturday at Hawley's Imperial Ballroom, Birmingham. . . Supporting the Johnny Duncan and Dicky Bishop Skiffle Groups at Birmingham Town Hall tomorrow (Saturday) are the Ken Rattenbury Band and the Midland Jazz Club's Second City Jazzmen.

BELFAST.—Contrary to rumours, Billy Hopkins still plays trumpet for the Ulster Rhythm Kings...Robin Vance is to disband his Crescent City Jazz Band because he is joining the Merchant Navy the Merchant Navy.

BRISTOL — The Johnny Roberta Orchestra, resident at the Grand Spa Hotel, appears in BBC-TV's "In Dancing Mood" on Saturday, March 16.

LIVERPOOL.—A series of jazz concerts will be held at the Plaza Cinema, Birkenhead, starting on April 14. . . A Modern jazz club is now operating at the Cavern on Thursdays, with the Trond Svennevig Quintet, from Manchester.

ESSEX. - Clarinettist Chris Watford now plays once a fort-night with the Zenith Jazz Band

YORKS. — Pianist - vocalist Maurice Merry has joined the Peter Groves Trio at the Cud-worth Hotel, Cudworth. . . . Singers Peter Woods and Mariane
Jackson have both left the Les
Garratt Band at Bradford Textile
Hall. . . Leeds Mecca Locarno
plans to introduce calypso for

DEVON.—Next month trumpet-leader Chris Mantell will vacate his winter berth at the King's Hall, Aberystwyth, to open at the Dolphin Holiday Camp, Brixham . . . Dennis Townsley, for five years lead trumpeter with Art Jennings at the Spa Ballroom, Torquay, emigrates to Canada on forquay, emigrates to Canada or



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## SAYS-

Skiffele is piffle. It is also the dreariest rubbish to be inflicted on the British public since the last rash of Al Jolson this: I find working under this:

and therefore hate its parasitical offshoots. Let's face it, skiffle has about

as much to do with fazz as rock-'n'-roll, Guy Lombardo and ball-room dancing. Like the other three, it is a bastardised, commercialised form of the real thing, watered down to suit the sickly, orange-juice tastes of musical illiterates.

## In the shed

Steve Race, in last week's MM, upheld skiffle because there is something intrinsically good about even a bad group of amateur players." He also conjured up the image of "a couple of inexpert guitarists and a washboard-scraper whining for 'Sylvia' in a disused potting shed."

Fair enough. But, unfortunately, the skifflers don't stay in the potting shed. They have even filtered into the Variety theatres, though the death-rate in that field is so great that many of the theatres may soon be potting sheds.

The point is that incompetent "musicians" are drawing good money for a kind of musical

## Morons quit

Worse still, I don't for a moment believe they will lead people into an appreciation of real blues. I know one British traditionalist who has destroyed the appeal of Johnny Dodds for me by imitating his worst manner-

Skiffle, unfortunately, is make easy money.

lyrics which have no relation to their own lives-or that of the community they live in-is downright absurd and often in somewhat doubtful

No. you skifflers. Buy yourselves real instruments listen to Armstrong, Jelly Roll Morton, Charlie Parker or Lester Young and make some real music,

## Heritage

SKIFFLE is everything to me. Yes, I know that my present conditions easier Probably my chief reason for than when I was featured disliking it is that I love jazz with Chris Barber's band. I The set-up is ideal. choose my own material,

everyone is

very help-ful. And

there's a DONEGAN captive, seated audience, That's



move around, talk and generally break up the atmo-

## About face

Let's be brutally frank about the critics of skiffle. the men who held up their hands in plous horror and wrote articles declaring to the world that art was being prostituted. One such article-" Skiffle

or Piffle? "—appeared in the MELODY MAKER last summer. And what is its author doing today? Playing in skiftle groups. Look for other critical neofolklorists and you'll find them among the three-chord

guitarists. They're all on the skiffle wagon today because it pays off. Hostility

isms. And -rock-n'-roll has dimmed my liking for such as Pete Brown and Louis Jordan. beginning because I believed Worse yet is the infiltration into the traditional jazz
club. Rock-'n'-roll at least
branched out on its own,
taking with it the clubs'
rowdiest and most moronic

teleginning because I believed
in it. Chris Barber, Ken Colyer and I forced it on the
public in the face of early
hostility. We felt it was part
it illustrated the origins of jazz. None of us did it to



Johnny Duncan, former singer with Chris Barber made his solo debut with his own skiffle group at Leeds last Sunday. See centre pages.

manness and the second

age traditional club if it is to keep its head financially above water.

European blues singers are bad enough, but to hear Oxford- or cockney- or Scotsaccented "singers" whining lyrics which have

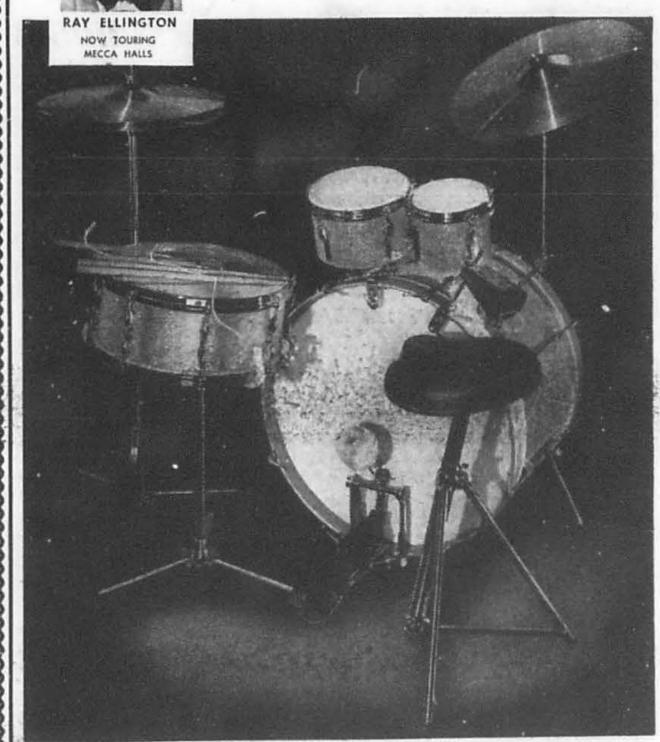
foresee that I'd BILL be playing wash-Cort's group at the Prince of Wales Theatre! Sometimes

shudder when hear a b o m in atlons played on "Housewives' Choice." But I still have a great admiration for Ken's specialised approach think he calls it skiffle any more, And I have a feeling for blues and genuine folk songs.

But we have to face facts. It's well known that skille today sells to rock-'n'-roll and Presley fans. That's no reason, though, for anyone to get smug and self-righteous



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## Guests of THIEVES ROB EVE Is there a BOSWELL

The thieves got away with

DAVID JAVA

DIES AFTER

BROADCAST VIOLINIST David Java died on

V Saturday after collapsing the previous afternoon during a

David, who was 49, collapsed during an airing of "Music While You Work" with the Harold

during an airing of "Music While You Work" with the Harold Collins Orchestra.

He had been in indifferent health since a stroke nine months ago. Cause of death was cerebral hemorrhage.

Well known as a session man on broadcasts and in the West End, he spent 14 years as resident leader at the Queen's Brasserie, Leicester Square, leaving in 1953.

He made his bandleading

He made his bandleading debut at the age of 15 when he conducted an orchestra at the



by Henry Whiston

MONTREAL. Wednesday.—
snaring an overdose of headlines
in music papers around the
world because of the antics of
an irresponsible clique, serious
and creative jazz continues to
make the biggest strides toward
broadening its acceptance.

Canada's Stratford Music Festival, to be held in Ontario this August, is again devoting a healthy share of its time to the sincere and forthright presentations of the second process. tion of modern jazz.

### No locals

Last year, such names as Ellington Peterson and Brubeck dotted the musical menu, but it revealed the scarcity of Canadian jazz groups.

And this year, the only one contracted is the Ron Collier group, headed by one of our top trombonists and including Norm Amadio on plano.

American jazz booked for the event includes Count Basie's Orchestra with Joe Williams (August 2 and 3), Billie Holidav with the Ron Collier group (9th, 10th) and Teddy Wilson and Gerry Mulligan (16th, 17th).

## Czech jazz group

Wednesday.—For the first time, a Czechoslovakian band is expected to visit Britain. Gustav Brom, described as leading the country's star West Coast-style group is scheduled to include Britain in a sulumn tour of

But miss £2,500 mink

EVE BOSWELL'S Mayfair flat was ransacked last Monday morning while she was at her hairdressers.

The thieves got away with

Met by police

The thieves got away with £500 in jewellery and dresses, £8 in cash and two records—Eve's "Sugar And Spice" LP and a 78 of the MM winning song "Rock Bobbin' Beats."

But they missed £400 which her husband Trevor was at the bank paying-in when they raided the flat, and also Eve's

Trevor returned from the bank and found the place full of detectives—a neighbour having seen the smashed door, and called the police.

Eve is to appear in "Sunday Night At The Palladium" on March 31, before leaving for Cologne, where she will spend ten days on initial shots of a musical film.

### U.S cabaret

On April 12 she files to America for six weeks of cabaret appearances, then back to Cologne for a further three weeks of filming.

Her first German record, "Shanghai Doodle" and "Liebes Telefon" ("Mr. Telephone"), is to be released this week,

In October, Eve again visits Stockholm for four weeks at Berns Restaurant.

## AND NEWELL IS ROBBED, TOO

Last Saturday. EMI recording executive Norman Newell was the victim of a "cool" burglary at his Hyde Park Square flat.

The thieves casually walked past a friend of Norman's as he entered the flat.

On entering, he found the place ransacked, Cuff links, tie clips, rings and a brief-case containing scripts and lyrics, were missing.

## 12 bands cruising down the Thames

Tower Pier to Margate and back on June 16.

Booked for the day are the bands of Humpnrey Lytteiton. Chris Barber, Ken Colyer, Sandy Brown Alex Welsh, Terry Lightfoot, Cy Laurie, Mick Mulligan and the River City Jazzband, from London: the Merseysippi Jazz Band, from Liverpool; the Avon Cittes Jazzband, from Bristol, and the Les Jowett Seven, from Brishton.

In addition, planists Dill Jones and Ray Foxley will also play.

Bands from all over Britain will take part in this year's "Floating Festival Of Jazz." Two boats, holding 3,500 fans, will make the 12-hour trip from Tower Pier to Margate and back

## Ray Martin Ork in star charity show

Ray Martin and the Coronets fly to Copenhagen today (Friday) as Britain's representatives on an international radio and TV show in aid of the Hungarian Relief Pund tomorrow (Satur-

day).
Stars expected to take part include Danny Kaye, Bing Crosby.
Doris Day, Maurice Chevalier and Catarina Valente.
Artistes from all over the world will be flown to Copenhagen free of charge by Scandinavian Air-

## Skyrockets to back he 'Damn Yankees'

London Coliseum on March 28. MD for the show will be Robert

## Leonard Feather to write Basie biog.

New York,—Negotiations were completed last week for a full-length book on Count Basie to be written by MM New York correspondent Leonard Feather. In addition to telling the story of the pianist's life and career as a sideman and bandleader, it will explore the backgrounds of many of the important musicians who have been part of the Basie saga.

The Basic volume is part of a

deal that calls for three jazz books to be produced by Feather during 1957 and 1958.

At present he is working on a general, up-to-date reference book that will present, in textual form, a panorama of the leading jazz figures on each instrument, with musical illustrations.

The third book will be a new volume in the Encyclopedia series, along lines similar to the Yearbook of Jazz released re-

The Skyrockets recently com-pleted 18 months at the same theatre, accompanying "The Pajama Game," Previously they played a non-stop ten years at the London Palladium.

## Same team

The music and lyrics have been written by Richard Adler and Jerry Ross, the same team that wrote the score for "The Pajama Game.

Starring will be Belita, Bill Kerr, Betty Paul, Ivor Emmanuel and Donald Stewart,

## Sunday jazz takes over from Levis

Sunday jazz concerts are to be presented throughout the sum-

LETTERS

## future for **Skifflers?**

TREMBLE to cross swords with your more than able columnist Steve Race, but I feel that he is a little off track in one of his reasons for liking skiffle music—i.e., that "it has given a tremendous boost to truly amateur music-making all

over the country."

When Britain's jazz revival began a dozen or so years ago, the average youthful enthusiast sped round to his nearest music snop and bought, or began to pay for, a trumpet, a clarinet, a trombone or a drum kit.

Some of these young hopefuls are now successful, or at least

are now successful, or at least respected members of the musi-cal fraternity. Can the same be said for the future of the skifflekids?

### Great fun, but . . . Can you join the MU as a tea-

chest bass player? skiffle is great fun, but I'm sure that it is worse than useless so far as musical education is concerned. As soon as the fad dies, as die it must, the great majority of the junior skifflers majority of the junior skillers will probably give up music-making for themselves altogether, when they might have formed the core of a new generation of jazz musicians—Len Doughty (Alan Littlejohn's Band), Beckenham, Kent.

## Jazz & the Trade

JACK PAYNE (2/3/57) is wrong in thinking that my reference to jazz, and the amount of air-time devoted to it by the BBC, was too generalised to fit my argument. By jazz, I do mean the Chris Barbers, Lytteltons, Colyers, Seamens and Whittles of the British scene, as well as the "esoteric" kind of purist jazz."

Knowing that jazz does not

Knowing that jazz does not present the same commercial possibilities to the "trade," and realising to what extent the "trade" sways so-called popular taste, it becomes apparent why there seems a marked reluctance on their part (and the BBC's?) to recognise the popularity of jazz in this country.

### Let's prove it

I cannot agree that British jazz receives quite a fair share of air-time, and I believe that the MM's analysis of BEC dance band programming will tend to prove my point.
It remains for our jazz groups

to press for inclusion in general dance music programmes, such as "Music While You Work," and, having gained inclusion, prove that their music can be at least as appealing as any other to the British public.—Ken Lindsay, St. Albans, Herts.

Discouraged

THE reason why the EBC gets the figures it does is probably because most fazz lovers no longer waste their time tuning in to the BBC.—P. Barrett, Keighley, Yorks.

COMING ATTRACTIONS IN THE

These were some of the points from the speeches:

e Musicians were the only people whose tools of trade were

The present 60 per cent. meant that an accordion retali-ing at £264 carried over £105 in

The meeting was arranged by the Educational Group of the Musical Instruments Association.

Bandleader Bobby Mickleburgh was fined £3 and had his driving licence endorsed by Newport county magistrates' court on Fri-

# day for exceeding the speed limit on the Newport-Cardiff road on THE Skyrockets Orchestra has been signed to accompany the new American musical, "Damn Yankees," which opens at the

presented throughout the summer at the Queen's Theatre. Blackpool.

For the past four summers Carol Levis has presented the Sunday shows at the Queen's, but is not available this year owing to TV commitments.



The Beverley Sisters were guests of Mantovani last Sunday afternoon, on the first of his ATV series which has replaced the Liberace Show. Here "Monty" is seen discussing a point in the script with Babs, Joy and Teddy. **MUSIC IN** MONTREAL

Nova Paka (Czechoslovakia).

## to visit Britain

Britain in an autumn tour of-Western Europe. Czechoslovakia's first official jazz club held its initial meeting at the Prague Music Theatre on January 28.

Balham Picture House.

He leaves a widow and one son. Martin, who is a trombonist. Kill the 60 per cent

A MEETING, attended by a large number of musical notabilities, in London on Monday passed a resolution urging the abolition of purchase tax on musical instruments.

Under the chairmanship of Mr. Geoffrey Hawkes, of Messrs.

Boosey and Hawkes, Ltd., the speakers were Sir Adrian Boult and three MPs—Clement Davies (Lib.), Sir Beverley Baxter (Con.) and Hector Hughes (Lab.).

These were some of the points

people whose tools of trade were taxed.

• It was a tax on education and culture.

• The tax hindered the export drive in musical instruments.

• It seriously threatened the musical life of Britain.

• The tax brought in only a very small revenue.

tax

## Up tempo

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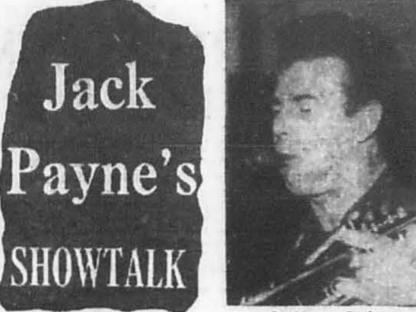
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Ted Heath



Kenny Baker



Kenny Graham



Sid Phillips

MANTOVANI, that recording prophet with inexplicably less honour in his own country than has accrued to him in the United States, has been quoted in a contemporary periodical on the quality of British jazz.

It is a quality, he finds, unlike that of mercy, which is not entirely unstrained. In fact, to put it bluntly in Monty's own words: "Our jazz boys don't sound quite as good as the Americans."

Agreed, agreed. They do not, indeed

## **Progress**

But Mantovani continues:
"We shall never progress if we are content to stay playing Bach, Beethoven and Mozart... that's one thing I admire the taxy boys for: they're trying the jazz boys for: they're trying

to progress.
"Unfortunately, they don't really know music; they fool around with atonality and

Mantovani

don't really know what they are

"I think it's the steady beat that keeps them back. . . ." Well, now, just a minute!

Wait a moment. . Much as I admire Mantovani

as a brilliant musiclan himself, and much as I applaud him for the inestimable amount of good he has done for British music and musicians in America, I simply cannot let

that pass without comment.

Much to the surprise, no doubt, of many of my younger readers, I am going to leap to the defence of fazzmen in general and British ones in particular.

## Agree

I AGREE with Monty, as I have said, about the way our jazzmen sound (with one or two reservations, as in the case of Ted Heath, Kenny Baker, Don Rendell and such people). I agree with

his comments on Bach, Beet-hoven and Mozart, I endorse his praise for the progressive-

sreat jazzmen

ness of jazzmen.

But I simply cannot for a moment concede that jazzmen, American or British, "don't really know music" or that they do not know what they are doing when they "jool around with atonality."

## Jazz genius

I don't think I even have to argue the case. Leaving aside Americans such as Mulligan, Sauter and Finegan, Brubeck and Bill Holman, I have only, surely, to point to such examples as Sid Phillips, Kenny Graham, Jimmy Watson, Laurie Johnson, Boh Farnon or Graham, Jimmy Watson, Laurie Johnson, Bob Farnon or Johnny Dankworth to prove my point.

Are they people who don't know music?

From the point of view of written music (and I assume that Mantovani refers only to this, for the musicianship, or ability to play their instruments, of jazzmen is surely even less in dispute), from the point of view of written music point of view of written music I cannot believe that at all.

## Symphony

Even if you delete Farnon and Johnson from my list on the grounds that these brilliant arrangers are not really jazzmen, you are still left with the undeniable jazz genius of Dankworth, Graham and Wal-10 son, both in writing and in playing, on the modern side.

You are left with Sid Phillips on the traditionalist side—a man who, to my knowledge, is at the moment engaged in writing a symphony. A man PRICE RANGE.

who, if you want proof of his musical knowledge in things already performed, wrote all those wonderful arrangements for Ambrose, Hylton and myself in the 'thirties.

You are left, too, with the wonderful Heath band and its fine musicians.

### Respected

Mantovani should realise that modern jazzmen, far from "fooling about" with atonality, are well qualified to speak about or compose in any of the modern idioms since many of them have qualified at Juilliard and other similarly respected. and other similarly respected academies of music.

And to that remark about the steady beat keeping them back, there are three questions: Did it keep Scarlatti back? What about Duke Ellington's orchestra? And is it not a fact that many modern jazz compositions are in varying tempi?

Of course, there are poor musicians among the tradition-Of course, many purist know nothing about music. Certainly there are fakers and poseurs among the modernists, particularly America's West Coast.

But for Pete's sake (and I do mean Pete Rugolo), let's not lump them all together with the good musicians in jazz who outnumber them by fart

## Appalled

Many orchestra leaders in the business of what I suppose, we must still call light music, are extremely well known and respected, here and in the US, for the astonishingly high quality of their records.

All of them are meticulous in the extreme—in the hiring of the finest session musicians, in the commissioning of beautiful arrangements, in the insistence on painstaking rehearsal—in the worthy cause of making these records perfect of their kind.

That is why they sell so well

on both sides of the Atlantic.

I have heard several of them recently on the air and have been appalled by their performance of music which is unimaginative in its scoring and undistinguished in execution.

## Harmful

The contrast, to fans of their records, must be harmful to the leaders and to the prestige of the music they represent. Which is why I say to these gentlemen: If you cannot afford to repeat on the air the subtleties of your recordings, then do not permit yourself to broadcast.

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Helen McNamara

TORONTO, Wednesday.—
Erroll Garner, living up
to the title of his latest
Columbia LP, "The Most
Happy Piano," at the
Colonial Tavern last week,

told me he will not be tour-ing Europe after all.

His only comment:
"Things just didn't work

From here, Garner headed for a nine-week stay in California stopping en route for a Denver University con-cert. Kelly Martin is his new drummer.

## Around Town

HANE RIMMER, one-time member of the Three Deuces, is slated for the lead role—a rock-'n'-roll singer—in the CBC-TV musical comedy "Ring Around the Square." tonight (6th).... English musicians Bryan Westwood (cit.) and Brian Richardson (tmb.) are members of the newly organised. bers of the newly organised Wolverine Six, sponsored by the Traditional Jazz Club of Toronto. . . Whitey Hains, local Capitol representative, says the company is intro-ducing a subsidiary label called Prep, designed to promote new talent.

~~~~~



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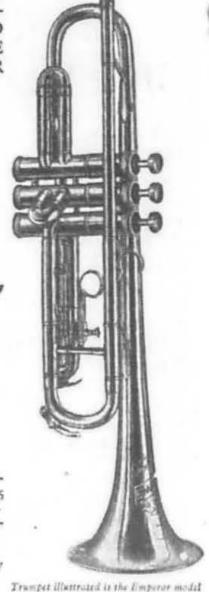
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George Wettling

# listener. After years in the musical

THESE are stirring times for the British jazz wilderness, he is able to hear a steady supply of American jazzmen in the flesh.

The intervals between visits are not long, and there is even a risk that the number of jazz attractions will soon exceed the number of pounds the

customer is prepared to spend.

Already we hear of pretty keen people who "missed" Condon because they had planned a heavy outlay on Basie.

What with the financial aspect, the disappoint-ment with premises, and the alarm occasioned by details of presentation and showmanship, it is hardly surprising to hear a chorus-small as yet-of voices threatening to stay at home and listen to the records when the next lot comes."

## Tough schedule

The next lot, now that George Lewis has suffered postponement, is Count Basie and Orchestra. When that tour gets going, on April 2, we feel sure that most of the doubtful starters will toe the line.

Harold Fielding has arranged a tough schedule for the band. But he seems to be presenting Basic properly: the band on its own, in suitable halls (mostly), and at fair prices. We can only say: "Well done, Fielding," and await the day.

While Basie is on the agenda, we must print a correction made by Brian Slater, of Accrington, Lancs, to a Max Jones review of Basie's

Jones review of Basie's "Magic."
"The sax solo is taken by Marshall Royal on alto, and not by tenor, as stated," writes

True, indeed, and Jones says he is sorry.

### Old friends

ANTICIPATION of Basie's arrival should not be an excuse for overlooking Big Bill Broonzy and Brother John Sellers, singing their blues and folk songs admirably in various parts of the country.

Stoll Theatre concert this Sun- with genuine blues songs. On

they were joined by Pearl's piano player, Lloyd Phillips, who came over on the America. Phillips, who worked with Fess Williams in the early thirties, is no newcomer to London. His first time here

## COLLECTORS' CORNER edited by Max Jones and Sinclair Traill

was with Pike Davis and the "Blackbirds" orchestra in '34; since then he has returned as Pearl's accompanist.

It is diverting to imagine the kind of record date or live session that could be organised around this American quintet.

While Pearl Bailey was on holiday, she left with us some records-including her first

Mercury LP. It is not news that Pearl's big, deep, semi-humorous voice We look forward to their would deal extraordinarily well

day and hope both will be given the most sympathetic treatment.

Meanwhile, some other old friends are in London. Pearl Bailey and Louie Bellson have already been "reported" in the MM, but last Saturday they were joined by Pearl's

We would like to hear her singing jazz songs in a pure jazz setting.

Besides the Mercury albums and the Verye disc, Pearl has lately been heard on London (from Sunset). Her last local LP was on Vogue-Coral, and her next recording will be for Roulette.

It looks like a complicated recording scene, but Pearl explained that it was simple. "I'm not tied up with any particular company now," she said. "I found it's better that way."

### HI-FI George

DRUMMER Wettling, who is proving a most regular correspondent since he got home, now sends an interest-ing album titled "George Wett-ling's High Fidelity Rhythms" (A Weathers FM Recording).

With George in the band are Bud Freeman, Jonah Jones, Dave Bowman, George Barnes and Milton Hinton—a first-rate company brilliantly re-corded. We'll report on it

1: SWP Baden-Baden: 295m, 363m,

477m.

195m, 41.29m. AFN: 344m, 271m, 547m. BBO Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m, 388m. NR Oslo: 1376m, 337m, 228m,

Copenhagen: 283m, 210m. BR Munich: 375m, 187m, 48,7m, SDR Stuttgart: 522m, 49,75m.

Europe I: 1647m. Washington: 31, 39 and 41m. bands. 11.0-12.0 p.m. only;

Luxembourg: 208m, 49.26m. SBC Lugano: 568.6m. SBC Geneva/Lausanne: 1—383m.

HR Frankfurt: 506m.

## tntente Cordia

5 marangan mangan mangan mangan mangan mangan mangan mangan mangan mangan 5

Wednesday. — The film "Sait-On French film " Jamais," which is being directed by Brigitte Bardot's ex-husband Roger Vadin, is to use music played by the Modern Jazz Quartet, Sacha French jazzman Sacha Vistel is going to America to

supervise the recording of the film music.

French promoters have turned down a suggestion to hold a vast rock-'n'-roll rally in Paris. They found Bill Haley's price far too high. But a similar

project for jazz will be held on March 23 in the Paris Sports Pance. Each band will be intr

introduced by a famous film star.

Bass player Gene Raney is in Europe. He is playing for American troops in a quartet which includes Len Johnson, Herb Raney and Eagle Eye

Shields.

Gene was associated with Charlie Parker for many years.

Following Hugues Panas-sie's nomination as jazz censor of the French Radio, the magazine "Jazz Hot" has

Johnny Dankworth, John Gavall, Ernest Borne-man and BFN Director Dennis Dankworth. Scuse are among the promi-nent lecturers at the Canford Summer School of Music this

"Johnny will lecture on "The Itinerary of an Or-chestra" and Ernest on chestra" and Ernest on "American Music and its African Roots."

Dennis Scuse's topic will be "Popularising Music through Hadio," while a new course-on the guitar—will be given by John Gavall.

Archer Street's own jazz club opens to-ONDON night (Friday). Known as the Lonweekly sessions with Bobby Mickleburghrs Bobcats and

the Temperance Seven The BBC Light programme is to present three weekly programmes of recordings by American bands, starting on April 6 between 6 and 6.45

p.m. The programme will be pre-sented by Brian Matthews and Jack Dabbs.

Bassist Ron Stone has joined Laurie Gold's Pieces of

asked fans to protest to the radio.

Mr. Panassié is known as an opponent of modern jazz Jazz Club on March 17 and and it is feared this will mean 24, and at the Welcome Inn, its disappearance from radio! Eltham, on March 20,

## ONTHE

(Times: GMT)

SATURDAY, MARCH 9:

5.30-6.0 a.m. J: D-J Shows (daily). 10.30-11.30 J: As above. 11.30-12.0 A 1: Attenoux, Walter. 11.45-12.15 p.m. DE: Jazz Cocktail. 4.10-4.45 P 1: Jazz Developments. 4.15-4.45 Z 1: Swing Serenade, 5.40-6.0 C 2; Jazz Music. 6.45-7.30 M: Jazz Mosaic. 6.45-7.30 M: Jazz Mosaic.
9.0-9.30 J: Hollywood Music.
9.30-9.55 P 3: Louis Armstrong.
9.30-9.57 B: Sonny Boy Williamson.
9.30-11.0; 11.10-1.0 a.m., I: Edelhagen, Combos, Pops, etc.
10.0-10.30 W: Swing Club.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz 1957.
11.0-11.50 DL: Baker's Dozen.

11.0-11.50 DL: Baker's Dozen, 11.5-12.0 J: D-J Shows. 12.0-1.0 a.m. E-Q: Saturday Night

1.5-2.0 H-Q: Hollywood-New York,

SUNDAY, MARCH 18:

6.5-7.0 a.m. J: D-J Shows. 11.0-11.25 J: Sunday Syncopation. 4.45-5.30 p.m. A 1 2: Pettiford, Jackson, J. J. Johnson, Peiffer,

5.30-6.0 B: Guarnieri, Van Damme. 8.5-8.35 Z 2: Champs-Elysées Jazz. 9.0-10.55 S: For Jazz Fans. 9.45-10.30 B: French Jazz, Nelson



MONDAY, MARCH 11: 12.0-12.30 p.m. J: Martin Block

(daily).
12.30-12.45 J: Strictly Dixle.
3.0-3.25 Z 1: Hodges, Krupa, Kessel.
8.20-8.55 S: Life of Bechet. 9.10-10.0 S: For Jazz Fans. 9.30-9.45 W: Ella and Louis, 9.30 app. K: Jazz. 10.5-12.0 J: D-J Shows (nightly). 10.5-12.0 H 1: Werner Müller Ork.

TUESDAY, MARCH 12: 11.34-12.0 a.m. F 2: Basie, plano. 8.20-8.45 p.m. H 2: Jazz Magazine. 9.10-10.0 S: For Jazz Fans.

9.15-9.55 B-258m; The Real Jazz. 9.20-10.0 A 1 2: Fats Navaro.

WEDNESDAY, MARCH 13: 5.30-5.55 F 1: Modern Jazz 1957. 8.30-9.30 F 3: Jazz For Everyone, 9.5-9.30 Z 2: Jazz. 9.10-10.0 S: For Jazz Fans. 9.35-10.0 P 4: Saints, Bix, Condon. 10.5-11.0 O: Newport Jazz. 11.10-12.0 I: Krupa, Eldridge, Wilbur de Paris, Garner. 11.15-11.50 DL: World of Jazz.

THURSDAY, MARCH 14: 8.30-9.0 p.m. J: Instrumental Mood. 8.30-9.0 F 2: Jazz Commentary. 9.0-9.30 Z 2: Swing Serenade. 9.5-9.35 P 3: Panassié. 9.10-10.0 S: For Jazz Fans. 9.20-10.0 I: Count vs. Duke (2). 9.30-10.0 P 4: Charlie Parker and Jay McShann. 9.45-10.0 J: B for Blues, 10.0-11.0 P: Jazz From Condon's; Clifford Brown; Joe Gordon. 10.25-11.0 C 1: AVRO Jazz.

FRIDAY, MARCH 15: 3.0-3.30 p.m. I: Milt Jackson, 4.0-4.30 K: Jazz, 5.0-5.15 Z 1: Jazz, 5.10-5.40 L: Jazz Review, 8.30-8.45 F 4: Bessie Smith, 8.30-9.0 J: R-and-B. 9.10-10.0 B; For Jazz Fans. 9.20-10.0 Q: The Golden Age, 9.35-9.57 B: Joe Turner by Panassié. 9.35-9.45; 10.0-10.15 Z 1; Jazz Selec-

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359m, 445m, 498m. Hilversum: 1-402m, 2-298m, BBC: E-464m, 41, 3 bands. L-1500m, 247m. 31, 25m. NDR/WDR: 309m, 189m, 49,38m,

Belgian Radio: 1-484m. 2-325m. 3-267m. 4-198m. RIAS Berlin: 1-303m. 2-407m. 49.94m.



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## AT LAST-AMERICA RECOGNISES JAZZ

TAZZ, that essentially urban music. seems to be finding its way into the countryside these days. For the last three years the world's greatest concourse of jazz talent has taken place at Newport, in little Rhode Island. Now comes news of an exciting jazz enterprise from the quiet Berkshire Mountains Massachusetts.

Just outside Lenox, Mass., you'll find a sign pointing to "Music Inn." It is a rambling old place where for seven summers Philip and Stephanie Barber have been running panel discussions on

broadened. The Modern Jazz Quartet came along for a three-week residence, not so much to play as to take a country holiday and

prepare fresh material. Along, too, came Messrs. Gillespie, the MJQ The most bigoted modernist cluffre, Roach, Russo, Mingus, Pettiford and others. By all reports it was a memorable occasion.

Charlie Parker's work has the respect of erstwhile "fig" critics, and no one

But MJQ pianist John Lewis wasn't satisfied. He urged the organisers to expand the "Music Inn's" activities, if possible bringing in young players who could profit from individual tuition and ensemble rehearsal.

The result of all this is the establishment of the Lenox School of Jazz (non-profit-making) with John Lewis as executive director. From August 12, for three weeks, 40 musicians and 20 non-playing students of jazz will meet in resi-dence to hear, play and discuss jazz.

## Worthy idea

If you know of a more worthy idea I'd like to hear it. Duke Ellington, Lennie Tristano and Norman Granz, among others, will lecture, and no doubt a number of the school's trustees will be on bendance of the school's trustees will be on hand, among them Dizzy Gillespie, Wilbur de Paris, J. J. Johnson, Oscar Peterson and Ray Brown, critics Feather, Hentoff. Ulanov, Tracy and Avakian.

European contributions to jazz thought will be represented by Andre Hodelr and

Horst Lippman. Admission to the course

All this is yet another sign of the transatiantic acceptance of jazz as a serious art form: perhaps the greatest art contribution that America has yet been able to make.

In almost all parts of the American continent, from East Coast to West Coast, jazz seems to have come into its own at last. Not only does that country breed the best jazz, it must soon be breeding the most perceptive and informed jazz appreciation.

## Stylistic barriers

With stylistic barriers dropping on all sides, the way seems clear at last for jazz music to present something of a Last summer the programme was though its musical contribution to the main stream of jazz is beyond question.

Strict traditionalists accept Erroll Garner, the Basie band, con-temporary Ellington, temporary Ellington, Vic Dickenson and even

will listen to mainstream jazz. The late Charlie Parker's work has the respect of erstwhile "fig" critics, and no one cares about invidious Bop v Jazz distinctions any more, except the stubborn M. Panassie.

## Nourished

That, at any rate, is the case in urope. What about the other side of Europe. the Atlantic?

Since jazz progress is nourished on public acceptance, and since squabbles within the camp have already set us back many years, the question is of the utmost importance.

In search of the answer—and for various other associated reasons—I am leaving for America early next month, with calls scheduled at New York, Washington, Hollywood, San Francisco and Chicago. Whatever I find there good, bad, encouraging, disquieting—will be reported in these pages.

When the time comes to summarise what I've seen and heard, I hope that a bright picture will emerge: a picture of jazz taking its rightful place in the artistic framework of the Western



EX-CAPTAIN DONALD MACLEAN, late of Port Said, now once again BBC'S Variety Music Organiser (jazz and dance music to you), was talking to me about people and things (musicians and music to you).

Soon after landing at Port Said, Donald told me, skiffle groups sprang up among the troops

like Eastern magic—the magic being how guitars and bass drums were concealed on the packed, heavily armoured landing crafts. And within a few days the groups were busy gigging round town. Keeping on the subject of skiffle. I asked Donald: "Traditional jazz and skiffle

are top entertainment factors now-what are you doing about it?"

His answer was:
"Strongly - rhythmic music
has edged 'straight' dance
music out of some of its field,
and jazz and skiftle are taking

over some of the radio outlets for which a year ago we booked a dance band.
Thank good ness s most of our jazz bands jazz bands discovered

that creating can be more exciting than re-creating. Commercial bandleaders must take Donald's answer seriously to mind. I believe they have two important things to do if they wish to stay in business: press for the abolition of the 60 per cent. plug rule, then go and get jazzed up.

L AST week I told you about the continuity announcer who deceived us by playing an Artie Shaw record when talking about this programme on the trailer spot. Since then I have had a chat

with the announcer, Brian Mathew, and he tells me he is taking over the evening "Family Favourites" on Favourites" on March 16,

March 16.

He particularly wants it known that he will be happy to play the good stuff if readers will simply fust write in.

"Sing It Again" is a non-stop vocal programme which brings you a tune a minute for 30 minutes. It is very good radio, neatly presented. I liked all the singers, especially Benny Lee

TED HEATH AND HIS MUSIC

10.26 p.m. 5.3.67

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CARMEN'S 'CINDY'

## WARY, THAT'S

Do I like the army? I've 434 days to serve. Tomorrow it will be down to 433. Dad would have made out fine-talked his way through it, probably even got promoted. Me, I'm PTE—that's the lowest they come. If

t h e y busted me I'd be a civilian. I've got my kit in fine shape cal dis- Crosby

they hold an inspection and I lay out on the line-and can't find a thing for weeks

Got a cable from the Old Man about my Palladium show, "Congratulations. hear tell you went great."
I hear tell. Bill Gargan or somebody else sent him the rub.

I heard about the latest bid to get Bing over to the Palladium. They offered dollars astronomical. Back came the answer: "I'm not working for that kind of money . . . yet." He's

wary is Bing.
Did I see "High
Society?" Great entertainment. Sinatra did that drunk scene fine. I'm between films at the moment. Had my first part in "Star Spangled Rhythm" years back. I was the kid bouncing a ball against the wall. Betty Hutton asked if dad was inside, I said yes, and she pecked my cheek. Paid work, too.

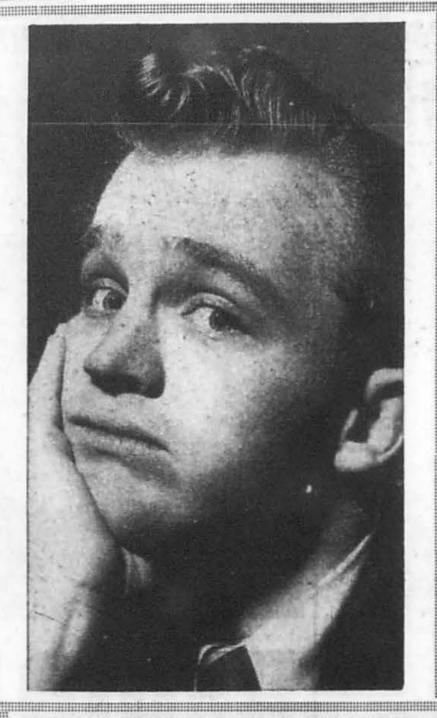
You've got to hear Basie. That band is the living end. I've heard it again and again-every chance. Pa Jones on trumpet plays notes that only dogs can

## Gary on TV CHIP off the old block

sauntered up to the microphone on the last Sunday Night At The London Palladium" - the same pigeon-toed walk, the familiar tilt of the head and the sly humorous asides.
"I'm a bit leaky on ballads, but I'm going to Hls audience was disarmed, noted that the brave words were uttered in truth and enjoyed him

regardless.
The son of Crosby has the familiar ease of delivery and deceptively careless ap-proach of the Old Man. He hasn't inherited the pipes, but he gets by. And he de-monstrated an obvious feel-ing for jazz in his "Birth Of The Blues."

Gary's strength is that he knows his limitations without being intimidated.—
T. B.



## Lesson in Variety from the French

IT seems odd that it should be left to the French I to remind us of the essentials of so British a product as Variety. But the fact remains that every British vocal act should make a point of visiting the Prince of Wales Theatre during the current "Paris Music Hall" season.

Rarely has the gulf between today's jumped-up 'singing stars" and the genuine performer been more clearly illustrated.

Here are no fewer than four acts which are primarily vocal. Yet each gives a lesson in just how it is possible to hold and entertain an audience in addition to plugging your latest

recording "hit."

I INHELPFUL acoustics and the inevitable opening male guitarist-vocalist), presenting good speciality material, modern night hesitancy marred the Leeds debut last Sunday of Johnny Duncan and his Blue Grass Boys.

The group played well to-gether and had obviously been well rehearsed. But I heard 80 per cent. of Brian Daly's ampli-fied guitar, 5 per cent. each from bassist Jack Failon and drummer Lennie Hastings and odd snatches-usually echoed four or five times-of Duncan's ing an extremely ambitious

The group tops a Birmingham moving well, holding the concert bill tomorrow (Saturday) and follows with Variety They waxed a Columbia 78—"Kell-Iga," backed by "Freight Train Blues"—last "Freight week and this week make an

This week, 3 is within sight.

Russ is a Butlin Redcoat. He

walked into Levy's Sound Stu-

Music to publish his "Rainbow."

immediate release.

Sing and be

T 24, Russ may be on the threshold of big things. He

began seriously learning guitar 18 months ago. His songs are

getting stage experience by tour-ing the halls with the Butlin's Skiffle Group.

And he has a fourth ambition -

To sing and be liked by people

-and to hell with the money!"

For heaven's sake, why?

THE Vipers skiftle group, booked to play at a Magyar

Belgrave Square,

"Give us flocks of his records dios the other day to make a

-not just one every six weeks private recording of one of his

Ambitious

ending on an acrobatic dance!

For these are, in the truest sense

ably all come up the right way. The hard way. And learned their job.

harmonies, quick-change appeal-and

The Blue Stars of France (three girls, three boys) opening on "Lullaby Of Birdland," again maintainstandard of arrangements bone.

Irene Hilda, brilliant in point numbers, expert in

turned up wearing sweaters, pale blue jeans, corduroy shirts and sandals.

Several guests (reports the Evening Standard") took them for electricians.

Name, please!

The result? A contract with WHAT'S in a name? Plenty Oriole, A contract with Robbins when it's intended to be A contract with David Toff to publish his "We Will Make Love." And a disc of these two recording executive, is seeking a titles, with Johnny Gregory name for a new singer. and his Orchestra backing his The boy is 23, just out of the

own voice and guitar, for almost Merchant Navy, 5 ft. 6 in. tall, fair haired, slim. He's to be given the full star

treatment—as soon as he's got a name, Norman will award LP prizes

to those MM readers who make worth hearing. He has the looks the most original and attractive and build of an athlete. He's suggestions. So let's have them, the most original and attractive addressed to this column.

AT Fort Worth, Texas, a pianist entrant in a marathon contest started his performance by playing 314 con-secutive choruses of Nick La Rocca's "Tiger Rag." Rocca round the clock?

HAPPY WANDERERS

entertainers. They have most prob- fast-moving Ghezzi Brothers to the

First, Les Bingsters (three girls and Delfont is to be warmly congratulated

Wander

" Don't

comedy, emotionally powerful in her nostal-

The lot!

most brilliantly versa-

tile performer I can ever

remember seeing: Henri

poser, guitarist, satirist,

Salvador, singer, com-

dancer, pantomimist-

a complete one-man

show fully capable of

sustaining an entire

programme on his own.

The whole production, from the

superbly conceived Compagnie des

Marottes, is one for which Bernard

also Harold Collins and his Orchestra for consistently good pit work.
A lesson in French, Most certainly

French without tears.-Pat Brand.

And finally, quite the

gic ballads.

moving well, holding the eye as well as the ear—and ending with the boys on trumpet, tenor and tromor May

The greep formed in 1945 and turned to Jazz two the line-up has stayed the same, with Wil-man on trombone, G. W. Franks on trumpet, ers Victor, Arthur and Leonard Stahl on drum. Ages range from 46 to 52 and all are

orded for Esquire include "The Happy "South Rampart Street Parade," "Birth Of " "St. Louis Blues," "That's A-plenty," Around Much Any More," "High Society," ce Me In," "Singin' The Blues" and "The

## New Orleans music

Most of Bill Long the requests come from young jazz fans, says tan, the band's spokesman. But the older particularly Americans and Canadians, generation "They tell us we play like the early New "I've had Americans go potty about us," he s

cords chief Carlo Krahmer heard the band and meant to record it. He got around to Esquir many I Monday for a long-term contract.





a month at the Moulin & taking them out of his rocket.

DISC DATA... Bud Shank and Bob Gooper did a new flute and choe LP for Pacific Jazz... Title Rock." story of a juvenile delinquent's reformation after a Bob Cooper did a new flute and choe LP for Pacific Jazz... Title of Robert Mitchum's first vocal record is "Mama Looks Boo Boo."

... Urbic Green has a new big band album. . . . First Mamie Van Doren records on the new Prep label, Capitol subsidiary, will be out April 1. . . . Sinatra's latest LP, "Close To You," has backing by the Holly wood String Quartet. . . Sonn James' first record, "Young Love,"

sold over two million. . . . DECENTLY - radio station KWOW. in nearby Pomone broadcast an anaskina listeners ti nouncement nouncement asking listeners if they might have a copy of a 1927 record. "Lucky Lindy," cir-culated after Lindburgh made his historic non-stop flight from New York to Paris. The record was sought by Warner Brothers for use in radio

e ELVIS

## .. and New York Diary

FIRST American visit of Andre Hodeir, France's leading jazz composer, is proving a great

Grove Press, publishers of Hodeir's book, "Jazz, Its Evolu-tion and Essence," warmly re-ceived by the critics here, threw big cocktail party for him.

Hodeir's recent Paris session featuring Kenny Clarke and Billy Byers will be put out here on Columbia's Epic subsidiary.

Hodeir cuts his first U.S. date this week for Savoy, using Idrees Sulleman and Donald Byrd, trumpets; Frank Rehak, trombone; Hai McKusick, alto; Bobby Jaspar, tenor and flute: Jav Jaspar, tenor and flute; Jay Cameron, baritone; George Cameron, baritone; George Duvivier, bass; and Bob Donald son on drums, plus Eddie Costa on vibes for a couple of items and one featuring Annie Ross.

THUBBY JACKSON, onetime Woody Herman bassist, has returned to jazz after a long absence. Now living in Chicago, he is working at The Cloister with a small group that includes Dy Touff, bass trumpet; Sandy Mosse, tenor; Marty Rubenstein, nd Don Osborne, drums. JOHN GREY & SONS (London) LTD.

-LEONARD FEATHER 79-85 Poul Street, London, E.C., 2 piano; and Don Osborne, drums.

Oil, cleaner and 3 reeds.

BOB HOPE on Mr. Presley:

and TV programmes heralding the new film, "The Spirit Of St. Pire" but the Ames Brothers sing the title song. . . The Man On Monday and on Tuesday on Monday and on Tuesday Russia sued for peace.

"Elvis will be the only private who can roll dice without taking them out of his pocket."

"Eagle Of The USA."

and TV programmes heralding the doesn't sing a note in "Man On the new film, "The Spirit Of St. Fire" but the Ames Brothers sing the title song. . The magnificent scoring for "Around The World In Eighty Days" was that she had the 30-year-old recording. Flip side of the disc, she said, was titled "Lindbergh, the sum of the new film, "The Spirit Of St. Fire" but the Ames Brothers sing the title song. . The Man On the new film, "The Spirit Of St. Fire" but the Ames Brothers sing the title song. . The Man On the new film, "The Spirit Of St. Fire" but the Ames Brothers sing the title song. . The Man On The World In Eighty Days" was the said, was titled "Lindbergh, the said on the new film, "The Spirit Of St. Fire" but the Ames Brothers sing the title song. . The More of the Man On The World In Eighty Days" was the said, was titled "Lindbergh, the said on the new film, "The Spirit Of St. Fire" but the Ames Brothers sing the title song. . The More of the Man On The World In Eighty Days" was the said, was titled "Lindbergh, the said of the Man On The World In Eighty Days" was the said of the More of the has written "Go Go Calypso," described as a rock-'n'-roll calypso. . . The Chico Hamil-ton Quintet played all the background music for the Tony Cur-tis starrer, "Sweet Smell Of

-HOWARD LUCRAFT

## Perfection of bore Beautiful resonant tone Fine intonation

• Easy response in

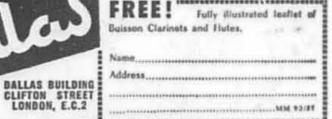
all registers Tested by one of London's

leading teachers and solaists CHIC MILNE



£29.8.0 H.P. TERMS Also fine quality Boehm System Flute and Piccolo outlits at popular prices.

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Still the Best



F 10856

ing such stars as Sinatra, Haley, Ray, Armstrong and Hampton to Australian audiences.

And what about Winifred

Atwell, who's scheduled for an utumn theatre tour? Harper beamed, "On behalf of every radio nnouncer," he said, "I want to BY hank her for all her kindnesser and for being such a wonderfu person. As soon as her return date is announced, there'll be queues forming up for tickets.

Privilege

HOW would it be if, at the bands are unknown. America parents to stop work. Last week end of a number, the has captured 95 per cent. of the he achieved 1 and 2.

record market. "But Heath," said Harper,

Wonderful

RUSS HAMILTON

where shows play twice nightly

member of a package show over from the States) taken by Gordon and Reyes in introduc-

or so-and he can come back to numbers.

"can come back any time,

Refreshing? Yes. Impos- such a success he could retire!

station 2KY, where John Harper's gravel-voiced comments on some of the stuff submitted from 29s. to 7s. 6d.) of such

by the record companies have places as the Sydney Stadium,

ONE wonders what sort of privileged occasion it was that permitted a barrister to refer in court to Chris Barber's Band as "rubbishy," his musicians as "mendicant jazz-band specialists," and jazz musicians in general as "deplorable, dissolute, depraved agitators of

musical instruments." One wonders on what experi ence he based his findings. And one wonders whether he did not utter them in the hope (unsuccessful in this case) of getting his name in print.

Fast work

TWO weeks ago, Russ Hamilton had three ambitions, 1—To make a record. 2—To sell his songs. 3-To enable his

Tommy STEELE

Knee-deep in the blues

F 10849

Blue Monday

HLP |377



TED HEATH

At The London Pal-

From here she goes to

Belgium, then Stock-

holm and then Paris for

ladium" last week-end

and on "Startime"

yesterday (Thursday).

Rouge.

Madagascar Jungle drums





This magnificent player will be sent to you Regentone Handyby post. Balance by Gram can be yours for nonthly payments of 38/3 only 20/- deposit by post. AC mains 200/2500 Luxury electric portable in \* Automatic switch-off beautifully finished two-tone \* Large built-in speaker leatherette cabinet. Take ad-\* Exclusive 4-speed unit wantage of this special CURRYS offer and send 20/- today! \* Plays any size of record

FROM YOUR LOCAL BRANCH OF CURRYS OR BY POST Currys Ltd.,

Dept. O.24, Worthy Park 276 Branches in Great Britain Hants.



disc-jockey cried out, "Give

me that record! "-smashed

it, and promised his listeners

never to play such trash

Not, at any rate, on Sydney's

station 2KY, where John Har-

earned him top listening figures.

America, for a holiday (after 27

incidentally, to open up negotiations on behalf of pro-moters Lee Gordon and Ben

Reyes for likely British talent

Temptation

HE was in pyjamas when I called for breakfast with him at his hotel, 'phoning up

the vast Australian showbusiness element now in Town.

Why do they pour over here? I

asked him. Lack of opportunity back

home. Less money.

He's visiting Britain, and later

us years in radio) and

again?

sible? No.



## songsneet

by Hubert W. David

WHAT lucky publisher is going to get hold of a little song called "Walking and Whistling"? I have heard it twice in "Our Kind of Music" programmes, and it looks a ready-made

It has no trace of rock-'n'-roll, which is saying something. But so far as music publishers are concerned rock-'n'-roll is likely to be a dead duck in a couple of months time—the calypso is

Whether this new cult will match the uproar of rock-'n'-roll may well depend on the first few calypsos the public hear. Rock-n'-roll moved in fast because the first number in this idiom was a winner. "Rock Around The Clock" set the stage for the rest of them.

If the calypso gets off to a similar break then we'll all be calypso-conscious in no time. Personally I think the break can come pretty soon for "The Banana Boat Song" (Edwin Morris Music) is already well on the way.

## World Record Club

\*\*\*\*\*\*\*\*\*\*

But whether it's rock-'n'-roll, calypso or some other phase still in the cooking pot, one thing is sure—the sale of gramophone records will continue to soar. I understand January sales topped the December 1956 figures, and this is quite unprecedented for it has always been assumed that the Christmas season provides

the year's peak sales.

These steady sales have brought about the birth of the record clubs. To find out how these organisations work I went along to see Fiona Bentley, director of the World Record Club. Her co-directors are Richard Attenborough, Norman J. Lonsdale and Australian-born John F. Day.

The decision to form the club dates back over two years. All concerned are keen tennis players and the pros and cons of the venture were weighed in the balance over innumerable cups of tea in the tennis pavilion.

A start was made last March, and in the very first issue of "Music Review," the club magazine, selection committee chairman Dickie Attenborough, said when he started to build up his own record library—which now totals many thousands—he was constantly seeking information and advice. So the World Record Club has been built up on public service.

### Not yet exploited \*\*\*\*\*\*\*\*\*

Now a club such as this has to compete with the big recording groups who own well-known labels. So their A and R man must find artistes and material with great appeal but who, for some reason or other, have not been exploited by the recording companies who sell through the retail shops.

You will see how well this has been done if you consult the recordings. Such well-known stars as Frances Day, the King-Brothers, the Four Grads, Dick Bentley, Julie Dawn, Bryan Johnson, Geoff Love and the Tanner Sisters have all contributed to the galaxy of musical worth on the club's records.

In becoming a member of the club your only obligation is a guarantee to take three records within six months, picked from the lists given in the club magazine. So if you like something a little "unusual" on the record you can write for full details to World Record Club, 125 Edgware Road, London, W2.



Ask your dealer about Credit Sales or H.P. terms.

egentone

by the sound of it !

RECENTONE RADIO & TELEVISION LTD . ROMFORD . ESSEX | Reprinted by permission of "Variety"

You'd better get a

## BRITAIN'S TOP DISCS and TUNES

| A inf       | ormation     | the best selling discs for the week<br>supplied by 20 leading record stores   |                                      |                                         | THIS copyright list of the 24 best selling songs for the week ende March 2, 1967, is supplied by the |
|-------------|--------------|-------------------------------------------------------------------------------|--------------------------------------|-----------------------------------------|------------------------------------------------------------------------------------------------------|
| This        | Last<br>week | Title                                                                         | Artist                               | Label                                   | Popular Publishers' Committee of the<br>Music Publishers' Association, Ltd.                          |
| 1           | (1)          | YOUNG LOVE<br>Other discs—Sonny James                                         | Tab Hunter<br>(Cap); Tommy Ste       | London<br>ele (Dec).                    | (Last week's placings in parentheses                                                                 |
| 3           | (3)          | DON'T FORBID ME<br>Glen Mason (Par); Freddy                                   | Pat Boone                            | London                                  | 1. (1) SINGING THE BLUES (A                                                                          |
| 8           | (6)          | KNEE-DEEP IN THE BLUES<br>Tommy Steele (Dec); Rick                            | Guy Mitchell<br>y James (HMV).       | Philips                                 | 2. (4) YOUNG LOVE (A) (2/-)<br>Cromwe                                                                |
| 4           | (%)          | DON'T YOU ROOK MR. DADDY-O<br>Bob Cort (Dec); Vipers Sk                       | Lonnie Donegan<br>iffie Group (Par). | Pye-Niza                                | 3. (2) GARDEN OF EDEN (A<br>(2/-) Duches                                                             |
| 5           | (2)          | GARDEN OF EDEN Joe Valino (HMV); Dick (Dec); Gary Miller (P-2                 | Frankie Vanghan                      | Philips<br>inifred Atwell<br>man (HMV); | 4. (3) TRUE LOVE (A) (2/-)<br>Chappe                                                                 |
|             | (4)          | SINGING THE BLUES                                                             | Guy Mitchell                         | Philips                                 | (A) (2/-) Robbin                                                                                     |
| 7           | (10)         | LONG, TALL SALLY Pat Boone (Lon); Marty E                                     | Little Richard                       | London                                  | 8. (8)   DREAMED (A) (2/-) Duches                                                                    |
| 8           | (11)         | FRIENDLY PERSUASION Four Aces (Bruns); Terry                                  | Pat Boone                            | London<br>mitri Tiomkin                 | 7. (9) THE BANANA BOAT SON                                                                           |
|             |              | (V-Cor); George Cates (V<br>Busch (Cap).                                      | V-Cor); Fred Luci                    | ra (Con: Pon                            | (417) transferences Div                                                                              |
| 9           | (7)          | TRUE LOVE                                                                     | Bing Crosby and<br>Grace Kelly       | Capitol                                 | 9. (6) YOU, ME AND US (B) (2/-)<br>John Pield                                                        |
|             |              | Ted Heath (Dec); Ruby  <br>Jane Powell (HMV); Ev<br>(Bruns); Jean Campbell (P | e Boswell (Par);                     | Kitty Kallen                            | 10. (11) KNEE-DEEP IN THE BLUE (A) (2 -) Leed                                                        |
| 10          | (8)          | YOUNG LOVE                                                                    | Sonny James                          | Capitol                                 | 11. (15) DON'T FORBID ME (A                                                                          |
| 11          | (19)         | THE BANANA BOAT SONG<br>Inia Te Wiata (HMV); Vaughau (Mer); Fontane           | Sisters (Lon); Do                    | rothy Squires                           | ROSES (A) (2/-) Das                                                                                  |
| 1000        | 115%         | (P-Nix); Shirley Bassey (Par).                                                | MATTER CONTRACTOR AND IN             |                                         | 13. (14) DON'T YOU ROCK MI<br>DADDY-0 (B) (2/-) Esse                                                 |
| 18          | (11)         | A DIXIE MELODY  Al Joison (Bruna); Dickie                                     |                                      | Brunswick<br>Judy Garland               | 14. (13) CINDY, OH CINDY (A                                                                          |
|             |              | (Cap); Big Ben Banjo Ban                                                      | d (Col).                             | 2 3                                     | 15. (17) GIVE HER MY LOVE (B                                                                         |
| 18          | (15)         | BLUEBERRY HILL<br>Louis Armstrong (Bruns);                                    | Fats Domino<br>Teddy Foster (Pa      | London<br>ar),                          | 16. (12) JUST WALKING IN TH                                                                          |
| 14          | (20)         | KNEE-DEEP IN THE BLUES                                                        | Tommy Steele                         | Decca                                   | RAIN (A) (2/-) Fran                                                                                  |
| 1.5         | (2)          | THE BANANA BOAT SONG                                                          | Shirley Bassey                       | Philips                                 | 17. (16) AUTUMN CONCERTO (F                                                                          |
| 16          | (14)         | ST. THERESE OF THE ROSES Billy Ward and Dominoes                              | Malcolm Vaughan<br>(Bruns).          | HMV                                     | 18. (18) GREEN DOOR (A) (2/-)                                                                        |
|             | (15)         | ADORATION WALTZ                                                               | David Whitfield                      | Decca                                   | Francis Da                                                                                           |
| 18          | (13)         | SINGING THE BLUES                                                             | Tommy Steels                         | Decca                                   | 19. (-) THE WISDOM OF A FOO                                                                          |
| 19          | (8)          | YOU DON'T OWE ME A THING<br>Billy Cotton (Dec); Penny                         | Johnnie Ray<br>Nichols (Emb).        | Philips                                 | 20. (19) MOONLIGHT GAMBLER (A                                                                        |
| 20          | (18)         | DON'T KNOCK THE ROCK Alan Dale (V-Cor); Art Be                                | Bill Haley<br>exter (Phi).           | Brunswick                               | (2'-) Morr<br>21, (20) MY PRAYER (B) (2/-)                                                           |
|             | (-)          | I DREAMED                                                                     | Jill Day                             | HMV                                     | World Wid                                                                                            |
|             |              | Beverley Sisters (Dec); Bill<br>(Lon); Reginald Dixon (Co                     | d).                                  | Betty Johnson                           | 22. (21) TWO DIFFERENT WORLD<br>(A) (2/-) Spic                                                       |
| No. Colores | Tw           | o records " tied " for 16th and 20th ;                                        | positions,                           |                                         | 23. (-) IF I LOST YOU (B) (2/-)                                                                      |
| +STORES     | S SUPPLY     | ING INFORMATION FOR RECORD CHA                                                | M.E.                                 | and an arrival                          | *** ( ) 11 1 2 2 2 2 1 2 2 1 2 2 2 2 2 2 2 2                                                         |

(A) (2/-) ..... Spier I LOST YOU (B) (2/-) Robbins 24. (24) BLUEBERRY HILL (2/-) ..... Victoria

American; B-British; F-Others, (All rights reserved.)

### London

(Week ended March 2) (Supplied by James Asman's Jazz Centre, 23a, New Row, St. Martins Lane, W.C.2)

THE BLUES (EP) .. Columbia 2. BOSS OF THE BLUES (LP)

Joe Turner, London 3. ELLA AND LOUIS (LP)
HMV-Verve

4. LONNIE DONEGAN HIT PARADE (EP) ..... Pye-Nixa 5. LONNIE DONEGAN SHOWCASE (LP) ..... Pye-Nixa

6. BASIE (LP)
Count Basie, Columbia-Clef GROUP (EP) ..... Pye-Nixa 8. JAZZ GIANTS '56 (LP)

Columbia-Clef S. GEORGE LEWIS RAGTIME BAND—Volume I (LP) Esquire Modern Jazz Quartet, Esquire

## Manchester

(Supplied by Hime and Addison, Ltd., and Record Rendezvous)

1. SHORTY ROGERS (LP) London 2. CONTEMPORARY CONCEPTS No. 2 (EP) .. Stan Kenton, Capitol

3. LONNIE DONEGAN HIT PARADE ····· Pye-Nixa 4, BASIE (LP)

Count Basie, Columbia-Clef 5. JAZZ MESSENGERS (LP)

6. DON'T YOU ROCK ME, DADDY-O Lonnie Donegan, Pye-Nixa

7. KID ORY (EP) ...... Vogue 

BAND (LP) ..... London 10. BAD PENNY BLUES Humphrey Lyttelton, Parlophone

## Glasgow

(Supplied by McCormack's, Ltd., Cowcaddens Street, Glasgow, C.2) 1. BASIE (LP)

2. CHRIS BARBER PLAYS-Volume III (LP) .. Pye-Nixa

3. HI-LO'S UNDER GLASS (LP)
London

BABY DOLL Humphrey Lyttelton Parlophone 5. ELLA AND LOUIS (LP)
HMV-Verve

FOUR HORNS AND A LUSH LIFE (LP) ..... London

7. CHARLIE PARKER — Volume III (EP) ......... Columbia-Clef CONTEMPORARY CONCEPTS No. 2 (EP) .. Stan Kenton, Capitol B. JAM SESSION AT THE TOWER

(LP) ..., Ray Anthony, Capitol 10. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) ..... Emarcy

### Biruning for un

(Supplied by the Diskery, 64, Hurst Street, Birmingham 5.1

1. CLIFFORD BROWN AND MAX
ROACH AT BASIN STREET
(LP) Emarcy
2. CHRIS BARBER PLAYS—Volume
II (LP) Pye-Nixa 3. BACK STAIRS SESSION (EP) Lonnie Donegan, Pye-Nixa

4. BIG BILL BROONZY SINGS THE BLUES (EP) ..... Columbia

5. STEPHANE AND DJANGO (EP)
Stephane Grappelly and
Django Reinhardt, Decca 6. GOSPEL SONGS-Volume I (EP)
Marie Knight with Sam
Price, Brunswick

7. LONNIE DONEGAN SKIFFLE SESSION (EP) ..... Pye-Nixa 

10. BIG BILL BROONZY-Volume II

## Belfast

Count Basie .... Columbia-Clef (Supplied by the Gramophone Shop) 1. LONNIE DONEGAN HIT PARADE (EP) ..... Pye-Nixa 2. CHRIS BARBER SKIFFLE GROUP (EP) ..... Pye-Nika

3. HAWAIIAN WAR CHANT Avon Cities Jazz Band, Tempo 4. HUMPH SWINGS OUT (LP)

5, CHRIS BARBER PLAYS-Volume 6. ELLA AND LOUIS (LP)
HMV-Verve

Humphrey Lyttelton, Parlophone

7. HI-LO'S UNDER GLASS (LP) London

8. BOSS OF THE BLUES (LP)

Joe Turner, London
9. SIDNEY BECHET WITH SAMMY
PRICE BLUESICIANS (LP) 16. CHARLIE MINGUS (LP) London

As listed by "Variety"-issue dated March 6, 1957

TOP DISC

MERICA'S

(2) TOO MUCH .. Elvis Presley (1) YOUNG LOVE .. Tab Hunter (6) THE BANANA BOAT SONG Harry Belafonte

(4) YOUNG LOVE Sonny James (3) DON'T FORBID ME Pat Boone (5) MARIANNE Terry Gilkyson

7. (7) BLUE MONDAY Pats Domino 8. (12) TEENAGE CRUSH Tommy Sands 9. (18) PARTY DOLL Buddy Knox

10. (11) MARIANNE .... Hilitoppers 11. (19) MOONLIGHT CAMBLER Frankie Laine 12. (17) ROUND AND ROUND

Perry Como 13. (9) LOVE IS STRANGE Mickey and Sylvia

14. (15) BUTTERFLY Andy Williams 15. (13) THE BANANA BOAT SONG

Tarriers 16, (14) WHO NEEDS YOU Pour Lads 17. (-) I'M WALKING

Pats Domino 18. (-) GONE BY .. Perlin Hunkey 19. (16) JIM DANDY LaVern Baker 20. (-) LATTLE DARLING Diamonds

(Week commencing March 10) Winifred ATWELL Week: Hippodrome, Birmingham

Owen BRYCE and Band
Monday: Buil Hotel, Swanley
Tuesday: Jazz Club, Streatham
Wednesday: High Spot Ballroom
Walton-on-Thames
Friday: Greyhound, Redhill CITY RAMBLERS Skiffle Group

Week: Empire, Bunderland Joe DANIELS and Band Sunday: Mack's, Oxford St. Thursday: Galety Ballroom Grimsby Friday: Town Hall, Huddersfield Saturday: NCO Club, Sturgate

Johnny DANKWORTH and Orchestra Bunday: Hippodrome, Coventry Tuesday: Orrell Park Ballroom, Liverpool Wednesday: Swadlincote Rink Ballroom.

Thursday: City Hall, Hull Priday: Music Hall, Shrewsbury Saturday: Drill Hall, Grantham Eric DELANEY and Band Sunday: Gaumont, Southampton Priday: Men's Catholic Club.

Harrogate Saturday: Civic Hall, Nantwick Nat CONELLA Week: Palace, Chelsea David HUGHES Week: Palace, Leicester

The KIRCHIN Band Monday: Perth Wednesday: Aberdeen Thursday: Inverness Friday: Leith Saturday: Kirkcaldy

Terry LIGHTFOOT Jazzmen Sunday: Windsor Theatre, Bearwood

Tuesday: Mack's, Oxford St. Wednesday: Memorial Hall Farnham Thursday: University College. W.C.1.

Priday: 1 Woolwich Shakespeare Hotel, Saturday: Jazz Club, Wood Green PLATTERS with Vie LEWIS and

Orchestra Tuesday: Rialto, York Wednesday: De Montfort Hall. Leicester Thursday: City Hall, Sheffield Priday: Colston Hall, Bristol Saturday: Capitol, Cardiff

Freddy RANDALL and Band Week; Green's, Glasgow

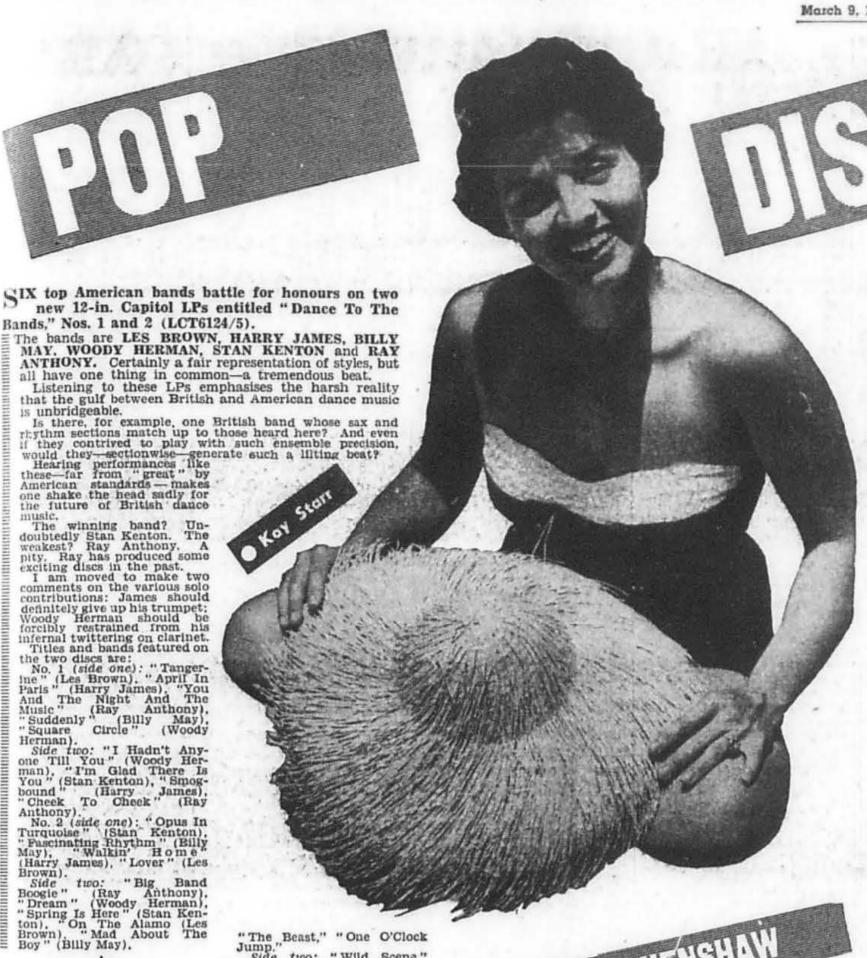
Anne SHELTON Week: Empire, Pinsbury Park

Teddy WALLIS and his Music Sunday: Ruislip Tuesday: Denham

Wednesday; Ruislip and Bushy Hall, Watford Thursday: Boxingdon Priday: Bushy Park Saturday: Lakenheath and West Ruislip

Alex WELSH and Band Bunday: Wood Green Tuesday: Barnet Wednesday: St. Albans Friday: Guildford Saturday: Molesworth

Jimmy YOUNG Week; Empire, Leeds



"The Beast," "One O'Clock Jump."

Side two: "Wild Scene,"
"Blue And Sentimental,"
"Deep Purple," "Jumpin'
At The Zanzibar," "When You Wish Upon A Star," "The Late, Late Show."

The last title has already been released as a single

WITH "KAY STARR In A
Blue Mood." Capitol offer a
selection of songs ideally suited
to Kay's down-to-earth style.

Actually these performances
date from Kay's pre-commercial era and as such make
a refreshing change from
some of her latter-day discs.
Anyone who appreciates the
true artistry of Kay Starr will
not want to miss this release.
Titles (side one): "After
You've Gone," "A Woman
Likes To Be Told." "Maybe
You'll Be There," "I'm Walting For The Ships That Never
Come In," "What Will I Tell
My Heart?" "Evenin."
Side two: "He's Funny

been released as a single.

PICTUREGOERS will not for-get that amusing "haunted house" chase scene in Baby Doll. And the jazz-minded among them will recall the frantic them

R&B recording of "Shame, Shame, Shame, Shame" heard during this sequence.

SMILEY LEWIS, a man straight from the R&B market, gives uninhibited vent to the number on London 45-HLP8367. This sounds like the version heard in the film.

Smiley's "No, No" makes a fine coupling.

Smiley's " I Those who like their music "raw" will go for these. I should like to hear more of Mr. Lewis.

W THOSE who favour the type of THOSE who favour the type of music that accompanies modern dance sequences in American musicals will probably enjoy GORDON JENKINS' "Manhattan Tower"—a tone poem dedicated to New York. There are two versions. One by Gordon Jenkins and supporting cast (Cap. LCT 6120), the other featuring PATTI PAGE (Mercury MPL 6506).

by LAURIE HENSHAW plished performances. In par-ticular, Patti Page's inter-pretation of the entire Gordon Jenkins score is something of a vocal tour de force.

A SINGER new to me, makes her LP debut on Bruns. LAT8159. According to the sleeve note she has been described by various American sources (including Walter Winchell) as sounding like

Winchell) as sounding like Ethel Merman, Billie Holiday, Judy Garland and a female version of Billy Daniels.

There is little evidence from this LP. I will merely say that Roberta Sherwood has a voice of obvious quality which she projects with a fine sense of artistry.

Titles (side one): "I Got Lost In His Arms," "I Hadn't Anyone Till You," "I Miss You Most Of All," "Gee But I Hate To Go Home Alone," "In A Strange Pair Of Arms," "Cry Me A River."

Side two: "Lazy River," "All Alone," "Always," "Take Your Shoes Off, Baby," "The Glory Of Love," "I Used To Love You," "This Train."

BOB HARVEY, pianist-singer well known to televiewers and, I am told, something of a debs' delight, runs through ten numbers on Parlo, 45-GEP-

I say "runs" because Bob hardly pauses for breath. It would have been better, I feel, if he had taken things in a more leisurely fashion, even at the cost of offering fewer songs. fewer songs.

However, he proves to be a singer of undoubted charm and a pianist of some skill—though his work here is confined to a self-accompanying rôle. I should like to hear more of his piano playing, which reveals a keen sense of

W

"LES BROWN'S In Town" is the title of Cap. 12-in. LP T746. Any disc bearing Les's name is worth attention, and this is no exception.

The "Band Of Renown" is the control of a perfect dance.

my idea of a perfect dance orchestra—good ensemble, soloists, arrangements—and a perfect beat.

perfect beat.
Titles (side one): "Just You, Just Me," "Harlem Nocturne," "Checkin' In," "Moonlight In Vermont," "The Continental," "Spanish Monster."

Side two: "Meanwhile Back On The Bus," "Ridin' High," "Nina Never Knew," "On A Little Street In Singapore," "The Piccolino,"



I AM accused of the blackest heresy by Colony Restaurant bandleader Don Carlos—a pinnist of no mean repute—for venturing to criticise OSCAR PATERSON.

At the risk of being a candidate for the stake, I will reiterate that, for me, Oscar can prove a prodigious bore. But for Peterson devotees, I should pass on the information that that percussive piano and stylised improvisation is again showcased on a 12-in, LP—this time "Keyboard" (Col. Clef. 33CX-10062).

board (Coi, Cier, Scott 10062).

Titles (side one): "Jump-in With Symphony Sid,"
"Robbins Nest," "Tico Tico,"
"Get Happy," "Smoke Gets
In Your Eyes," "Deep
Purple."

Side tipo: "Exactly Like

Purple,"

Side two: "Exactly Like
You," "Two Sleepy People,"
"Easy To Love," "Taking A
Chance On Love," "Squatty
Roo," "After All."

Technical note: the recording is somewhat woolly.



Dave Barbour

Milt Buckner

R.P.M.

"ROCKIN' Hammond" is a perfectly apt title for a 12-in. LP (Cap. 1722), featuring organist MILT BUCKNER—that one-time mainstay of the Lionel Hampton rhythm sec-According to Capitol's personnel sheet, Milt also plays plane on these tracks—presumably by the dubbing process. The supporting rhythm section features Mickey Baker or Everett Barksdale (gtr.), Milt Hinton (bass), and Osie Johnson or Shadow Wilson (drs.). Ever: track swings with a devastating beat. Footnote for jive dancers: some of the performances are ideal for this medium Titles (side one): "Count's Basement," "Mighty Low," "We'll Be Together Again," "Jumpin' At The Woodside,"

My Heart?" "Evenin!"

Side two: "He's Funny
That Way," "I Got The
Spring Fever Blues," "Don't
Tell Him What's Happened To
Me," "I Got It Bad And That
Ain't Good," "Everybody's
Somebody's Fool," "Until The
Real Thing Comes Along."

The varied and excellent
accompaniments are directed
by Harold Mooney, Frank
DeVol and Dave Barbour—
who provided some memorable backings to Peggy Lee.

able backings to Peggy Lee.

enin'."
Funny



Patti Page





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AT THE ROYAL FOREST HOTEL CHINGFORD, 7-10,15; CELTIC CITY DIXIELANDERS.

CAMBERWELL JAZZ Club: Society Jazzband .- "Rose," Edmund Street. 7-10 p.m.

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paris a subsidiary rôle, it is a
pur no one took the trouble to

mo one took the trouble to help the personnel.

Holland, without being outstanding, plays and sings very we. I especially like his vocals in Gigolo and St. Louis, the latter fitted up with a brandment set of lyrics.

His trumpet is best heard on Gigolo and Mooche, on tain of which he plays muted with a fine attack and excellent take. St. Louis and Tea For Two are played open, the latter teng somewhat of a technical embition.—S. T.

CASS HARRISON TRIO I'm Riding On The Moon And Dancing On The Stars; Yearning For Love.

(MGM941) Cass Harrison (pno.); Cory Cole

DON'T know anything of Cass Harrison except that he comes from out on the West Casst, but he is certainly a proficient two-fisted plano player. He takes the first of these two Duke Ellington tunes at a furious tempo and, with the help of splendid drumming from Cozy Cole, manages to keep it swinging all the time. He seems to have acquired a queer mixture of styles, for one hears snatches of Garner side by side with bits of Tatum, all mixed up with slices of something more "modern." But the result is commendable.

result is commendable.

The reverse, much more sedate, is a lovely tune; while playing it as such, Harrison never allows the thing to become sugary.—
8. T.

MICHEL ATTENOUX AND HIS NEW ORLEANS ORCHESTRA (LP)

Mineu Drouet Stomp (a); Quand Madelon (a); Les Filles De Camaret (a); The Onions (a); Yes, Slr, That's My Baby (b); Petit Papa Noel (b); Pei Ping (b); (We're Gonna) Rock Around The Clock (b) The Clock (b)

(Felsted EDL87021)

Attenoux (sop.); Gérard Badini inli: Louis Henry (tpi.); Claude Gousset (tmb.); George Arvanito (pno.); Henri Broux (bass); Roger Parabeschi (dms.) French Barclay.

THE title of this record, "Music To Chase The Blues Away," is not a bad one, for the



Michel Attenouse

rand has a humorous, happy

From the opening track, dedi-cated to the youthful poetens, the band does its best to get swinging and to a certain extent succeeds. Actually "Minou" is the of the highspots of the whole disc. Attenous and Grosset both tell it out, and in the final thoruses the band really gets a test going.

The two French tunes make Badini has good jazz material. Badini has bot been very kindly recorded for his solo, but the rhythm is eads the band well. The version the "Onions" is one of the

best I have heard. The ensembles are finely knit, and the group really blows.
"Yes, Sir" has some not very

"Yes, Sir" has some not very happy trumpet playing by Henry, but otherwise is a fair track. "Papa Noel" is pretty but not very exciting; "Pei Ping" is another Chinese-jazz composition, and not a bad one at that; and, lastly, a rock à la Dixieland isn't bad fun. isn't bad fun.

All-in-all, good traditional fare, with two especially good musi-cians in Gousset and Attenoux. -S. T.

JAMES MOODY AND HIS BAND (LP) NJR (a); One Hundred Years From Today (b); Keeping Up With Jonesy (a); Workshop (V); Over The Rainbow (c); Jack Raggs (d); Mambo With Moody (c); It Might As Well Be Spring (d).

(Esquire 20-077) (a), (b) - Moody (tnr. en (a), alto on (b)); Numa Moore (bari.); James Burns (tpt.); William Shepherd (tmb.); Sadik Hakim (pno.); John Latham (bass); Joe Harris (drs.); Eddy Jefferson (voc.), Am. Prestige. B/1/54. USA.

1/54. USA. (c), (d) -- Moody (alto on (c), tnr. on (d)); remainder of personnel as for (a), except Jimmy Boyd (pno.) replaces Hakim. Do, 12.4.54. USA

JAMES MOODY is a consistently good, though rarely brilliant, musician who usually manages to please on wax.

manages to please on wax.

The eight Quincey Jones arrangements here showcase both his tenor and alto playing and present him in various moods, from the stompy "NJR" to the lazy "Hundred Years," from the smoothness of "Jonesy" to the hard. Parkerish attack of "Rainbow" and "Spring."

As is only to be expected from the man who wrote the book for the new Gillespie band and toured as trumpeter with Hamp-ton, Jones's arrangements swing along nicely.

"Workshop" is a vocalese feature for singer Eddy Jefferson. His intention to "do a King Pleasure" is rather marred by the lack of coolness of voice.

The rhythm section is good, the rest of the group being used. the rest of the group being used merely as background for Moody, except for some rather poor baritone on "Mambo."—



TUBBY HAYES QUINTET (LP) "After Lights Out"
de To Erin; No, I Woodyn't;
Foolin' Myself; Nicole; Message
To The Messengers; Hall Hears The Blues,

(Tempo 12-In. TAP6)

Hayes (tnr.); Dick Hawdon (tpt.); Harry South (pnc.); Pete Elderfield (bass); Bill Eyden (drs.). Vogue, 17.7:56. London.

HERE is a good one from local boys. It is certainly the best effort yet by Tubby Hayes who dominates the whole pro-

ceedings.
Taking its inspiration from the hard-hitting negroid jazz of America's East Coast, the quintet achieves a swing and unity rare on British wax.

Tubby seems to have lost his wildness without sacrificing his

REVIEWED BY:

Sinclair Traill

and Max Jones

attack and has a new-found relaxation particularly on "Mes-sage" and "Hali," the two best

All in all it sounds as though

the five musicians were thoroughly enjoying themselves and nobody was out to prove anything except that jazz can be great fun.-B, D.

CHARLIE PARKER (EP) In The Still Of The Night (c); Old Folks (c); Blues For Alice (a); Why Do I Love You (a).

(Columbia-Cief SEB10053)

(a)—Parker (alto); Walter Bishop (pno.); Teddy Kotick (bass); Roy Haynes (drs.); Joe Mangual (bongos); Ralph Miranda (conga drs.), Am. Clef. January, 1951.

(b)-Parker (alto); Red Rodney

(b)—Parker (alto); Red Rodney (tpt.); John Lewis (pno.); Ray Brown (bass); Kenny Clarke (drs.) Do August, 1951. USA.
(c)—Parker (alto); Hal McKusick (clt.); Al Block (flute); Tommy Mace (oboe); Mannie Thaler (bassons, Junior Collins (french horns; Tomy Aleas (pno.); Charlie Mingus (bass); Max Roach (drs.); Dave Lambert Singers (vocs.). Spring, 1953. USA.

come close to ruining two of the tracks here. On both "Still Of The Night" and "Old Folks" the great Parks

Folks" the great Parker is well and truly lumbered with an un-swinging lush accompaniment complete with a pretty ghastly

choir.

The lush sentimentality of the backing contrasts oddly with Bird's down-to-earth emotional statements. Fortunately he is given the occasional respite and

allowed to take off on his own.

The other two tracks are a
different matter altogether. With
sympathetic if not exactly
brilliant support Parker revels in

a blues and a ballad with all his logical genius.—B. D.

some pleasant solo work.

Rob Dawbar

"Jin...; Rushing Showcase "
See See Rider; It's Hard To Laugh
Or Smile; Every Day; Good
Morning Blues; Take Me Elisk,
Baby; Rock And Rell, (Vanguard PPT12016)

JIMMY RUSHING (LP)

Rushing (voc.), acc. by: Rudy Powell (alto, clt.); Buddy Tate (tnr.); Emmet? Berry (tpt.); Lawrence Brow. (tmb.); Prte Johnson (pno.); Freddie Greene (gtr.); Walter Page (ba/s); Jo Jones (drs.), Am. Van-gu.rd. 16/8/55. USA.

CAN hardly imagine a more satisfying blues-with-band collection than that found on Rushing's first Vanguard LP (PPT12002). But this set is equally successful.

Once again the choice of men and material, and the handling of the session (by John Ham-mond), are admirable. Three of the musicians here were also on the earlier disc, and in the main the accompaniment is well in keep ng with the singer's warm, direct style. direct style.

There are new treatments of two ismiliar Basic-Rushing items —"Good Morning Blues" and "Take Me Back, Baby." On the first, "Little Jimmy" sings five verses. His high, all ghtly strangled tone has not

changed much through the years, and the true feeling is still in his voice. He is supported by appropriate

plano and trumpet backgrounds, suspicious clarinet, some crafty trombone and a final build-up of plano over band. A highspot is berry's very blue and original

After a chorus each from Johnson and Brown, Rushing sings three verses of "Take Me Back," with trombone sliding about ov the piano accumpaniment for two of them, and the band taking the last. Hawdon's rough-toned trumpet shows up well although inclined to a feeling of tenseness. The rhythm section is very good and Harry South turns in the band taking the last.

"Rock" is a fast jumper. jubilantly hollered and made more acceptable by exhilarating

tenor, trombone and trumpet contributions, plus the virile playing of Pete Johnson, who pounds away with the resolution of a Stakhanovite.

The slowish five-minutes-long treatment of the traditional "See See Rider" is highly effective. "It's Hard," an attractive Bennie Moten 32-bar song, features Tate and Johnson, also some bright riffing behind the singer typical of the Kansas City music which this session set out to recapture. Rushing's "Every Day" does something new for this excellent Broonzy song. Different in mood, power and tempo from the best-selling Basic version, the vocal is milder and less attacking than Joe Williams's and the instrumental work is more informal and inventive.

The solos—by Johnson, Berry,

mental work is more informal and inventive.

The solos—by Johnson, Berry, Tate and Brown—really move, the rhythm team once again shows its class, and Rushing sounds as superbly relaxed and individual as ever.

A fine performance all round, it stands every chance of going down in history as a blues masterpiece—along with the Baste-Williams record. But if you should happen to buy this one first, please don't be misled into thinking that the other has been superseded: it is a case of different rather than better.—M. J.

### HUMPHREY LYTTELTON AND HIS BAND

Baby Doll; Red Beans And Rice. (Parlophone R4277; 45R4277)
Lyttelton (tpt.); Bruce Turner
(alto); John Picard (tmb.); Johnny
Parker (pne.); Jim Bray (bass);
Eddie Taylor (drs.). Parlophone,
14/1/57. London.

It's Mardi Gras; Sweet And Sour, (Parlophone R4262; 45R4262) Bame personnel, 7/12 56.

ONE film theme and three Lyttelton originals make up the band's two latest singles.

"Baby Doll" seems to me the most worthy side. The Lyttelton treatment invests this atmospheric blues with an agreeable Ellington flavour.

After a subdued ensemble, brass muted, over a string bass figure. Turner improvises a bold alto



Jimmy Rushing

solo and is followed by fiery growl trumpet played over the

growl trumpet played over the theme.

Turner and Lyttelton both do extremely well and, with the advantage of a tune which is becoming well known via the film (a winner, incidentally), the record can be expected to sell handsomely.

On the second side Turner switches to clarinet and Lyttelton leads the band stoutly through his own Creole style creation, a pleasing melody which completes a pretty good disc.

a pretty good disc.

Also in Creole, or really West Indian, vein is "Mardi Gras," based on the Jamaican tune "Wheel And Turn Me."

Humph puts a good deal of beef into his lead, and emerges for a well-constructed solo. Turner, on clarinet, and Picard also take choruses and the rhythm shows up fairly well.
"Sweet And Sour" is a blues

Sweet and Sour is a blues composition set in the Ellington world of wa-wa brass and lyrical alto interjections. Quite an ambitious attempt, with Turner tanding in his Hodges mood.

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# MOSCOW TO HEAR

Cheek to Cheek!

A double kiss from the double act of Kenneth Earle (1.) and Malcolm Vaughan for 20-year-old dancer Barbara Willoughby. Barbara was married in London last Sunday. And the lucky bridegroom? Kenneth Earle. Malcolm was best man. The guests included many famous musical personalities.

musical personalities.

**ALAN DEAN BACK** 

FOR TV, VARIETY

Former MM Poll-topping vocal-ist Alan Dean returns to Britain next month for Variety and tele-

Alan, who emigrated to America four years ago, will arrive about April 10 and will

He is expected to record over

The visit results from a recent meeting in the States with Lon-don agent Harold Davison.

**John Blyton leaves** 

**EMI for Joy Music** 

John Blyton, who has been with EMI for nine years—latterly as A&R man and exploitation manager of Capitol—leaves on

He is taking over as general

Taking his place at Capitol from next Monday is Harry Walters, from Pye-Nixa. No replacement for Harry had been set at press time.

professional manager of newly formed Joy Music Co.

Send for folder H.G.20 from

stay for over a month.

vision dates.

April 2.

ENOR saxist Ronnie Scott and trumpeter Dizzy Reece will be the stars of a British group taking modern jazz to Moscow in July.

The news follows last week's exclusive MM story that Britain was to send a modern group, a traditional jazz group, singers and dancers to the Sixth World Youth Festival in Moscow from July 28

to August 11. Scott and Reece will be play-ing with a group led by drum-mer Geoff Ellison.

French star

Ellison has also set French planist Jean Pierre Guigan-at present working as accompanist to singer Zack Matalon—for the trip. A bassist is yet to be fixed, as is the traditional

Ellison told the MM: "We are not going to play anything likely to be above their heads. We are not interested in politics and our aim is to get them interested in jazz."

Folk singer Ewan McColl will lead the "ballads and blues" singers from Britain.

Calling Alma Cogan

Alma Cogan travels up to Manchester next Wednesday to make a television appearance in "Call Boy."



Bostic style

Geoff Taylor came to the fore with his Bostic-styled alto play-ing when he led his own sextet in 1954-55. He later joined Denny Boyce at the Orchid Ballroom,

The Taylor group became a separate entity due to the demand for rock-'n'-roll music and was chosen for the U.S. trip in response to a request for a rock-'n'-roll group from this country.

response to a request for a rock'n'-roll group from this country.
With Denny leading on guitar
and vocals, the group will be
completed by Malcolm Harvey
(bass) and Rex Bennett (drs.)—
both from the Boyce big band—
Eric Ford and Eric Webb (gtrs.).

Edgar Jackson on TV

The MM's Edgar Jackson made his TV début as a Hi-Fl expert on A-R-TV's "Outlook" pro-gramme last Monday evening.

THE Modern Jazz Quartet—John Lewis (pno.), Milt Jackson

THE Modern Jazz Quartet—John Lewis (pno.), Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (drs.)—whose record of "Django" was among Britain's top-selling LPs last year, is to visit this country next February.

This was announced from the Harold Davison office late on Wednesday, along with the news that the Denny Boyce-Geoff Taylor rock-'n'-roll group will visit America for three (maybe four) weeks in April, in exchange for Freddie Bell and his Bell Boys, due in Britain in May. HIGH-NOTE MEN AT THE FLORIDA

Back to the Twenties

Lita Roza and Dennis Lotis, both former Ted Heath singers, had a special reunion date on Saturday. They played the star parts in the ABC-TV remake of the 1927 musical, "The Girl Friend." Backing for the stars was provided by the Geraldo Orchestra. Featured in the show was "Mountain Greenery." a 1927 hit.

## **AFTERNOON SHOW** FOR MULLIGAN

THE Gerry Mulligan Quartet will now debut at an after-noon concert at the Royal Festi-val Hall on April 27.

This concert has been arranged because most of the tickets for the evening performance have already been sold.

Other dates fixed for Mulligan so far are the Philharmonic Hall Liverpool (May 3); Dome, Brigh-ton (8th), and Free Trade Hall, Manchester (11th).

Gerry's first three dates after his London debut will be in Scotland—at Edinburgh, Glasgow and Dundee—but the specific dates have not yet been fixed.

Bassist Arthur Watts has joined the "Jazz Today" unit which will appear with the Mulligan Quartet on all the concerts.

## Song-hit composer dies in London

Montague Ewing, composer of "Moonlight On The Ganges" (under the nom-de-plume of "Sherman Myers") and many other hit songs, died at his North London home on Monday.

North London home on Monday.

He was 66.

One of his earliest and most popular novelty songs was "Policeman's Hollday." Ewing also wrote "The Swing Of The Kilt," and "Butterflies In The Rain."



Sidemen change in three big bands

is trumpet star Dickie Hawdon (from the Kirchins Band) to replace Dougle Roberts, who joined Eric Delaney on Wednes-

In the Delaney band, Dougle Roberts replaces Bobby Carr, and Albert Hall (tpt.) is shortly to leave in order to free-lance. Eric has not yet filled his chair. Roy Bull, baritone saxist with

Oscar Rabin for the past eight years, leaves on Sunday to join the Royal Canadian Air Force as a musician. His replacement is Don Honeywell, originally a baritone expert, who has until recently been playing lead alto with Jack Parnell. with Jack Parnell.

HEATH TOUR

From Page 1

over there can compete with our type of presentation, which offers something for everybody.

"This latest visit has boosted the sales of our LPs. Ten thousand were sold during our three week's trip."

Musical impressions gained by Ted? "Hock-'n'-roll is definitely on the wane," he said.

In future tours, Ted plans to cover every major city in the States. Next April, he will start off in Canada and travel down the West Coast to Los Angeles.

An all-star modern jazz sex-tet made its debut at London's Florida Club on Saturday. This action shot by Ron Cohen shows trum-pet men Les Condon (1.) and Dizzy Recce.

## MELODY MAKER

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