MARCH 30, 1957

EVERY FRIDAY 6d. See Pages 2 & 3

Johnnie in Britain



Fielding in price war

FOMMY STEELE and Freddie Bell and his Bellboys will star in a package show to open at Liverpool Empire on May

Billed as "The Greatest From Britain and America," the show moves South to open at the Dominion, Tottenham Court Road, London, on May 27.

There will be twicenightly performances for Back Page, Col. 1



Jill Day and Lonnie Donegan (1) appeared for the first time in BBC-TV's "Six-Five Special" on Saturday. They are seen with the show's residents, Tommy Steele and Humphrey Lyttelton.

The Old and the New

Carl Barriteau to disband Orchestra

Clarinet-leader Carl riteau is to break up his band and go solo. The band's last date is a week at Green's Play-house, Glasgow, starting on Monday.

Carl will make his solo début at Belfast Empire on April 15.

Johnnie Ray will 2,500 NOT OUT

O SCAR RABIN'S Orchestra gives its 2,500th per-formance at the Lyceum Ballroom, Strand, this Sun-

day. Oscar Oscar opened at the Lyceum in November, 1951, on a three-month option, but his contract now extends to 1960.

Joan Regan making a good recovery

Joan Regan, injured in a car smash on Tuesday, is making a good recovery in St. Mary's Hospital, Sidcup.

But she will be detained over the week-end and former Show Band singer Janie Marden will appear in her place in tonight's (Friday) airing of "Henry Hall's Guest Night."

The accident occurred when Joan was driving from her Sid-cup home to the Ideal Home Exhibition at Olympia.

Mr. Mandolier dies

Troise, famous leader of the mandolin and banjo bands that won fame in Variety and on the radio, died at his Highgete home ast week. He was 62.

The Johnny Dankworth Orchestra and singers Cleo Laine and Tony Mansell will give a free and Tony Mansell will give a free afternoon's entertainment to hundreds of old-age pensioners in Coventry today (Priday). JOHNNIE RAY has been approached to make a film in

date of his latest British tour in Carlisle on Monday. "It will be for a major film company—but not necessarily a musical." said Johnnie.

'No blame

Asked his reaction to the MU ban on his drummer, Herman Kapp, Johnnie said: "I bear no animosity towards the MU. It was the AFM that first refused permission for musicians to tour America with British artists. I can't blame the MU for replying."

Kapp is touring with Johnnie in an advisory capacity.

Donegan tour that nearly wasn't!

Lonnie Donegan's second visit to America was postponed this week—because he forgot to

apply for a visa.

He had intended leaving from London Airport on Tuesday, but instead he left yesterday (Thursday).

The delay will not affect his opening at Madison Square Garden, New York, on Sunday.

RITISH conductor-composer Bray Martin has been signed up by America's giant Capitol Records organisation

He will record under his own name and accompany artists for Prep, Capitol's new subsidiary label.

Ray has been A&R chief of Britain's Columbia Records with Norrie Paramor for over five years

Negotiations are also in progress for Ray Martin's TV show, "Isn't It Romantic," to be presented on U.S. TV.

Ray leaves by air for New York tomorrow (Saturday).

Bruce Turner quits **HumphreyLyttelton**

Bruce Turner is leaving the Humphrey Lyttelton Band after four and a half years to form

his own group.

The alto sax and clarinet star

—the only British musician to
figure in this year's "Down
Beat" Critics' Poll—will take his
new group to Moscow for the
Sixth World Youth Festival in

Further news of the Moscow trip is that members of the Sandy Brown Band will accompany folk singer Ewan MacColl and the London University Jazz Band will also appear.

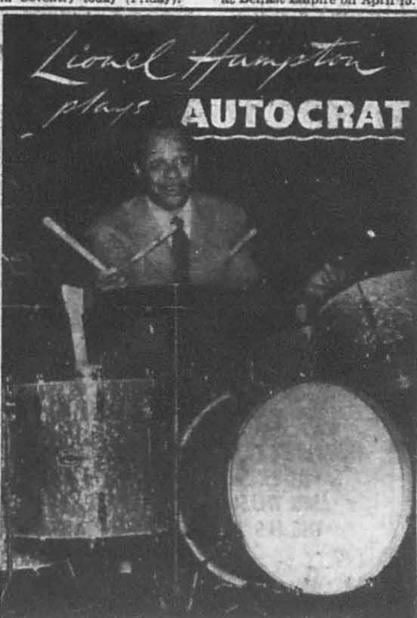
Benny Lee to lead **Denny Boyce Band**

Singer-publisher Benny Lee is to front the Denny Boyce Band at the Orchid Ballroom, Purley, while Boyce is away in the

States.

Benny is also general manager of Cromwell Music.

Denny Boyce and altoist Geoff Taylor were due to leave yesterday (Thursday) to lead their rock-'n'-roll group on a 27-day tour of the States.



Write NOW for this attractive illustrated colour brochure MM/30 of Autocrat drums.

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PIN-UP GIRL FOR ERIC DELANEY

Vicki Anderson—Eric Delaney signed her as his vocalist last weekend (see full story on Page 4).



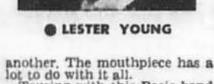
'Count's still best'

WITH me touring in the same package as Basie's band so much recently, people ask me if I think the band at the time first joined them back in 1936 was proportionately more modern than it is to-

day. That early band was very modern for the time and he one he has nowadays is more accepted. You expect things to change as years go by. I liked it then and I still like it best.

Great men

Of course, a lot of great men have gone through Count's band, I'd prefer not naming my favourites. I'm bound to hurt somebody. Let's just say I like every-body I play with.



Touring with this Basie band and taking a

VOU know our band really hit it big in the fan popularity polls in 1946. We were all surprised, and it made the boys in the band very happy. We won quite a few polls and I can't remember them all, but some that come to mind were the Down Beat Readers' Poll, 1955-56 and 1956-57 . . . the Down Beat Critics' Poll, 1956, and the Encyclopedia Yearbook of Jazz Poll, 1956.

Since Joe Williams has been with our band, we've made tremendous strides. Joe's commercial appeal has helped us get a lot of important publicity breaks. It's a terrific combination . . . he has really been our right arm. He injected

an awful lot of vitality into us. People ask me how much our rhythm section is strengthened by a guitar. I'd hate to try it without Freddie Greene because he seems to be the "holder-togetherer," and he ties things into each other. Freddie has been with us for more than 21 years now,

and that's quite a record. No, I can't see Basie's band without a Greene on guitar. Another question often put to me is how I came to exploit Frank Wess on flute. Actually, it was Frank's idea. All the guys recommended Frank as a wonderful tenor man, but I had never heard of him before.

Hot lips

All of a sudden, Eddle Lockjaw Davis dropped out of the band and we needed a tenor man. We sent for Frank, and after he was in the band for

about a month or so, I guess, he just sorta surprised everybody one night by pulling out the flute with cats like couple of solos. Wess, Foster, That really ex-

'Joe Williams is our right arm

The style of Coker). Joe tenor sound has changed and I think it's Freddie Greene is a real treat. very nice. Coleman Hawkins After this tour, I'll be playing had one style and I had the clubs.

Coker). Joe Cited everybody.

A lot of new instruments have been heard more in jazz over maybe the French horn; that's a fine instrument too.

The style of Coker). Joe Newman and the coker is a real treat. The course of the past ten years. It's not really a trend because the only one that has impressed me is the flute and horn quite a lot, although maybe the French horn; that's around who knew about it.

The style of Coker). Joe Newman and the coker is a real treat. The course of the past ten years. It's not really a trend because the only one that has impressed me is the flute and horn quite a lot, although maybe the French horn; that's around who knew about it.

Remember Hot Lips Page? the only one that has im- Well, Lips used to play French

HENRY F. WHISTON

sends these exclusive tape interviews

from Montreal on the eve of Count

Basie's first British tour. Lester Young

and the Basie band were with the

Birdland jazz package which visited

the city.

a lot of French horn, but I can't remember his name. Lips was the first guy I really heard play jazz on

THE COUNT SAYS

I've been over to Europe several times before, and believe me, I'm really looking forward to this next session over there in England starting on April 2. I think the people in Europe as a whole appreciate and understand jazz a lot more than they did

Inspired

On the couple of times we've been over there they seemed to understand our music, and they inspired us an awful lot.

There's a great deal more emphasis on musical education now than there used to be, but as to whether or not it's developing a better quality generation of musicians I really can't say. My personal impression, though, is that this increased education can't but help jazzmen.

Of course, a jazz musician has to feel the urge to play jazz and he has to have the feeling to swing. That won't come from music lessons.

New York

We're going to New York after we leave this current phase of the tour. We'll be at Birdland, our old homestead, for a week, Then we go to Chicago for five days. Then we open in England on April 2. We'll be there for 21 days and then we come

back to America to rejoin the Birdland show for the West Coast part of the



JOE NEWMAN

THE personnel of the band Frank Wess.

Count Basie has brought for-Culley, trumpets; Benny Powell, past two decades than you Bill Hughes, Henry Coker, might realise. There are Jo

Royal Char- Evans and myself, and Billy Graham, reeds; and Sonny Payne, Eddie Jones and Freddie Greene in the rhythm section. along with the Count, of course. I've been with the band for about three and a half years and can't see myself leaving yunless I might form a combo with someone else as co-leader.

When the late Warder of Gray. Tab Smith. Don By as Harry Edibators, Buck Clayton, Trummy Young my Young. I've my Young my Young. I've my Young my Youn lie Fowlkes.

two years old and I don't see Basie's recording him very much. I've three three sisters foot with the band. Ernie Wilkins arranged it. in music as

brother, Hank Jones, who you must know about. One of my sisters is a piano teacher back home in Pontiac, Michigan,

come my way since I joined change in my style, even Count Basie's band in 1952, though the playing styles mainly due to the experience of the three bands I've I've gained with the band, mentioned are considered JOE There can be nothing completely different.

NEWMAN: In music. They all gave me some inspiration though, and I like to think I'm a com-

tone mainly through the size of musicians I've worked with. mouthpiece I use and the size of the throat of that those not correctly intermouthpiece. When I replaced preting it, Music is posi-Buck Clayton with the Count tive and singing is a back in 1944. I didn't find the positive form of music, and parts hard to learn. The prob-lem was adapting myself to the get their lyrics across to an band and the way it played. I audience and be sincere, stayed with the band for a year then there wouldn't be this and a half that time.

with Illinois Jacquet and J. C. last are those who come Heard . . . but that Basie band from the earth. has always been an inspiration has always been an inspiration As long as people have to me, even when I was in my feelings there are going to teens. I'd idolised them.

REHEARSAL NOTE

from Bill Simon in New York

and listened to the Basie band rehearse. Britist fans aren't likely to be disappointed!

I can report that the sax section has never sounded better, and that Sonny Payne is a considerably more relaxed drummer. The sax section has developed a silken texture without losing an iota of its bite and drive. It just floated, even as some of the new arrange-

Incidentally, Gene Roland is now writing for the band, and it will be interesting to see if he will add any new elements of modernism to the great, swinging book.

tour. "They've got me excited, you know . . . and scared."

"Scared? . . . Why should you be scared?" I asked.

"Listen—some of those guys they've got really frighten me, guys like Ted and Jack (Parnell), the fellow that used to play drums with him, that's my boy! Those fellows are too much!"

I checked the Count on the rumours that he was look-ing for a girl to sing with the band. "Not right now, but I have it in mind. A band should have a girl."

I asked Basie how he felt about the up-coming English

ments were being run through for the first time.

DROPPED Into Birdland this afternoon (March 21)

SINCE I rejoined Count Basie's band on Christmas Day, 1954, everything nice has been happening to me. It has been a great thrill for me to be with the Count at a time when he's r e c eiving much Woe Williams

tion. sang with the Basie septet for ten weeks back in 1950 when they were at the Brass Rail in Chicago.

recogni-

That's my absolute biggest thrill in the past 20 years, my present stay with Basie. The boys are so beautifully put together . . . they play together . . . they're like one living voice. I like the soloists, especially

Thad Jones, Wendell ward more fine musicians in the trombones; Jones, Lester Young, the late Hershel

oh, so many others T'S kind of awkward for me about the band when I on one-night stands so came in was that it's a ch. I've a little boy about band of great dignity. " Every Day" was the one brothers and that got me off on the right

With Noone

I've worked with Jimmy Noone, with Lionel Hampton, and now with Basie. covering almost 20 years as a professional singer, but liarity I'm not conscious of any

n music. like to think I'm a com-I get my posite of all the great Blues can be marred by In between Basic stays, I was and all the good ones that

be blues."

Happy Barry rings the BELL with his SONOLA time /" "Sound, Action and Styling sold me on Sonola," says Barry Dawson, just finished

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

ADDRESS

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

SUBSCRIPTION SCHEME

There are many people who would like to go on this trip but do not wish to pay all at once. You send us a deposit of 10/- for each ticket and pay the balance in instalments of 5/- or 10/-. All money must be paid by Saturday, June 1, and no cash can be returned in any circumstances. When we receive the deposit, we will reserve your ticket and send you a subscription card. When you have paid the full amount your ticket will be sent to you.

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A LUXURY £12,000 jazz disused ceilar, opens in London's West End on

April 7.

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Wardour Street. It will take the MM: "I am confident over frem the five-year-old that this will be the most Flamingo ciub which is luxurious jazz club in the operating from the Pigalle world."

The Tony Kinsey Quintet, Don Rendell's Jazz Six and an all-star quintet will be

VICKI ANDERSON SIGNS FOR **ERIC DELANEY**

TICKI ANDERSON is the new V singer with the Eric Delaney Band. She was signed last Thursday to replace Marion who has left to join Oscar Rabin.

Vicki has been working at the Jack of Clubs, W., and before that sang with the Courtley-Beymour Orchestra.

Her first airing with the band will be next Wednesday in the Light Programme.

Stainer to take a group to Poland

Bristol trumpeter Johnny Stainer is returning to Poland where he has played twice before. He is to lead a group which will visit Poland from April 5 to April 23. The group will play about two dozen jazz concerts, hroadcast and probably make a TV appearance TV appearance.

Entitled "The Joe Loss Show,"
the three-quarter hour programme will include a singing
contest conducted by Howard
Keel. Two other Bristol musicians alex Mills (gtr.) and Reg Harrison (drs.) will go on the tour. Others in the group will be Bert Murray, the former Freddy Randall planist, Al Pidler (bass). Ian McKerran Pidler (bass), Ian McKerr (cit.) and Dave Hunt (tmb.), Pam Heagren, from the Cy Leurie Band, is to go as vocalist.

A knock-out

Brighton Club Mambo secre-tary Stanley Jacobs was knocked unconscious in a car smash at Handcross (Sussex).

Owner Jeff Kruger told the MM: "I am confident that this will be the most luxurious jazz club in the world."

Ella Fitzgerald is back after illness

New York, Wednesday.—Ella Fitzgerald made her first appearance since her recent illness when she starred on Ed Sullivan's TV show last Sunday.

After a week's engagement in Pittsburgh she is expected to join the Oscar Peterson Trio for a tour of the West Indies and probably Europe. probably Europe.

Howard Keel sings

as Joe Loss plays

Joe Lose starts a new seven weeks' series for ABC-TV on April 27.

The programme will be seen in the Midlands and North, but not in London.

ROMAN HOLIDAY

MHAN, Wednesday. — The Roman New Orleans Jazz Band will play Moscow from July 18 onwards and also Leningrad, possibly in conjunction with the Sixth World Youth Festival.

The RNOJB, recently reorganised, scored a success during the Sanremo International Jazz Festival.

TED HEATH and his Music will star in a big Anglo-French AR-TV show to be transmitted between London and Paris on April 9.

Entitled "Telerama," the show will commemorate the Queen's visit to Paris from

April 8 to 11.

Other stars scheduled to appear on the programme include film stars Ingrid Bergman and Louis Jourdan, producer Darryl F. Zanuck, ballet dancer Zizi Jeanmaire and French bandleader Michel Legrand,

Harmony

The bands of Ted Heath and Michel Legrand will be seen and heard playing a number simultaneously in London and Paris by means of this TV tie-up.

The MM understands that Ted Heath's contribution to the programme may be filmed and recorded today (Friday) while the band is playing at London's Prince of Wales Theatre.

EVE BOSWELL has turned down an offer to star in Chipper-field's Circus this summer because of her contract with Harold Fielding for a ten-week tour with "Music For the Millions."

The circus was willing to pay
Eve a "very high salary" for her
to sing with the show.
On April 13, she stars in ATV's
"Saturday Spectacular" and two
days later files to America for a
record exploitation tour.
An EP of her most popular
songs has just been released on
Parlophone. Titles are "Sugar-

Parlophone. Titles are "Sugar-bush," "Pickin' A Chicken," "Skye Boat Song" and "Some Day I'll Find You."

All-American, except for Barbara Barrie

Singer Barbara Barrie is the only British artist in an otherwise all-American show, "Rockin' The Town," currently playing U.S. Bases on the Continent.

She will appear with this show until opening on May 1 for the summer season in Stockholm, where she will feature with accordionist Lili Arne and his Band.

NEW PAY CLAIM BY SEASIDE MU

BRIGHTON MU have put in B a new pay claim to Brighton's Regent Ballroom to raise its musicians' minimum raise its musicians' minimum salary from £11 to £13 13s. a week

Branch Secretary Tom Barton told the MM: "Although musi-cians at the Regent are receiving

over the minimum, wages have been static for many years. We think this should be remedied."

The MU is asking for the increase to start from April 8.

A spokesman for the ballroom owners, the Rank Organisation, said that negotiations were proceeding.

Miles Davis nixes retirement rumour

From Leonard Feather From Leonard Feather
NEW YORK, Wednesday.—ReDavis was planning to retire were
described as "greatly exaggerated" when the trumpeter arrived
back in New York last week.

"The story misquoted me,"
Miles said. "What I meant
was that I would rather not work
at all than have to go hundreds
and thousands of miles to play.

"In other words, I'd rather just
stay here in New York and do
nothing until the right kind of
deals come along. But permanent
retirement—that's not for me!"

Norma Evans sings with her father

Singer Norma Evans is touring with the Norman Evans Show. Daughter of Norman Evans, 23-year-old Norma is being accompanied by planist Jimmy

Norma's first British record is released this week by Conquest. She sings "Near To You" and "Let Your Smile Say Goodbye," backed by Geoff Love and his Orchestra.

Carnival jazz-time

Ten jazz bands and eight skiffle groups have entered for contests to be staged by Bury Round Table at its annual car-nival in June.

gold-diggers!

WINIFRED ATWELL, Eddle Calvert, Vera Lynn, Mantovani and David Whitfield will be guests of honour at a "Golden Disc" luncheon given by the Variety Club of Great Britain on April 9.

Lionel Hampton has been added to the Guy Mitchell-Stan Kenton package to tour Australia next month.

Dizzy Gillesple and his Orchestra may visit France after their tour of Italy from April 7 to 24.

Dr. Crock, leader of the Crackpots, has turned down a booking at the Winter Gardens, Malvern, because rock-n'-roll is prohibited.

Saxist Jay White, brother of Astoria leader Jack White, died at his Hove home on Saturday, aged 53.

Tenorist Keith Barr and altoist Miff Mowle have joined Jack Nathan at New Churchills Club, W., replacing Al Cornish and Dennis Walton, respectively.

Two West Indians, Pearson Tudor (tpt.) and Dennis Peters (gtr., vocals), have joined Dave Wilson's Dixielanders at Southport.

Veteran trumpeter Muggsy Spanier has replaced Henry Goodwin in the Earl Hines Band in Hollywood.

Modern arranger Quincy Jones arrives in Paris on April 15 to work for three months as staff arranger with Barclay Records.

The Cy Laurie Band will be featured on BBC-TV's "6.5 Special" on April 6, and the Graham Stewart Seven on April 20.

The Fretted Instrument Guild will hold its fourth Guitar Festi-val at St. Pancras Town Hall on April 9.

Former Glenn Miller singer Johnny Desmond will star in "Calypso Heat-Wave," a new Columbia Pictures musical.

Buddy Featherstonhaugh and his Quintet arrived back from an eight-week tour of the Middle East on Monday.

The Port Louis Jazzmen will be resident group at a new jazz club which opens at the White Hart, Mitcham, on Tuesday.

Petula Clark opens a Variety tour at Birmingham Hippodrome on Monday and follows with dates at Newcastle, Glasgow and Brighton.

The BBC's Pick Of The Pops" programme switches this week-end from Saturdays to Sunday evenings at 11 to 11.55 p.m.

NEWSBOX...BY JERRY DAWSON

A "FESTIVAL of Jazz" will be staged by Nottingham Jazz Club at the Astoria Ball-room next Wednesday to celebrate the 10th anniversary of the club's resident group, the Mick Gill Jazz Band.

Star attraction will be Chris Barber with Ottille Patterson, supported by the Brian Woolley Jazzmen, from Leicester, the Johnny Hobbs Stompers, the Johnny Robbs Stompers, the Pete Riman Skiffle Group and. of course, the Gill boys.

BRIGHTON.—Mike Mounter's Riverside Jazzmen play in the Minstrels Gallery at Hangleton Manor every Saturday. . . . Double Top Jazz concert at the Dome tonight (Friday) features Freddy Randall and Mick Mulli-

BLACKPOOL.-Larry Macklin who for many years was asso-ciated with "On With The Show" at the North Pier, will conduct a 10-piece band for the "Rockin' The Pier" show on the South Pier, starting in June.

BELFAST.—Paying its first visit to Ireland, the Avon Cities Jazz Band, from Bristol, appears at the Fiesta Ballroom on April 25.

LANCS. — The Vieux Carre Jazz Club has moved from Bol-ton to the Victoria Café, Pendle-ton, for its Monday sessions.

. MIDLANDS. — Birmingham pianist Dennis Hunt will appear in the semi-finals of ABC-TV's "Bid For Fame" on April 6. . . Saxists Don Rendell and Ronnie Ross guest at an anniversary session of the Swing Shift at the Old Stone Cross Birmingham, tonight (Friday).

WORTHING. — The Danny Teasdale Band will play at the Assembly Hall every Saturday and the Pier's Southern Pavilion every Wednesday during the summer.

LIVERPOOL.—Mike Fisk has been appointed planist-compère at the Temple Jazz Club.

YORKSHIRE,—The Lew Stone Band at Leeds Locarno has broken up with Lew's return to London. Gordon Tetley (drs.) joins incoming leader Derek Sinciair, altoist Cliff Hayton has joined Sonny Swann at Liverpool Locarno and both Allan Seymour (tmb.) and Frank McGirk (tpt.) join Les Moss at the Cariton, Rochdale.

E. LANCS.—Accrington's first weekly jazz club opened at the Co-operative Ballroom on Friday with the Jackson-Bradshaw Jazz Band, Preston skiffler Jackle Montana and the Georgian Four —a skiffle group from Coine.

EASTBOURNE, Drummerleader Gordon Rider is signed for his 12th summer at the Grand Parade Bandstand. . Midlands leader Ronnie Hancox will spend his fifth summer at the Pier Ballroom.

GLASGOW,-Drummer Tommy Clyde, formerly with Laurie Blandford at Dennistoun Palais, is currently aboard the SS "Orontes."

NORWICH — The Modernist Jazz Club is to start Sunday sessions at the Grosvenor Rooms with the Pete Fenn Trio. . . The Les Hague Orchestra at the Gala Baltroom has been replaced by Bob Barbour and his Rockets.

BOGNOR. — Violinist - leader Irving Kaye returns at Whitsun for his second summer at Hotham Park.

PORTSMOUTH.—Stiffle groups in the Portsmouth area will com-pete in a contest at the Kings Theatre, Southsea, on Monday for a free Butlin's holiday.

BOURNEMOUTH, — Denny Martin (tpt.) has joined Haydn Powell at the Royal Ballroom, replacing Terry Heap, who has returned to Halifax,

SCARBOROUGH.—The Tanner Sisters, Tommy Fields and Ham-mond organist Phil Farrell will appear at the Floral Hall on Easter Sunday.



Newspapers for your theatre showing

TOUNUSIGAL FOR BRI

Trouble—and publicity— from a bass on wheels

SOME musicians pay heavily for publicity. But one recently hit the international Press at a cost of (approximately)

It began when Oxford University student Toby Jessel bought himself a double bass and set about

finding an easy way to get the thing from gig to gig.

His experiences made several of the English dailes and even nine inches in nine inches in the European edition of the "New York Herald Tribune."

Mr. Jessel attached a small wheel to the bottom of his bass and shoved it along the side - walks of busy, law-consclous Oxford.

tracted the attention of a policeman who, taking time off from the business of prosecuting motorists, suggested the bass was a vehicle and that he should take it into the road.

R

А

C

There, he found himself in trouble again, however. This time for having a vehicle with no head or tail lights.

Measure-up

Mr. Jessel became slightly irritated and appealed to the Chief Constable who sent round a sergeant with a tape-measure. "This vehicle is half an inch under the minimum regulation width for a vehicle," said the sergeant. "So it's not a vehicle. But then it's over six feet high, so that puts it back in the vehicle classification."

"But I push it at an angle," pointed out Mr. Jessel, "so its height from the ground is less than six feet. Doesn't that make it a musical instrument became Jessel *

a musical instrument

The sergeant admitted himself baffled and sub-mitted the whole thing for

"All right," said the inspector, "it's not a vehicle. But we feel it would be helpful if you would carry a flashlight."

As for the cost to Mr. Jessel: well, wouldn't you consider all that international publicity worth the price of a pocket torch?

THIS is silver jubilee year at 43, is celebrating 25 years of singing for his supper.

Since his singing debut at a Melody Maker contest, in 1932, Denny has made 3.144 is the only British artist to broadcasts, 437 recordings and 97 TV appearances, as selection of the ten best vocal well as starring for 18 relaxed."

Denny will point out that he is the only British artist to appear among "Metronome's" selection of the ten best vocal records of the year and that he

ring for 18 months with one of Amerimost popular bands.

On Friday, Denny recorded a programme of
"Top of the
Pops" devoted
to him by BBC

producer John
Hooper — for
the General Overseas Service that Ira Gershwin would never
only.

put his name to the lyrics of
only.

somehow typical of most of today's hits.

That is somehow typical of the man who returned in triumph from America to find that Britain just did not want to know.

Not that Denny has any complaints or shows the slightest signs of sour grapes. He asserts he is doing "very nicely."

Relaxed

I can't help feeling that the very musicianly, relaxed style which once put him at the top of the British vocal tree is the reason for his present sojourn a few branches down.

At that MM contest 25 years ago, Denny was persuaded to leave his native Derby and come to London by the then Editor of the MELODY MAKER, P.

Mathison Brooks. After working as a drummer-vocalist with Freddy Bretherton, he dropped the drumming and joined Roy Fox. Following a spell with Ambrose, he received an offer to go to America and join Paul White-man, but war had been declared and he found himself in the

However, in 1948 his big chance came and he left for the States, where he spent 18 months as featured vocalist with Tommy Dorsey—a berth previously occupied by Frank Sinatra.

Lyrical

Talking with Denny notices the recurrence of words like musicianly, genuine, sincere, lyrical and musical.

They sum up approach to singing. well his For him no one could, or ever will, compare with Bing Crosby,

but his other favourites include Sinatra. Almost his first words to me were in praise of a British singer he has never met-but greatly admires-Michael Hol-

Dawbarn

He considers Michael "has all the essentials. A good voice, near enough perfect intonation and—one of the most important things of all—he sounds so relaxed."

has been fourth in both the "Metronome" and "Down Beat" polls, but declines to "knock" any of the 1957 idols.

Pressed for opinions, he will admit that

Musical

"When I first started out there was a more musical approach to everything," he

He recalls a letter to a news-paper extolling a new British star, currently earning a quick fortune, which spoke of his personality and appearance before adding as an after-thought: "I think he can sing, too,"

Grounding

Denny feels the only way to the top for a pop singer is to serve an apprenticeship with

" Practically every well-known

vocalist in the States who has been at the top for any length of time had his grounding with bands," he points out. "Crosby with Whiteman, Sinatra with Dorsey, Como with

Ted Weems. I certainly never regret my time with Fox and I am still thankful for the help I got from musicians.

Ambition

"I would rather have a compliment from a musician than from the lay public any day. Musicians are so hard to

What would Denny most like to see before the end of his next

25 years in the business?

"Easy," he says. "A more musicianly approach to everything in the world of pop music."



DENNY DENNIS

-does his

relaxed style

keep him a few branches

. down the tree?

MICHAEL HOLLIDAY

-Denny has never met him but thinks he has all the essentials of a fine singer.

over big-with

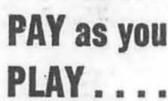
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liday.

DUE back in Lenden this weekend from Germany is Britain's youngest professional jazz group Mike Peters' Jazzmen. For the past two months the band has been drawing record crowds to the New Grieans Beer Bar. Hamburg, where

many famous jazz names have played. Trumpeter Mike is 25 but the average age of his lazzmen is only 22.

Apart from Mike, the band comprises Pete Dyer (tmb.), Roy Luscombe (bjo.), Ernie Price (bass), Roy Smith (drs.), Barry Chum (cit.).



azz on the

(Times: GMT)

SATURDAY, MARCH 30: 11.30-12.0 a.m. A 1: Fletcher Hen-derson, Randy Westen Trio. derson, Pettiford.

11.45-12.15 p.m. DE: Chris: Barber's Band. 12.0-12.15 A 1 2: Brother John Sellers, Starlight Gospel Singers,

etc.
4.10-4.45 F 1: The World of Jazz.
5.0-5.30 F 2: Ragtime to Cool.
6.45-7.30 M: R-and-R—trom a jazz
point of view.
7.0-9.0 T: Shaw, Marterie, Barnet,
Herman, Duke, Basie, Bobcats,
Wild Bill, George Wein Band.
9.0-9.30 J: Hollywood Music.
9.30-9.7 B: Budd Johnson.
9.30-11.0; 11.10-1.0 a.m. I: Edelhagen, Combos, etc.
10.0-10.30 W: Swing Club.
10.0-12.0 T: Repeat of 7.0 p.m.
10.5-11.0 J: America's Pop Music.
11.0-11.50 DL: Baker's Dozen.
11.5-12.0 J: O-J Shows.
11.30 app.-12.0 Q: Jazz Discs.

12.0-1.0 a.m. E-Q: From Dr. Jazz's Library. 1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, MARCH 31:

12.45-1.45 p.m., A 1 2: ChampsElysées dazz.

7.0.9.0 T: Ben Webster, Les Brown,
MJQ, Brubeck, Jam Session with
Peterson, Dizzy, Harris, Clarke,
Bellson and others.

9.0-10.55 S: For Jazz Fans.

9.45-10.30 B: Guerin, Rosette Shaw,

9.45-10.30 B; Guerin, Rosette Shaw, Luter Band, etc. 10.0-12.0 T; Repeat of 7.0 p.m.

MONDAY, APRIL 1: 12.0-12.30 p.m. J: Martin Block (daily). 7.0-9.0 T: S.F. Hefti, Herman, 0-9.0 T: S.F. Hetti, Herman, Charlie Parker and Louis Arm-

strong.
8 20-8.55 S: Life of Bechet.
9.10-10.0 S: For Jazz Fans.
9.30-9.45 W: Elia and Louis.
9.30 app. K: Jazz Panorama.
10.0-12.0 T: Repeat of 7.0 p.m.
10.5-12.0 J: D-J Shows (nightly).

TUESDAY, APRIL 2:
5.30-6.0 p.m. R: Modern Jazz.
7.6-9.0 T: Interview with, and arrangements by, Bill Finegan, Sauter's work for Goodman, The S-F Orchestra, Ventura, Sellers, Jazz Messengers, Kenton.
8.20-8.45 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: Zoot Sims.
9.30-10.0 N: Jazz.

9.30-10.0 N: Jazz. 10.0-12.0 T: Repeat of 7.0 p.m.

WEDNESDAY, APRIL 3:
3.0-3.25 p.m. M: Hamo-Tatum-Rich,
5.20-5.50 Z: Jazz Tribune,
5.30-5.55 P 1: Modern Jazz '57.
7.0-9.0 T: Elia Sings, Bob Crosby,
Flanagan. Elia—guest D-J.
8.30-9.30 P 3: Jazz For Everyone,
9.10-10.0 S: For Jazz Fans,
10.0-11.0 1: Deuringer, Schneebiegl,
Müller Trio. Müller Trio.

10.0-12.0 T: Repeat of 7.0 p.m. 11.10-12.0 I: Lawrence, Brew Moore, Hamp-Tatum. 11.15-11.50 DL: Jazz Band Ball.

THURSDAY, APRIL 4:
4.10-4.30 p.m. F 1: European Jazz.
6.0-6.45 W: Tribute to T. D.
6.5-6.40 C 2: AVRO Jazz Club.
7.0-0.0 T: May, Shaw, Hefti, Sims.
Beehet. Ellington and Co.,
Chaloff, etc.
8.30-9.0 J: Instrumental Mood.
8.30-9.0 F 2: For The Jazz Fan.
9.10-10.0 S: For Jazz Fans.
9.15-9.45 F 3: Clifford Brown.
9.20-10.0 I: Jazz as Contemporary
Music.

Music. 9.30-10.0 P 4: Muggsy Spanier. 9.45-10.0 J: B for Blues. 10.0-12.0 T: Repeat of 7.0 p.m. 10.35-11.0 H 1: In Cool Style.

FRIDAY, APRIL 5: 3.0-3.30 p.m. I: Tatum-Hamp, Eldridge, etc. 4.0-4.30 K: Jazz. 5.10-5.40 L: Jazz. 5.35-6.0 R: Jazz Developments.

7.0-9.0 T: Anthony, Miller, Peterson—Interview and discs.
8.30-8.55 H1: Jazz Magazine (R).
8.30-9.0 J: R-and-B.
9.10-10.0 S: For Jazz Fans9.20-10.0 Q: Jazz Trios, Big Band
Blues.

Blues. 930-10.0 H 2: In Cool Style (R). 10.0-12.0 T: Repeat of 7.0 p.m.

KEY TO STATIONS AND WAVELENGTHS
RTP Paris-Inter: 1 — 1829m,
48.39m. 2—193m.

RTF Parisien: 280m, 218m, 318m, HTP Parisien: 250m, 216m, 316m, 359m, 445m, 498m, Hilversum: 1—402m, 2—298m, BBC: E—464m, L—1500m, 247m, NDR/WDR: 369m, 189m, 49.38m, Belgian Radio: 1—484m, 2—325m, 3—267m, 4—198m, RIAS Berlin: 1—303m, 2—407m, 49.94m, 49.9

49.94m. SWF Baden-Baden: 295m, 363 m 195m, 41.29m, AFN: 344m, 271m, 547m,

SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m, 388m. 1571m. 255m. NR Oslo: 1376m, 337m, 228m, 477m. Copenhagen: 283m, 210m. Monte Carlo: 295m, 40.8m, 49.7m,

Monte Carlo: 205m, 40.8m, 49.7m, BR Munich: 375m, 187m, 48.7m, SDR Stuttgart: 522m, 49.75m, HR Frankfurt: 506m, 290m, 269m, RAI Rome: 355m, 290m, 269m, Europe 1: 1647m, VOA Washington: 19, 31, 41m bands, 11.0-12.0 p.m. only:

Luxembourg: 208m, 49.26m, SBC Lugano: 568.6m. SBC Geneva/Lausanne: 393m.

-F. W. Street

Four jazz programmes in a week

WANT to praise the Light Programme this week, but I mustn't do anything too rash. I've got to compliment, criticise, congratulate and complain all at the same time.

So I'm giving the L.P. a cautious, uncondescending, yet fairly hearty, pat on the back. Why this illogical and feministic attitude?

tic attitude? Because past history has shown me that every time I praise the BBC for any improvement in its jazz policy, it starts making cuts. If you give it a finger, it doesn't take a hand—instead it throws back a

body at you—a jazz body.

Below you will see four reviews of four broadcasts all connected with jazz and all taking place in one week.

> THREE BAND SESSION 19/3/57 1 p.m.

BRIAN MATHEW, the late night continuity cat who introduced this programme, has the right outlook on the modern music scene. This was his opening announcement:

I'd like to begin today with a brief dissertation on taste and talent-two commodities which, in moments of frustration, seem to be of little importance today.

If you want to be a popular singer, the essential requirements seem to be the power to bellow your head off and the ability to enunciate quite

if he can play flat on his back, bereft of his coat. But, happily, there are still some singers and bands with the hope in their hearts that one day music will make a come-back.

If more BBC folk adopted this outlook, the standard of our radio music would go sour-ing up. Bands heard were Jerry Fielding. Calvin Jackson and Glenn Miller's U.S. Army band.

TRANSATLANTIC TURNTABLE 2.45 p.m.

THIS is a weekly Voice of America show containing jazz and straight music in equal parts. We heard Leonard Feather, in New York, introducincomprehensibly. A musi- ing Jimmy McPartland, who cian, too, is only star material spoke about the Bix legend and



then demonstrated most ably with his group that influence

on his playing. We then heard Duke Ellington reciting, in gentle sardonic voice, a short monologue about the theory of never under-estimating the power of women —especially if they are sweet and unsophisticated.

The Duke's accent is more English than our own Feather's, who, to his credit, now sounds like a first-rate American announcer. Incidentally, the Duke did not write "Deep Purple."

AT THE JAZZBAND BALL ALAN MASON AND HIS JAZZMEN THE PAT SMYTHE TRIO

SCOTLAND is the home of our best jazzmen. Yet this airing, which came from Glasgow, was disappointing.

The drums lacked conviction and beat, the piano lacked is awaideas, the trumpet was tense Masor and jerky, the clarinet dull, the bone.

then, as I said last week, we should take the mike to where he plays.

> BREAK FOR JAZZ HUMPHREY LYTTELTON AND HIS BAND CHAS, McDEVITT SKIFFLE GROUP 21/3/57 1 p.m.

guitar only fair, and the ensem-

improved much towards the end of the broadcast. But one man stood right out all the time —trombone Bob Nommey—or

If the band takes its phras-ing, swing and ideas from him, it will develop into a good out-

Pat Smythe played quite well in the Ellis Larkin style, but still sounded rather stiff and

If he is nervous in the studio,

However, this Mason band

ble patchy.

Nunny.

uneasy

EVERY Thursday we now have a lunchtime jazz broadcast. Regardless of the consequences, I must congratulate the Light Programme on a change to hear giving people a chance to hear jazz during the day. The Lyttelton band played

well, particularly Bruce Turner and trombonist John Picard. Drums were rather busy, but the piano is improving.

The skiffle group was compe-tent and Nancy Whiskey is a singer with promise.

BURMAN'S BAUBLE is awarded to Bob-of the Alan Mason band, for his jazz trom-

Back in Triumph from the RONNIE VERRELI

DRUMS Says Ronnie :-

with me the honour of representing Britain in America. The rigours of a tour like the one we've just completed are the supreme test-both for musicians and instruments.

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TELEGRAM ~~~~

His Giants, at the Colonial this week, now consists of Bill Holman (tnr.), Walter Norris (pno.), Gary Fromer (drs.) and Morris Edwards (bass). Shorty is playing flugelhorn. Both he and Holman have promised to write arrangements for Moe Koffman's Septet of this city.

Peatured at the Town Tavern, tenor sax man Bud Freeman said he is in the midst of recording a Victor album called Austin High Gang 30 Years Later, along with Jimmy McPartland, Pee Wee Russell, George Wettling, Dick Cary and

Sides to come will also feature Jack Teagarden and Max Kaminsky. Bud expects to be in Rome in July to play a 12-day concert date with an Italian jazz group.

A Liquor Control Board Act this week compelled taverns to stop selling liquor

SHORTY ROGERS and at 1 a.m. Only place to stay open after that hour (without liquor) is the Town, which intends to keep the musicians playing up until 2 a.m.

> At Massey Hall on March 14, the Birdland Jazz Stars of '57 pulled in a crowd of 2,700 at two con-Count Basie's band, certs. Sarah Vaughan, Billy Eck-stine, Jeri Southern, Bud Powell, Phineas Newborn, Jr., Terry Gibbs and Zoot Sims were in the lineup.

Missing was German clarinettist Rolf Kuhn, who had been unable to cross the Canadian border.

George Sharing, here for the Chrysler TV show to-night, says his present personnel includes Emil Richards (vbs.) and Percy Rrice (drs.) Jean Thiele-Brice (drs.) Jean Thiele-mans, Armando Pereza and Al McKibbon are the other quintet members.

-Helen McNamara



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WRB. GUESBACK TU U.S jazzmen still comin' 'n' goin'

A MERI-CAN singers and instrument-CORNER alists are arriving and departing so fast

COLLECTORS' edited by Max Jones and Sinclair Traill

for us to keep pace with them.
Last Thursday evening, Big
Bill Broonzy left for Belgium, where he is staying
with Yannick Bruynoghe, coauthor of his book

it is hard

with Yannick Bruynoghe, coauthor of his book.

Bill was not clear about
whether or not he would be
singing in Belgium. We expect he will. In Britain he
enjeyed the most successful
tour he has so far had and
we were surprised that
nobody recorded him this
visit—maybe his last.

Brother John Sellers, who
caught the boat train for

caught the boat train for Paris on Sunday morning; was recorded by Decca with a group comprising Al Fairweather. Wally Fawkes, Diz Disley, Stan Greig (pno.), Tony Kinsey and Frank

This LP, to be released later this summer, contains "House Of The Rising Sun," "Backwater Blues," "Motherless Child," "In The Evening" and eight of Brother John's own songs.

Sellers will be singing for

Sellers will be singing for a short time, and perhaps recording, in Paris before returning to the States.

With Louis

A SURPRISE call came through on Monday morning from bassist Jack Lesberg, whom we had last seen heading for the Gold Coast with Armstrong's All-Stars in the summer of '56.



JACK LESBERG —passing through

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BILLY ECKSTINE this week sought—and got—his release from RCA Victor. He is expected to sign with Mercury Records at any moment.

He will probably return to the type of blues repertoire on which he built his name in the mid-

or three days

en route for Paris. With

him was

gultarist
George
Barnes,
known for
sundry
records with
Wettling, Mc-

Partland,

Lawson-Haggart, and so on. We hope to report further on Barnes in the next week or

Another American musi-cian due in soon is Buck Ram, composer of "Lover"

and the man who manages

and writes most of the original material for the Platters. One more U.S. jazzman is in Britain. He is Rudy Tray-

lor, who came over with the

Teenagers to supervise re-cordings the group will make

Piano, too

You can find him in the in-dex of "Hot Discography" as "Rudolph Taylor (drums)." This is what Jeff Aldam has to say about him: Primarily a drummer, Rudy also plays piano and arranges. He combines an academic background with wide musical experience

wide musical experience.

Providence. R.I.,

Born Providence, R.I., 1918, his first notable job was

in Philadelphia with Lonnie Slappey's Band in 1937-39. This was a veritable nursery of talent, featuring Joe Wilder and Frank Galbraith (tpts.), Jimmy Hamilton (reeds); Skeeter Best (gtr.), and for a while Pearl Bailey as singer and dancer.

into army

Rudy drummed with Earl
Hines in 1941-42; Skeeter was
on guitar and Billy Eckstine
sang ("Stormy Monday
Blues," "Water Boy," etc.).
Then followed spots with
Humpy Flintall at Elks'
Rendezvous (with Harry
Prather and Claude Jones);
Lips Page: Ella Flizgerald

Lips Page; Ella Fitzgerald, and George James at the Café Society, with Lloyd Phillips on plano.

he studied at New York and Juillard, and completed the

Two months with Jimmy Lunceford were followed by three and a half years at the Diamond Horseshoe with Noble Sissle, after which he got the urge to lead a band of his own, a nine-piece grown with a John

nine-piece group with a John

Hilton Jefferson (alto); Freddy Williams, Sam "The Man" Taylor (tenors); Kenneth Rickman (tpt.);

Henderson Chambers (tmb.); Leroy Lovatt (pno.); Harold Jackson (bass); Skeeter Best (gtr.); Rudy (drs.).

Freelance

Despite a Victor record-

ing contract nothing much happened. After a spell in

Boston under trumpeter Joe Thomas, Rudy began

to freelance, playing Broad-

way shows, record and

management side of the

with Charlie Atkins (of Cole and Atkins, the "Kiss Me Kate" dance team) and

holds an A&R job with

Rudy was on drums for a

recent album featuring

Louis Armstrong in lush-

styled numbers on the "Angel" theme (American

Apart from Louis, brass was used but the personnel included a full string section under Raoul

Poliakine: George Dorsey and Phil Durso (flutes, reeds); Lucky Thompson (ten.); Dave McRae (bari., bass clar.); Billy Kyle

Sid Block and Joe Benja-

min shared the bass chores.

Since last June he has

on

in partnership

Schillinger course.

Kirby flavour.

club dates.

business,

Decca).

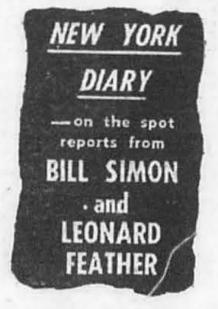
concentrated

Rama records.

he built his name in the mid-'40s. Among the projects under this new deal will be a reunion with Sarah Vaughan, vocalist with Eckstine's band 13 years ago, who will join him in a series of duets.

A NOTHER "name" who has been considering the independents is Georgia Gibbs. Her contract with Mercury expires on April 1, and she's not expected to renew. It's believed that Capitol has the inside track, however. The label is light on female talent at the moment. moment.

DICK BOCK, of Pacific Jazz label, was in town last week on business, which in-



cluded planning several albums with Gerry Mulligan, who is freelancing these days. At the end of April, Bock will fly to the Continent to record Gary Crosby with the presently touring jazz group that includes Bud Shank and Bob Cooper.

JACK MAISEL, well-known Jazz drummer of the 1930s and best known for his recordings with Rex Stewart, was killed when his car skidded off the Pennsylvania Turn-

Maisel played with several swing ments by Marty Patch.

BILLY ECKSTINE

with Sarah Vaughan?

- another link-up

bands during the 1930s. He was the drummer on the first Mezz Mezzrow session (Swinging with Mezz) on Brunswick in 1933, A close associate of guitarist Brick Figagle, he took part with Brick in two Rex Stewart record dates, for Vocalion in 1937 and '39.

NORMAN GRANZ is going all out on a record promotion for the new Fred Astaire picture, "Funny Face." He is releasing no less than three different albums to tie up with the picture: one with the Barbara Carroll trio, which recently signed with Granz after leaving Victor: one by Buddy Bregman with a big orchestra and one featuring Fred Astaire. out on a record promotion

GEORGE WALLINGTON is preparing an unusual album for the recently formed Harlequin label.

It will be a "Salute To Dizzy Gillespie," consisting of tunes either composed by or closely associated with the bop pioneer, in whose combo George himself played in 1944.

Blossom Dearie will form a Auditions of the Air. vocal group to join the Wallington trio on several of the numbers.

WOODY HER-album under his new contract with Norman Granz for the Verve label was completed in New York this week. Instead of his regular orchestra, Woody had with him an all-star with him an all-star ten-piece group includ-ing Charlie Shavers, Bill Harris, Hal McKusick, Bob New-man, tenor (husband of trumpeter Norma Carson); Bob Freed-man, baritone; Lou Stein, Jo Jones, Milt Hinton and arrange-Hinton, and arrange-

BERNARD PEIFFER'S misfortunes may be ended. He has obtained a release from the Shaw Agency and will be booked

Shaw Agency and will be booked by Willard Alexander, who manages Benny Goodman, Count Basie, Ray McKinley and many other big jazz names.

Barry Ulanov devoted an entire column to a rave about Peiffer as "the successor to Art Tatum with a clear title to the throne" in the current issue of "Down Beat."

DOROTHY DANDRIDGE is expected to leave for Paris this week for a three-month location stint, which resulted in her having to turn down the rôle she had been offered in "The Street." DOROTHY DANDRIDGE is expected

JAZZMEN Bobby Hackett, Vernon Brown, Peanuta Hucko, Arnold Fishkind, Billy Butterfield and Morey Feld, all staff musicians at American Broadcasting System, have been going long-hair each Friday night as members of the ABO Symphony Orchestra at rehear-sals of the Metropolitan Opera Auditions of the Air



O DOROTHY DANDRIDGE -off to Paris



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getting concerned at a new scenes or heighten dramatic racket. This involves payracket. This involves paying so much a spin for discs to be played over the

Ted Heath tells me he has just been offered 30 minutes' airtime a week at a fee of 40 dollars by a firm in the suburbs of New York. The big companies won't by the London Docks, and has have any part in the racket, just published "The High But they're worried lest some Life," first of a major camof the smaller firms jump at paign along these lines.
the chance of getting their This music will be featured the chance of getting their

records heard. Ted isn't worrying about getting his music heard. Apart from return trips to the States, he is currently negotiating for appearances in eight other countries.

Hatful of Jazz

N which London theatre can the largest slice of jazz be heard six nights a week-numbers like "Central Avenue Breakdown " Shaw's " Concerto For Clarinet "?

The answer is the Prince's Theatre, a stone's throw from Tin Pan Alley and the jazz No, "The Jazz Train" is not back in Town. But Sam

Wanamaker is. He's directing and playing in "A Hatful Of Rain," a new American play set in an apartment on New York's East Side and co-starring Bonar Colleano and Sally Ann Howes.

WANAMAKER is a man who believes in making the maximum impact upon theatre audiences. And he has picked 13 items to provide a jazz music background for the play, with the intention, he says, of representing New York in all its speeds, moods and rhythms.

A MERICAN record- used to soften the violence of comes news of desperate x in g companies are a scene, in others to bridge attempts to twist everything x

High kick

with PAT

BRAND

on next Saturday's (April 6) "6.5 Special" TV show, and

danced by Boscoe Holder and

in Town."

Henderson.

into a calypso mould.

But Dorita and Pepe (who could so easily board the calypso bandwagon) have x steadfastly refused to com- x FIRST publisher off the mercialise their South Amerimark on a High Life kick is Joe "Mr. (Glass) Piano"

can folk songs.

It's paid off better than X they dreamed it would.

Not only in cabaret and the X Joe has been studying the music of authentic High Life lighter radio programmes, bands around Soho and down but in the "straight" field,

They appeared with the X City of Birmingham Sym- X phony Orchestra a week or two ago. To such good effect x that they were booked on the X spot for the BBC's "Concert ? Hour" on April 7.

. . . and true MAX GELDRAY is another X artist who refuses to X go commercial.

It's about time someone x gned this brilliant jazz x harmonica player to a record- x ing contract.

Why-2

CDDIE SMITH, banjoist with Chris Barber, has a been standing up for sessions recently, and has noticed that other banjoists are starting to copy him. He would like it pointed out

that the reason he stands is x not a musical one. It's a medical one.

Eh? I'VE never really believed in the efficacy of chain let- x ters, But when Derek Boulton passed me one that had been round the world four times, it seemed a shame not to keep it 2

THE reason trombonist Harry Brown gives for leaving Laurie Gold's Pieces It had already been through the hands of various friends of Eight is a refreshing change mine-André Previn, from the usual "to freelance Johnny Green, Joe Pasternak and Bruce Campbell among x them. So I moved it on. "You are going to have x Says Harry, simply: "I can't stand the noise in the

singing West Indian music since he was three. Now, ready for a Calypso boom, he has just recorded 14 titles—two 78s and an LP. Frank has recorded with the Leslie Hutchinson and Dankworth bands. Last summer his body-building hobby won him the title: Mr. Isle of Man.

THIRTY-TWO-year-old Frank Holder, born in George-town, British Guiana, has been

TEENAGERS BRUSH UP

LL credit to the Teenagers A Realising the mistakes of their disappointing Liverpoo debut, they have changed their act considerably, No longer does the blaring pit orchestra drown their singing.

MD Larry Macklin and
George Burt (tpts.), Jack
Bickerton (tnr.), Bob Russell
(bass) and Joe Ferris (drs.), who augmented the pit band when the tour began, now provide restage.

Replaced The result is that the Teen-agers are able to feel the beat more easily, though young Frankie Lymon still persists in encouraging the audience to clap on the beat, instead of the off-beat.

Many of the Teenagers' dance

The programme, musicwise, varies from Elvis Presley's "Hound Dog" to Ellington's "Echoes Of Harlem," with Bechet's "Cakewalk Babies" and Ory's "At The Jazz Band Ball" thrown in for good measure.

They rocked the Saints.

In France, Henry Kahn tells me, they're even rocking Neopolitan In places these records are tunes, whilst from New York

You are going to have x good luck four days after you x receive this," it promised. "It will come through the mail." X will come through the mail." X will come through the mail." X beat.

I didn't really believe it, of x course. But last Saturday I x of their act.

Henry Kahn tells me, they're even rocking Neopolitan tunes, whilst from New York demand for £75.

You are going to have x good luck four days after you x receive this," it promised. "It will come through the mail." X beat.

Ourse. But last Saturday I x of their act.

And found an Income Tax this week, the Liverpool "house through the mail." X will come through the mail." X will come through the mail." X beat.

Ourse. But last Saturday I x of their act.

And found an Income Tax this week, the Liverpool "house through the mail." X will come through the mail." X will come through the mail." X will come through the mail." X beat.

Ourse. But last Saturday I x of their act.

And found an Income Tax X this week, the Liverpool "house through the mail." X will come through the mail." X will come through the mail." X beat.

Outside the course of the off
They rocked the Saints.

I didn't really believe it, of X course. But last Saturday I x of their act.

And found an Income Tax X the Liverpool "house through the mail." X will come through the mail." X beat.

Outside the course of the off
They rocked the Saints.

I didn't really believe it, of X course. But last Saturday I x of the Teenagers' dance routines have been replaced.

Outside the course of the off
They rocked the Saints.

I didn't really believe it, of X course. But last Saturday I x of the through the mail." X will come through the mail." X outside the cours this week, the Liverpool "house full" success story has been repeated.—George Bartram.



Johnnie Ray sings blues

DON'T follow the lead of the many Carlisle fans who missed Johnnie Ray's opening at the Lonsdale Theatre on Monday. If you do, you will be miss-

by STANLEY glimpses did cry-guy, and naturally it brought forth squeals But the new Ray is one who

lovers. A host of new songs make his act refreshingly different. The new sing-rather-than-sob Johnnie

tures a new chest mike which when working efficiently will give him complete freedom of move-

Three gems

should delight the discerning Programme high spots? A beautiful set of three blues numbers taken from a new LP. They are wocal gems. Only occasion-ally does Johnnie use the hit parade.-Stanley Pearson.

> Donegan men film

BEFORE leaving for his second American tour, Lonnie Donegan, with his skiffle group —Jim Currie (gtr.), Mickey Ashman (bass) and Nick Nicholls (drs.)—made some scenes for a new British film, "Light Fingers."

Wrote score

He appears as himself in a night club scene singing the title number. His songs also open and close the film for which he wrote the background music. The group left for the USA from London Airport on Thursday evening.

> Striptease princess

BLONDE, 23-year-old Texan Lee Sharon—" America's princess of Striptease"—is currently on the Continent on a motoring honeymoon, Or April 20 she appears in the new revue "Plaisirs de Paris" when it opens at London's Prince of Wales.

Eloped

Lee, who is of Irish, French and Cherokee Indian descent, eloped at the end of January with her child hood sweetheart, motor magnate Jimmy Wilson. "Plaisirs do Paris" will also Bernard Brothers, Sabrina and the Three Monarchs

says SOPHIE TUCKER.

who starts a month's residency at London's

Cafe de Paris on Monday

that's why I'm able to keep

working. My latest record is called "You Can't Deep-freeze A Red Hot Momma." That

links the past with the latest.

Frank Sinatra? Now you're talking of the top. You know. I play myself in his new film. "Jokers Wild"—the biography of comedian Joe E. Lewis.

inatra's done a pretty wonder-

ful job on that.

First day on the set, I was there at 7 a.m. Around eight, I started shouting: "Say, where's that guy Sinatra?" Someone

pointed right in front of me.

I'd been talking to him all the

time. Hadn't recognised him

Still waiting

I like people who can stay the pace. Like my planist Ted Shapiro. He's been with me 37

years. When he first sat down

at the plano I told him: "If

you're good enough, I'll give you

a contract." He's still waiting

I've never been content to

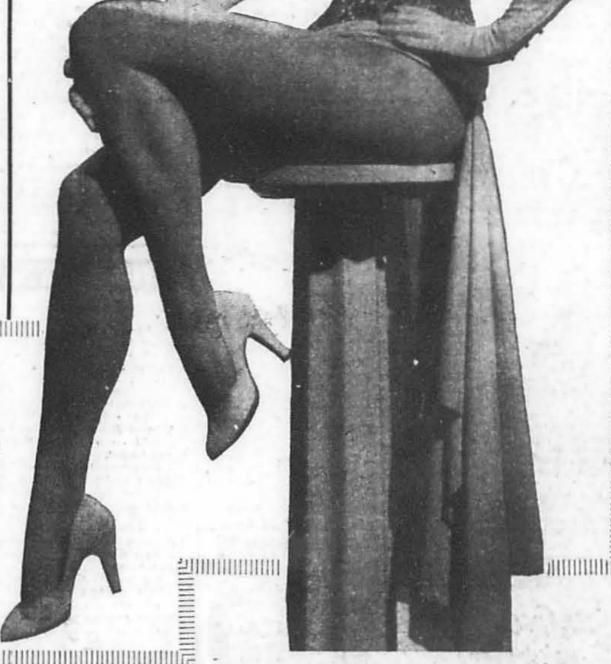
sing what everyone else was singing. I was the first to do

ragtime and jazz. When every other singer joined in, I looked

I'm the only girl of 69 in

Show Business.

with all that make-up on.





@ Debbie-she's coming over with **Eddie in June**

HOLLYWOOD HEADLINES

QUOTES from Duke Ellington on the "Person To Person "TV programme: "'A Drum Is A Woman' is my most important contribution to jazz.
"I wrote 'Mood Indigo' in 15 minutes, while I was waiting for my mother to finish cooking dinner. "I made my own painting of 'Satin Doll' (shown on TV) following my composition of the same name."

FILM CLIPS. . . . Mamie Van Doren does a strip-tease in the Doris Day starrer "Teacher's Pet.". . . Ross ("Come-On-A-My-House") Bagdasarian wrote the title song for "The Devil's Hairpin " and has a big part in the picture. . . "Untamed" simply sizzles with sex and rock 'n'-roll and, if not out too extensively,

Howard Lucraft

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APRIL 13 - CITY HALL, SHEFFIELD APRIL 14 - STOLL THEATRE, LONDON APRIL 17 - ST. ANDREW'S HALL, GLASGOW THURS, APRIL 18 - USHER HALL, EDINBURGH APRIL 20 . ST. GEORGE'S HALL, BRADFORD MON. APRIL 22 - PHILHARMONIC HALL, LIVERPOOL TUES, APRIL 23 - TOWN HALL, BIRMINGHAM

APRIL 28 - STOLL THEATRE, LONDON

APRIL 27 - FREE TRADE HALL, MANCHESTER

THEY say that . . . Julie Wil-son, torch singer in "This Could Be The Night," makes a personal appearance tour in Eng-land pery shortly. . . After Elvis Presley was quoted as say-ing: "Rita Morena knocks me out on the screen but I've never met her," she knocked on his stage door at Paramount... Debbie Reynolds and Eddie Fisher visit Europe in June...

should make a fortune.

"Stars Of Jazz" TV show, with Bobby Troup as narrator, just won the "Emmy" award as the best new local television show of 1956. . . Nat Cole may do a world tour for the State Department. . . Jimmy Giuffre is now playing an "A" clarinet. . . . "All drummers play the same style today—there's no individuality," said Shelly Manne at a recent Hollywood Jazz International meeting.

NITERY NEWS... No more Jazz
at Zuesa's in Pasadena...
Zardi's "dazriand" now features
rock-'n'-roll with the screaming
Trenier Twins... Gene Norman's
interiude Club has Cal Tjader's
group... The Art Pepper Quariet
is at the Tiffany pending the arrival
of the Calypee show... dess Stacy
is at the Open House on La Brea—the
spot once held down by the Art
Thompson Trio with Dave Goldberg.

ENCYCLOPEDIA OF

I Jazz of the twenties Aunt Hagar's blues King Oliver's Dixie Syncopators Tin roof blues

New Orleans Rhythm Kings Wild man blues Johnny Dodds' Black Bottom Stompers

That's no bargain Red Nichols and his Five Pennies My Monday date

Jimmy Noone's Apex Club Orchestra King Porter stomp Jelly Roll Morton

Boogle woogle Pine Top Smith You've got to be modernistic James P. Johnson Prince of wails

Elmer Schoebel's Friar's Society. Orch. Muskrat ramble Benny Goodman and his Boys Farewell blues

Venuti-Lang All-Stars East St. Louis toodle-oo Duke Ellington and his Orchestra LAT 8166

II Jazz of the thirties Chinatown, my Chinatown Gien Gray's Casa Loma Orchestra St. Louis blues Dorsey Brothers Orchestra

Walkin' and swingin' Andy Kirk and his Orchestra Sing me a swing song Chick Webb and his Orch. & Ella Fitzgerald

Blackstick Sidney Bechet/Hoble Sissle's Swingsters That's all

Sister Rosetta Tharpe Down south camp meetin' Fletcher Henderson and his Orchestra From A flat to C John Kirby and his Onyx Club Boys

South Rampart Street parade Bob Crosby and his Orchestra Moonlight bay Glenn Miller and his Orchestra Roseland shuffle

Count Basie and his Orchestra Swance River Jimmie Lunceford and his Orchestra LAT 8167

BRUNSWICE LTD branch of THE DECCA RECORD COMPANY LIMITED

JAZZ ON RECORDS

ork on TV. Well, in the old and they aren't prepared to work

III Jazz of the forties I get a kick out of you

LELIKED

VHAT do I think of the

That fellow Presley. What's

s name—Alvin? I've seen him

lys we had talent. That's why

You have to spend money to get

the top. And to stay there. These

comers haven't what it takes-

Gimmick singers?

stars lasted.

Artie Shaw and his Orchestra Gambler's blues

Stan Kenion and his Orchestra Honeysuckle rose King Cole Trio

How deep is the ocean Coleman Hawkins and his Orchestra Seplan bounce

The gasser Roy Eldridge and his Orchestra Wee baby blues

Jay McShann and his Orchestra

Art Tatum Band with Joe Turner Lover man Billie Holiday Somebody loves me

Eddie Condon and his Orchestra How high is the moon Eddie Heywood and his Orchestra Flying home

Lionel Hampton and his Orchestra Perdido Woody Herman and his Orchestra LAT 8168

LITTON ROAD LONDON BW9

Isrunswick

IV Jazz of the fifties

I keep two full-time writers to supply me with special material and

they've been with me for years. I

believe in moving with the times and

Good bait Red Norvo and his Trio Sweet Lorraine Erroll Garner

and spend to make it.

I'm forever blowing bubbles Chartie Ventura Septet When the saints go marching in Louis Armstrong and the All-Stars

In a mist Jimmy McPartland Swootle patootle **Tony Scott**

Takin' my time Benny Green and his Orchestra Now's the time Terry Gibbs Sextet

Zosh and Frankie Elmer Bernstein and his Orchestra Cool cat on a hot tin roof Ralph Burns and his Orchestra Mulliganesque

for something new.

This date at the Café de Paris is just a holiday. I lose money by coming to work in England—but I love it.

How much have I made? John Grass One o'clock jump Now there's a question. Les Brown and his Band of Renown Put it this way: I could have LAT 8169 retired ten years ago. Only one thing keeps me going.

JAZZ SHOWS in association with Paddy McKiernan PROUDLY PRESENT

March 30, 1957. MELODY MAKER-Page

.....

That Great New Orleans Jazzman

> GEORGE LEWIS

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TICKETS available from NOON MONDAY.

BOOK EARLY and avoid DISAPPOINTMENT





by Hubert W. David

THE Song of Wales has been chosen. On November 24, in this column, I announced that the Welsh newspaper, the "Neath Guardian," was offering to sponsor a competition to find a Song of Wales,

Not too easy a task, especially for an English writer who perhaps might not be fully conversant with the Welsh characteristic. Still, 57 entries were received which I think was a

worthy effort as the subject matter was necessarily restricted to Wales and the Welsh surroundings.

With Miss Mai Jones, of the BBC Welsh Station, I was asked to be the other adjudicator in the competition. The editor of the "Neath Guardian" suggested a preliminary weed-out of the manuscripts by himself and local music men among whom was Welsh writer Gabe Edwards.

Twelve manuscripts ware combinally submitted to Miss Jones.

Twelve manuscripts were eventually submitted to Miss Jones and myself but we were asked to judge the works independently of each other. It so happened that we both chose the same song as the winner, so there can be little doubt that the best

Public performance

THE "Neath Guardian " has awarded a first preliminary prize of £10 to writers Leslie D. Morris and John Bendall for their song "Down In The Valley." But the organisers, realising the great value of public performance, are having the work orchestrated and it will probably have its first hearing at either Port Talbot or Porthcawl at the opening of the summer season. You will remember that the Peter Maurice Music Co., Ltd.

You will remember that the Peter Maurice Music Co., Ltd. asked for a sight of the winning song and a copy will be sent to Mr. Jimmy Phillips. The song will also go before the Decca Record Co. A & R Committee.

Leslie D. Morris is an accountant and wrote the music of the prizewinning song. The lyric is by John Bendall, who is a very old correspondent of our Songwriters' Advice Bureau. Bendall won another competition some years ago when the late Carroll Gibbons, through the Press, invited lyric writers to submit words for a song to be called "Let's All Go Down The Strand Again." You will recall that Carroll Gibbons was resident leader at the Savoy Hotel in the Strand. at the Savoy Hotel in the Strand.

Welsh connections

JOHN BENDALL'S lyric was judged the winner, but unfortunately just as this was to be announced came the unhappy news of Carroll's death. Naturally the whole idea of the competition was shelved. John is not himself Welsh, but he is married to a Welsh girl—hence the inspiration. He has already had several songs published, also written with Leslie Morris, and I find they are quite conversant with all types of material. I hope "Down In The Valley" may have the same success as Mai Jones's own big hit, "There'll Be A Welcome In The Hillside." This number has become a standard, but last year publisher Lawrence Wright induced Harry Secombe to record the song. It immediately flared up again to peak sales. There is obviously room for another song in this field.

I think the number will lend itself to plenty of gimmicks for recording. A choral background is obvious but I would suggest a Welsh countryside scene could be quite easily created in sound. tunately just as this was to be announced came the unhappy

a Welsh countryside scene could be quite easily created in sound. If I had written the song myself I should certainly see that Harry Secombe got a copy of it.



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BRITAIN'S TOP DISCS and TUNES

GUIDE to the best selling discs for the week ended March 23, derived from THIS copyright list of the 24 best-

A information supplied by 20 leading record stores.*					- nelli	ng songs for the week ended
This	Last	Title	Artist	Label		23, 1957, is supplied by the Publishers' Committee of the
1	(T)	YOUNG LOVE Other discs—Sonny James	Tab Hunter	London	Music 1	Publishers' Association, Ltd. cek's placings in parentheses.)
	(8)	DON'T PORBID ME	Pat Boone	London	1. (2)	YOUNG LOVE (A) (2/-) Cromwell
8	(30)	Glen Mason (Pur); Freddy ENEE-DEEP IN THE BLUES Tommy Steele (Dec); Rick	CARTA DETECTION	Philips	2. (1)	SINGING THE BLUES (A)
4	(4)	LONG, TALL SALLY Pat Boone (Lon); Marty R	Little Richard	London	3. (3)	THE BANANA BOAT SONG
8	(5)	DON'T VOIL BOOK ME DADDY-O	Lonnia Donagun	Pye-Nisa	4 (5)	DON'T FORBID ME (A)
0	a	Bob Cort (Dec); Vipers Sk THE BANANA BOAT SONG Inia Te Wiata (HMV); S Vasurhan (Mer); Fontane (P-N(x); Shirley Bassey (P	Sisters (Lon); De	rothy Squires	5. (6)	(2/-) Campbell Connelly KNEE-DEEP IN THE BLUES (A) (2/-) Leeds
7	(8)	THE BANANA BOAT SONG	Shirley Bassey	Philips	6. (4)	TRUE LOVE (A) (2/-)
8	(D)	TRUE LOVE	Bing Crosby and Grace Kelly	Capitol	7. (0)	I DREAMED (A) (2/-)
		Ted Heath (Dec); Ruby M Jane Powell (HMV); Eve (Bruns); Jean Campbell (1	furray (Col); Fou e Bowwell (Par);	Litty Laiken	E. (8)	FRIENDLY PERSUASION (A) (2/-) Robbins
	(10)	YOU DON'T OWE ME A THING Billy Cotton (Dec); Penny	Johnnie Bay	Philips	9. (11)	ADDRATION WALTZ (A)
10	(17)	ONLY YOU Hilltoppers (Lon); Louis Vaughan (HMV); Steve M	Platters Armstrong (Bru	Mercury na); Majcolm ie Ross (Dec);	10. (13)	THE WISDOM OF A FOOL (A) (2/-) Leeds
11	(8)	Wictor Silvester (Col).	Guy Mitchell	Philips	11. (10)	YOU, ME AND US (B) (2/-) John Fields
13	(-)	CUMBERLAND GAP	Vipers Skiffle	Partophone	12, (7)	GARDEN OF EDEN (A)
		Dick Bishop (Dec) : Lonnie	Donegan (P-Nlx).	-	40 (19)	(2-) Duchess
18	(20)	BRE'S GOT IT	Little Richard	London	13. (13)	DADDY-O (B) (2/-) Essex
14	(16)	LOOK HOMEWARD, ANGEL	Johnnie Ray	Philips	14. (14)	
15	(11)	FRIENDLY PERSUASION Four Aces (Bruna); Terry (V-Cor); George Cates (V	Put Boone Burton (Phi) ; D -Cor) ; Fred Luca	London Insitri Tiomkin a (Col) : Lou	TOTAL STATE	ROSES (A) (2/-) Dash GIVE HER MY LOVE (B)
		Busch (Cap),	STATE OF THE STATE		1100	(2/-) Michael Reine
17	(12,	GARDEN OF EDEN	Little Richard Frankie Vaughan	London	18. (15)	AUTUMN CONCERTO (F)
**	Chan	Joe Valino (HMV); Dick (Dec); Gary Miller (P-Nix)	James (Par); W	inifred Atwell	17. (17)	CINDY, OH CINDY (A)
18	(18)	THE BANANA BOAT SONG	Tarriers	· Columbia		(2/-) Dash
	(-)	TUTTI FRUTTI Pat Boous (Lon); Four J	Little Richard	London		ALL OF YOU (A) (2/-)
20	(80)	MY PRAYER (H)			20. (21)	ALL (B) (2/-) Chappell
		Jeff Chandler (Bruns); Fr Dorsey (Bruns); Vers Lyns	ank Chacksfield (Dec); Jimmy	72	BY YOU, BY YOU, BY YOU
	()	ENEE-DEEP IN THE BLUES	Tommy Steele	Decca	(18)	(A) (2/-) Cinephonic
	Two re	cords "tied" for 8th, 15th, 18th	and 20th positio	ms.	22. (18)	RAIN (A) (2/-) Frank
STORES SUPPLYING INFORMATION FOR RECORD CHART					23. (23)	BLUEBERRY HILL (A) (2/-) Victoria
Ad., Blackwood; Engineering Service Co., Solton; Robo for Records, London, E.10; Popular Inside Stores, London, E.5; J. W. Manufeld, Ltd., Worthing; O. H. Saunders and Co., Leeds, 1; right Scored Shop, Middlesbrough; H. J. Carroll, Manchesian; H.; Saunders Month Stores, Ltd.					24, (—)	LOOK HOMEWARD, ANGEL
idinburgh, I; Leading Lighting, London, N.I.; Sydney Scarlicrough, Ltd., Hall; W. A. Clerke, ondon, S. W.S.; Saville Bree, Ltd., South Shields; Hickies, Stough; Duwe Wholesale, Ltd., Man- hesier, I; Painh and Co., Torquay; R. C. Mansell, Ltd., Birmingham, S.					77	rican; B—British; F—Others. (All rights reserved.)

London

(Week ended March 23) (Supplied by Poyle's, Ltd., Charing Cross Road, London, W.C.2)

1. FREIGHT TRAIN Chas, McDevilt Skille Group,

2. CUMBERLAND GAP Vipers Skiffle Group, Parlophone 3. LONNIE DONEGAN HIT PARADE

(EP) Pye-Nima BABY DOLL

Humphrey Lyttelton, Parlophone 5. DON'T YOU ROCK ME, DADDY-O

Lonnie Donegan Pyc-Nixa & ELLA SINGS THE COLE PORTER SONG BOOK-Volume 1 (LP) Ella Pitagorald ..., HMV-Verve

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

JIM DANDY Vipers Skiffle Group, Parlophone 9. CHRIS BARBER PLAYS-Volume

III (LP) Pye-Nixa 10. CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa



As fisted by "Variety"-issue dated

(2) ROUND AND ROUND

Perry Comp (6) I'M WALKING Pats Domino

(1) TEENAGE GRUSH

(5) THE BANANA BOAT SONG Harry Belafonte

(3) PARTY DOLL Buddy Knox

(8) YOUNG LOVE Tab Hunter

7. (10) BUTTERFLY Andy Williams 8. (7) BUTTERFLY Charlie Gracie

9. (13) LITTLE DARLING Diamonds

10. (9) MARIANNE Terry Gilkyson

11. (12) COME GO WITH ME Dell Viking

12. (11) GONE Perlin Huskey

12. (4) TOO MUCH .. Elvis Prosley 14. (20) MARIANNE Hilitoppers

15. (-) NINETY-NINE WAYS Tab Hunter 16. (19) LOVE IS STRANGE

Mickey and Sylvia

17. (15) DON'T FORBID ME Pat Boone (18) WHY, BASY, WHY Pat Boons

19. (16) MAMA LOOK AT BUSU Harry Belafonte

20.(-) ALMOST PARADISE

Roger Williams Two records " Med " for 17th position.

Manchester

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

1. FOR HI-FI BUGS (LP)

2 LONNIE DONEGAN SKIFFLE SESSION (LP) Pye-Nixa SESSION (LP) ... Pyc-Nixa

3. WILBUR de PARIS AND HIS NEW
NEW ORLEANS JAZZ BAND
(LP) ... London

4. FONTESSA (LP)

Modern Jazz Quartet, London

5. CUMBERLAND GAP Vipers Skille Group, Parlophone 5. CONTEMPORARY CONCEPTS NO. 3 (EP)

7. FREIGHT TRAIN Capitol Chas McDevitt Skiffle Group,

S. BAD PENNY BLUES

Humphrey Lvttelton. Parlophone

8. ELLA AND LOUIS (LP)

10. CLIFFORD BROWN AND MAX
ROACH AT BASIN STREET

Belfast

(LP) Emarcy

(Supplied by the Gramophone Shop) 1. ELLA SINGS THE COLE PORTER

SONG BOOK-Volume II (LP)
Ella Pitzgerald, HMV-Verve

2. RAY BUSH, AND THE AYON
GITIES SKIFFLE (EP) Tempo

3. ELLA AND LOUIS (LP)
HMV-Verve

4. HAWAIIAN WAR CHANT Aven Cities Jazz Band, Tempo 5. HI-LO'S UNDER GLASS (LP)

6. JIM DANDY

7. LONNIE DONEGAN SHOWCASE

S. STANDARDS (LP)
Ray Anthony, Capitol
S. LONNIE DONEGAN HIT PARADE

10. I'M ALABAMY BOUND Pye-Nixa Lonnie Donegan, Pye-Nixa

Glasgow

(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2) 1. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy 2. HI-LO'S UNDER GLASS (LP)

Birmingham

(Supplied by R. C. Mansell, Ltd., 25.
Union Street, Birmingham 2)

1. CLIFFORD BROWN AND MAX
ROACH AT BASIN STREET
(LP) ... Emarcy
2. OPUS DE JAZZ (LP) .. London
3. JAZZ WEST COAST (EP) Vogus
4. SIDNEY BECHET WITH SAMMY
PRICE BLUESICIANS (LP)

PRICE BLUESICIANS (LP) 5, ENCORE (LP)
Eddie Bert, London

6. BASIE (LP)
Count Basie. Columbia-Clef
7. CHRIS BARBER PLAYS—Volume
III (LP)
8. VIBRATIONS (LP)
Cont Tiedes

9. CHRIS BARBER SKIFFLE (EP)

10. TRIBUTE TO BROWNIE (LP)

Don Elliott and Carl Tjader, London

Clifford Brown. Emarcy

3. LES BROWN'S IN TOWN (LP)

4. BASIE (LP)

Count Basic Columbia-Clef SHORTY ROCERS (LP) London FREIGHT TRAIN

Chas, McDevitt Skiffle Group 7. CHRIS BARBER PLAYS—Volume III (LP) Pye-Nika 8. APRIL IN PARIS

Count Basic with Elia Fitzgerald, Columbia-Clef

LONNIE DONEGAN HIT PARADE

18. CUMBERLAND CAP Vipers Skiffle Group,

Parlophone

(Week commencing March 31)

OWEN BRYCE AND BAND Monday: Palais, Hammersmith Tuesday: Jazz Club, Wood Green Friday: Jazz Club, Redhill

Johnny DANKWORTH and Orchestra Sunday: Hippodrome, Derby Wednesday: Pavilion, Porthcawl Thursday: Shire Hall, Hereford Friday: City Hall, Cardiff Saturday: Empire Rooms, W.1



Eric DELANEY and Band Sunday: Hippodrome, Aldershot Friday: Palais. Ashton-under-Saturday: Imperial Ballroom

Nat GONELLA Week: Metropole. Glasgow The KIRCHIN Band

Wednesday: Baths Hall, Leyton Thursday: Galety Ballroom. Orimsby Priday. Trocadero Ballroom, Saturday: Kensington Ballroom, Lowestoft

Cy LAURIE and Band Sunday: Isle of Wight Tuesday: Cy Laurie Club. Gt. Windmill Street Thursday: Doncaster Priday: Goole Baturday: Southend

Lee LAWRENCE Week: Palace, Leicester

Terry LIGHTFOOT dazemen Sunday: Mack's, Oxford Street Tuesday: Mack's, Oxford Street Wednesday; Royal Oak Hotel, Dagenham Thursday: Ex-Servicemen's Club. Watford Priday: Baths Hall. Smethwick Saturday: Civic Hall. Nantwich

Gary MILLER

Week: Empire. Chiswick Freddy RANDALL and Band Sunday: Kidderminster Priday: West Hartlepool Saturday: Wisbech Johnnie RAY with Vie LEWIS and Orchestra

Week: Empire, Glasgow Eric SiLK and Southern Jazzband Priday: Southern Jazz Club, Leytonstone Saturday: New Carlton Ballroom, Shepherd's Bush

Alex WELSH and Band Sunday: Glasgow Monday: Ayr Tuesday: Newcastle Wednesday: Liverpool Priday: Straddishall Kel Island.

Twickenham

JULE'S WORT

Great Man" (and those who didn't missed a great picture) will recall the memorable scene where Jose Ferrer interviews Julie London in her flat.

It is during this meeting that Julie's recording of "The Meaning Of The Blues" is heard over the radio. At the time I thought this an outstanding song and hoped it would be released on

record.
Well, here is the disc-and it was well worth waiting for.

POP DISCS Laurie Henshaw

Julie projects this melancholy song—quite one of the most evocative I have heard—in telling fashion to a beautifully restrained and sympathetic accompaniment from Russ Garcia's Orchestra

Garcia's Orchestra.

Those who saw the film—and, indeed, all who know Julie London's work (notably from the previously reviewed LP, "Julie Is Her Name")—will need no recommendation to get this release. And, like the LP, the technical quality of the recording is superb.

"Now Baby Now," a beat number in minor mood, makes

The Blues/Now Baby Now (London to S-HLU8194).

I Great Man " (and those who didn't missed a great picture) will recall the memorable scene will recall the memorable scene of the scene of panied b Orchestra.

FRANKIE LAINE: There's Not A Moment To Spare/Love Is A Golden Ring (Philips PB676).

"MOMENT" is more tolerable
Laine, who huffs and
puffs less than usual.
"Ring," a folky effort, is
backed by The Easy Riders.

DAVID ROSE and Orchestra:
Holiday For Trombones Calypso
Melody (45-MGM-952).

TOMMY WATT and Orchestrat Holiday For Trombones / Grass-hopper Jump (Parlo, 45-R4281).

"HOLIDAY FOR TROMmental by Rose that faintly
reflects his "Holiday For
Strings." If I had to choose
between these two versions it
would be the one by Britain's
Tommy Watt. It is played with
far more beat.

Tommy Watt. It is played with far more beat.

"Calypso Melody," presumably a concession to the so-called calypso "craze," is played with a pleasant lilt.

How did Tommy Watt get that novel "grasshopper jump" effect? By means of tuneable tymps and a Hawalian guitar "with electronic whip on the end." So now you know.

PERRY COMO: Dream Along With Me/Somebody Up There Likes Me (HMV 45-POP 304).

PERRY COMO coasts along easily from year to year while Presleys come and go.

I like Como's easy and unaffected style, again showcased to advantage on this release. Only the sentiments of "Somebody"—another of Tin Pan Alley's religious songs—make me sigh.

JIMMY JACKSON'S Rock 'n' Skifflet California Zephyr/I Shall Not Be Moved (Col. DB3898).

HELLO, is Jimmy going to prove a rival to Lonnie Donegan?

LUCILLE MAPP: Mangos / On Treasure Island (Col. DB3916).

LUCILLE MAPP, who came to anything like Donegan; it is merely that with "California Zephyr" he has made a disc that has the hallmarks of being a hit.

Lucille, a West Indian, has a keenly developed sense of rhythm and a style that is at times reminiscent of the late



REMEMBER "The Great Man"? Then you'll remember Julie London, the singer Jose Ferrer interviewed in her flat. You'll remember, too, her song, "The Meaning Of The Blues," which London have now issued as a 78. "It was well worth waiting for," says Laurie Henshaw. "For Julie projects this melancholy song in telling fashion to a beautifully restrained and sympathetic accompaniment from Russ Garcia's Orchestra.

American" as the real thing.
Moreover, he sings with tremendous verve and sense of rhythm.
And his skiffle group backs him with a punch and zest that are all too rare on this side of the Atlantic. (A passing men-



way.

Two baileds sung in a straightforward style that should appeal to young and old

MAC CURTIS: The Low Road/You Ain't Treatin' Me Right (Parle. 45-R4279).

CURTIS is an 18-year-old from Fort Worth (where they keep all the gold) in Texas.
Curtis says his favourite singers are Fats Domino and Elvis Presley. But need he have let Presley influence him so obviously? Presley admirers will probably prefer the original to a carbon copy.

Let's Play House (HMV 45-POP 305).

MENTION Presley and up he pops. "Rip It Up" is one of his more tolerable efforts and certainly goes with a swing.

But "Baby" is a nother "Heartbreak Hotel" — double echo, mumbled lyric and the rest of the gimmicks. As such it should sell like a bomb.

EARL BOSTIC and BILL DOGGETT: Indiana/Bubbing Rock (Parlo, 45-

NOTHER rockin' record from altoist Bostic and organist

Doggett.
"Indiana" will have the jive dancers at the point of exhaustion; "Bubbins Rock" is our old friend the 12-bar blues. There's an excellent guitar charge on this side.

BILLY ECKSTINE: Caravan, Mood Indigo/Sophisticated Lady, I Let A Song Go Out Of My Heart (MGM-EP588).

tion of praise for the guitar soloing of Brian Horrey.)
The disc jockeys should give "Zephyr," the standout side, a break. It could sell in a hig break. It could sell in a hig break. This he does with his usual

This he does with his usual command, but the accompaniments from the Hugo Winter-halter and Lou Bring Orches-tras sound dated by today's atandards.

I suspect these titles were made some years ago.

LORD FOLEY At The Piane: In The Still Of The Night, Long Ago (And Par Away)/Easy To Love. Starlight Hour (MGM-EP589).

THE sleeve note to this intriguing release tells us, among other things, that "Lord Foley is descended from a family whose fortune was derived from Proceedings of the control of the cont England's then-growing iron in-dustry in the seventeenth century"; that he was born in

1923, went to Eton, and is a number of the House of Lords.

And how does his Lordship measure up as a planist? Quite well—by cocktail party standards. These pieces, played in a style reminiscent of Carmen Cavallaro, make pleasant if uneventful listening.

JOHNNY BURNETTE and the Rock 'n' Rell Trie.

Sids 1: Honey Hush, Lonesome

Side 1: Honey Hush, Lonesome Train, Sweet Love On My Mind, Rock Billy Boogle, Lonesome Tears In My Eyes, All By Myself.

Side 2: The Train Kept A-Rollin', I Just Found Out. Your Baby Bine Eyes, Chains Of Love, I Love You So, Drinking Wine, Spo-Dee-O-Dee, (Vogue-Coral LVC10041).

A SCHOOLMATE of these boys was Elvis Presley. Perhaps it is not such a coincidence, therefore, that they sing in similar sporadic stuttering style. Though there is an excess of echo on these tracks, they have a certain folky integrity that registers.

Presleyites should certainly give this a spin.



Jimmy Jackson

RAY

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AND HIS ORCHESTRA

"Calypso Dance"

"Plymouth Rock"

LES BROWN

AND HIS BAND OF RENOWN

"Original Joe"

"If I Had The Money"

BUD FREEMAN SAYS: RONNIE HILTON: For Your Love/ The quartet is ideal

IF Stan Getz gives up music to become a doctor, a very great talent will be lost."

Speaking was tenor player Bud Freeman, 51-year-old veteran

Speaking was tenor player Bud Freeman, 51-year-old veteran of Chicago jazz.

Unlike many older musicians Freeman is aware of the changes and developments in jazz. He appreciates the pioneers but is impatient with "thoughtless imitators."

"I like progressive jazz but it all depends who is playing it." he said. "Charlie Parker and Dizzy Gillespie—they were great. The people who copy them are terrible. They only capture the surface of the great musicians' work.

"That's why I like Getz. He may not always have the wonderful drive nor even so much talent as other musicians, but he has a very musical approach to jazz. He can use new ideas and yet appreciate what has gone on before.

Oldtimers

"So many musicians are only aware of the present, but the jazz giants never ignored or laughed at what had gone on before. Dizzy and Parker for example, we're weaned on the music of the oldtimers.

"Musicians have to go back and listen and analyse. And God help the artist who thinks he's set!"

Today. Freeman enjoys working as a single, playing along with rhythm sections in the various cities he visits. He wishes, though, that he could find a rhythm section that he could use all the time—here in Toronto he appeared with the Norm Amadio Trio at the Town Tavern.

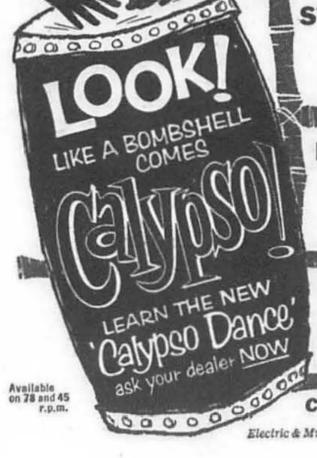
Right size

"I guess I'll just have to wait until I find the right men," he says. "But to me the quartet is the ideal size, Each person can express his ideas and yet all can work together.

together. I love playing today just as much as I ever did. I could retire and live a full life. But I love to play jazz. It's my life."

—Helen McNamara

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... Fri. 19
... Sat. 20
... Sun. 21
... Tues. 23
... Wed. 24
... Thurs. 25
... Fri. 26
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ger Lane Station).

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FORTY-FOUR Club, 44. Gerrard Street, 8-11: JOHN HASTED Jags and Folk Song Group, with MARION AMISS and "ZOM." Guest: "LEX KELLY. Thank you, Steve Lane.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: COLIN SMITH JAZZBAND and DICK BISHOP SKIFFLE GROUP. M A N D Y TAYLOR SEVEN. "Castle," Tooting Broadway, 7.45. PORT LOUIS JAZZMEN, "White

SOUTHALL, "White Hart": All Star Group with JIMMY SKIDMORE, ALBERT HALL.

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TRAD, IN ACTION: Red-leaf Rhythm Kings —7.30, "White Hart," Uxbridge Road,

WIMBLEDON, Eroadway Hotel: Great two-band session! BRIAN TAY-LOR HOT SIX and ROB THORNTON JAZZBAND.

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BOURSON STREET RAMBLERS and Skille Group, "High Spot." Walton-on-Thames.

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DICK CHARLESWORTH Jazzband. Purley Hall.

EWELL JAZZ CLUB, "Organ Inn." 8 p.m.: BRIAN WHITE'S MAGNA JAZZBAND, plus Skiffle. FARNHAM, Memorial Hall: KEN COLYER'S JAZZMEN.

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LEON BELL AND THE BELLCATS

by Bob Dawbarn Max Jones and Sinclair Traill

Blues Backstage; Down For The Count: Evantide; Ain't Mis-hehavin'; Perdido; Ska-Di-Die-Dec-Bec-Doo; Two Franks; Rails (Columbia-Clef 12 in. 30CX18065)

Basie (pno.); Marshall Royal, Emis Basic (pno.); Marshall Royal, Ernis Wilkins (altos); Frank Foster, Frank Wess (tars.); Charlie Fowlkes (bari.); Wendell Culley, Renauld Jones, Thad Jones, Joe Newman (tpta.); Henry Coker, Bill Hughes, Ben Powell (tmbe.); Freddie Greene (gtr.); Eddie Jones (bass); Gus Johnson (drs.). Am. Cief. Summer, 1954, USA.

THIS, to my mind, is not quite so good a set as the second, "Dance Session" LP, and no-where near the standard of the

Basie's introductions and easy blues plano are a pleasure to hear; so, on most tracks, are the band's section work, tempos and assured swing. But, taken as a whole, the music doesn't have the fire, the impact, which helped to make "Dance Session" No. 1 outstanding.

The solos, for a band of this calibre, are too often ordinary and the original material here is less distinguished than, say, "Bubbles," "Straight Life" or "Softly, With Feeling." The recording too, lets down the band.

Of course there are several good and characteristic things on



the record. Foster's own "Down For The Count," a medium blues, aings in the best Basic manner and includes a muted Newman solo which introduces "Maho-gany Hall Stomp."

This, and Buster Harding's solos by plano, bass and tenor tax—are the main attractions, Id say.

Another Poster piece, "Blues Backstage," which opens with piano and leads to legato reeds riffing in the nonchalant manner of Neal Hefti's " Plymouth Rock," is more than acceptable.

Hefti's "Ska-Di-Die" brings on modern trumpet man Thad Jones and some Foster tenor, and has its moments. So does the Wilkins arrangement of "Perdido"; but the healthy sound evaporates with the entry of the little Wess flute, and his generally sensitive tenor playing begins to sound unruly as the piece crashes to a noisy finale.

A two-tenor novelty, "Two

A two-tenor novelty, "Two Pranks," does not show off the players' individuality to advant-age, though it is a track which "grows." grows.'

The moody scoring for "Even-tide" takes the band into a lusher field, where Basic is sur-passed by other orchestras. Flute, baritone and organ contribute to the richness and contrast on this latter track.

Foster is the arranger and soloist of "Ain't Misbehavin'," which moves a step further towards concert treatment. The biting brass tone gives way here to something sweeter, and the performance is not the best the band is capable of. Anyway, the style sounds a dull one for a tand with such hot potential.—

PHINEAS NEWBORN, JNR. (LP) Earbados (c); All The Things You Are (c); The More I See You (a); Celia (b); Dahoud (c); Newport Blues (a); I'm Beginning To See The Light (b); Afternoon In

Paris (c). (London 12 in, LTZ-K15057)

(a)-Newborn (pno.). (b)-Newborn (pno.); Osear Pettiford (base); Kenny Clarke (drs.), (c)-Personnel as for (b), plus Calvin Newborn (gtr).

All Am, Atlantic, May, 1956, USA. JAZZ has found a planist who almost makes Art Tatum sound like a beginner still play-

ing his five-finger exercises.

COUNT BASIE AND HIS ORCHESTRA or steal this fantastic LP by 24(LP) year-old Phineas Newborn.

He has the most incredible technique I have ever heard, tackling finger-breaking runs with breath-taking speed Just listen to him weaving his delicate filigree patterns in the treble or attacking two-fisted passages with the beat of a Pats Waller.

Much of his work has absolutely nothing to do with jazz but much also has. I have never heard a pianist attain such prodigious swing with such delicacy of touch and clarity of tone.

His faults are bound up with his technique—amazingly diffi-cult passages inserted because they are amazingly difficult and a preoccupation with nocturnal effects and florid cadenzas.

However, he is young, and if jazz does not lose him altogether to the concert platform, then Phineas may prove the greatest jazz planist of them all.—B. D.

COUNT BASIE BIG BAND WITH April in Paris (V by Ella Fitz-gerald); Party Blues (V by Ella Fitzgerald and Joe Williams.)

(Columbia-Clef LX1621) Am. Clef. Circa Summer, 1956. USA.

FROM the Basie of 1954 we move on two years to a celebrity session at which Granz realised another of his all-star dreams,

Putting Basie's full band (personnel as on LP, but with Bill Graham and Sonny Payne in place of Ernie Wilkins and Gus Johnson) with Ella was a sound idea.

If you have not already bought the band's instrumental "April In Paris" (on 10-in, Col. LB10022) this should come as an entirely fresh pleasure. In any event, Ella sings admirably.

The basic pattern is similar on both recordings: the repeat ending, copied (I am told) from a Wild Bill Davis arrangement, comes up again, but on this version Ella sings the second "One more time!" On each repeat she phrases with the band, creating an unusual and pleasing texture. pleasing texture.

She takes the first two choruses here, her interpretation differing markedly from the one on "Elia And Louis," and scats the "Pop Goes The Weasel" lick before Thad Jones takes it over.
I prefer the singing on "Ella
And Louis" and the band playing on the earlier "April," but
all three "Aprils" are worth
having if you can afford such
variations on a theme.

The reverse is, I suppose, a good-natured joke. It starts nicely enough with Ella and Joe Williams greeting each other with a fast blues chorus apiece.

The band-reduced, according to E. J., to Newman and Thad Jones, Coker, Wess and the rhythm—riffs one, and most of the rest is devoted to vocal doodling.

used to be noted for this though I always felt it to waste of her exceptional talent. Williams had hitherto steered clear of oo-blee-dah singing, so far as I know, and it is to be hoped that he has not developed a taste for it.—M. J.

COUNT BASIE NONET I Want A Little Girl. COUNT BASIE SEXTET

Oh, Lady Be Good, (Columbia-Clef LB10057.)

Sextet-Basic (pno.); Paul Quinichetts (tnr.); Joe Newman (tpt.); Freddy Greene (gtr.); Gene Ramey (basa); Buddy Rich (drs.), Am. Clef. December, 1962, USA.

Nonst Personnel as for Sextet, plus Marshall Royal (clt.); Charlie Fowlkes (bar.); Henry Coker (tmb.). Same

BASIE has been associated with "Lady Be Good" since he began recording under his own name in 1936, and his first quintet version, featuring Lester Young's tenor and Carl Smith's trumpet, has become something of a landmark in jazz.

This 1952 re-make, though generally quite good, is not in the same class.

It begins with piano introduc-tion and chorus, over lively rhythm. leading into a so-so Quinichette solo. Newman, Quini and Basie mix it for a chorus, and drums and tenor share the last with Newman's cutting muted trumpet.

The Nonet side holds a slow-tempo "Little Girl" presented first by Newman, muted over tenor and clarinet, and then by Quinichette.

Quini sounds below the form shown in his last EmArcy EP, and there is little here to stick in the memory. Basie and Newman come off best.—M. J.

LESTER YOUNG Ensore: Too Marvellous For Words.

(Columbia-Clef LB10054) Young (tnr.); Hank Jones (pno.); Ray Brown (bass); Buddy Rich (drs.). Am Norgran March. 1950 USA.

Before you send for the ling Quinichette's Youngish strait-jacket, buy beg. borrow tenor with the original, don't

use this record to measure Young's ability. The up-tempo original, "Encore" is well below par for Lester. He enters with his customary dry tone and fluid swing, but soon the ideas get blurred and the tone strained.

Instead of logical, clear-cut playing we hear tentative phrasng and even a few desperate honks.

"Marvellous" opens with the melody played in Young's most gentle and breathy style and continues with what promises to be a relaxed and inventive improvisation. But this, too, tails off badly, and Young seems to lose all interest in the proceedings before the close, Lame for Lester.—M. J.

KEN RATTENBURY AND HIS BAND (EP)

Sequence; All I Do Is Dream Of You; I'm Putting All My Eggs In One Basket; Jada.

(Nixa Jazz Today NJE1020)

Rattenbury (tpt.); Joe Lees (clt.); Barrie Lee (tmb.); John Hocken (pno.); Joe Penny (gtr.); Hubert Jones (bass); Colin Bicknell (drs.). Nixa. 17/10/56. London.

SOME very professional music is played by this Birming-ham group. The jazz belongs to no particular school (thank good-ness), and is performed with virility.

Rattenbury's trumpet playing belongs to the Hackett-cum-Braff



school; he relies on a good, broad tone plus a nice ear for melodic improvisation.

The best tracks are the first and the last. "Sequence." a nice tune written by Rattenbury, sounds relaxed. The rhythm section, with bass outstanding, is efficient and Rattenbury's solo passages are pleasant.

"MAINSTREAM AT NIXA—Vel. II"

Jimmy Skidmers Jazz Group (h):

Between The Devil And The Deep Blue Sea; Yeu Took Advantage Of Me; Coquette.

Me: Coquette.

"Jada" is a vehicle for solo trumpet. There is no straining after effect here. The mood is relaxed and Rattenbury shows off

reiaxed and Rattenbury shows off his big tone to advantage.

"Dream Of You" and "Put-ting All My Eggs" are taken rather too fast. The latter gets swinging, but both numbers have a slightly frantic sound about them. Rattenbury plays more good trumpet, and the trom-

bonist and planist show considerable talent.—S. T.

Jimmy Skidmore Jazz Group (h):
Between The Devil And The Deep
Blue Sea; You Took Advantage Of
Me; Coquette.
Bertie King Jazz Group (a): Blue
Interlude; Skip It; Lazy Afternoon.

(Nixa Jazz Today NJT506)

(a)—King (alto); Kenny Graham (tnr.); Cis Townsend (barl.); Kenny Baker (tpt.); George Chisholm (tmb.); Oere's Smith (pno.); Dedrie West (gtr.); Lennie Bush (bass); Phil Seemen (drs.), Nixa, 20/8/56, London. (b)—Skidmore (tnr.); Bertie King (alto); Leslie "Jiver" Hutchinson

(tpt.); George Chishelm (tmb.); Max Harris (pno.); Major Helley (base); Phil Seamen (drs.). Nixa, 12/10/56, London,

STRAIGHTFORWARD, honest, mainstream jazz from some of our best musicians—and very enjoyable, too.

I have only two complaints. Much of it is obviously derivative and both rhythm sections lack real spark.

The session was presumably meant to create something of the atmosphere of the Vanguards by Vio Dickenson. Sir Charles Thompson and Ruby Braff.

Kenny Baker, in fact, sounds extraordinarily like Braff on all his three tracks, whilst Chisbolm—on "Between The Devil" only—owes something to Dicken-

Star of the session was undoubtedly Chisholm, who plays with tremendous feeling, melodic sense, swing and good humour.

He is run pretty close by Bertie King's warm alto, Skid-more's thick tenor and Baker, Braffisms of no Braffisms.

Of the two groups, I find the one led by Bertle King slightly the better if only for its greater relaxation,

Bertle chose three Benny Carter tunes, all well worth reviving. He and "Chis" were, in fact, on the originals when Carter recorded them in Holland in 1937.—B. D.





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THE STARS HELP THEIR CHARITIES



And raise £4,000

Two big musical charities recruited the stars to help them raise money on Sunday.

The Songwriters' Guild of Great Britain raised £850 to foster British popular music with an all-star concert at the Victoria Palace, titled "Our Friends The Stars."

The donors

Stars who gave their services free included Tony Brent, Maxine Daniels, Robert Earl, Bruce For-syth David Jacobs, Howard Jones and Reg Arnold, Kathy Kay, Joy Nichols, Robin Richmond, John-nie Gray and Charles Shadwell.

Over at the Royal Albert Hall the Stars' Organisation for Spas-tics collected between £3,000 and £4,000 from its sell-out concert.

Star bill

The bill included Max Bygraves, Petula Clark, Alma Cogan, Lonnie Donegan, Ronnie Hilton, the Keynotes, Dennis Lotis, Vera Lynn, Norrie Paramor, Bob Sharples, Anne Shelton, Cyrll Stapleton, the Stargazers, Tommy Steele and Dickie Valen-tine.



Two "friendly" groups at the "Our Friends The Stars" show.
Above: (1.-r.) Robert Earl, Frances Day, songwriter Eric Maschwitz and Patricia Bredin and (below) Joy Nichols trying out a penny whistle belonging to "Penny Whistle Man" Desmond Lane (1.) watched by songwriter Jack Struckey.



TOMMY STEELE

From Page 1

six days in both Liverpool and London.

Says impresario Harold Fielding, who is presenting the Bell-Steele package: "The top prices will be 10s. 6d.

"This is my opening shot in a war on high prices. The youngsters of today are the backbone of the record industry and the theatre; it's not fair to take them for a ride by charging fancy prices."

Pursuing his teenage policy, Harold Fielding has also signed Tommy Steele and his Steelemen for a summer season at Black-

for a summer season at Black-pool Tommy will play four weeks at the Palace Theatre for afternoon sessions starting on July

Dickie Valentine at Cafe de Paris

Dickie Valentine opened on Monday for a week at the Café de Paris, W. He was a last-minute replacement for Pearl Bailey, who returned to the



Candid picture shots from Sunday's Spastics Concert. Anne Shelton is seen (top) with Ronnie Hilton, Above, Vera Lynn is greeted by Cyril Stapleton and Jimmy Henney.

Lesherg & Barnes holiday in London

EX-LOUIS ARMSTRONG bass-ist Jack Lesberg and guitarist George Barnes arrived from New York this week for a holiday in London.

Lesberg was last in Britain in May, touring with Armstrong's All-Stars. He left the band after its Gold Coast concerts.

George Barnes is regularly engaged on recording and TV work in New York. He has played with Bud Freeman and Jimmy McPartland.

Recently, Barnes and Lesberg formed their own company, Pleasure Records. In Britain, they looked into the prospects of setting up an outlet for the

"So far we have been sticking strictly to pop stuff," Jack Les-berg told the MM. "But we're going to do some jazz things when we get back."

MELODY MAKER

INCORPORATING 'RHYTHM' Member: Audit Bureau of Circulations Vol. 32 No. 1221

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Cyril Ornadel is new at Palladium

CYRIL ORNADEL has been appointed MD of the London Palladium. He is forming a 21-piece orchestra that will take

up residency at the end of April.

He will be taking over from the existing Orchestra conducted by Eric Rogers.
Cyril told the MM: "I have not

possible it will include some of the present musicians." Cyril Ornadel is musical

DANKWORTH HONOURS

two Ivor Novello Awards during the present musicians."

Cyril Ornadel is musical Monday, April 8, for outstanding adviser at the World Record contributions to British popular

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Dennis Lotis, Jill Day, Tommy Steele, Betty Smith, Rikki Fulton, The Stargazers, Alex Welsh and his Dixielanders, Sid Phillips and his Band with Reg Wale and Benny Lee, Oscar Rabin and his Band with Johnny Worth, Ted Heath and his Music with Bobbie Britton and Peter Lowe.

TUESDAY, APRIL 30 Mike McKenzie, Alma Cogan, Freddy Randall, Joe Harriott, Al Timothy, Peter King, Sandy Brown and his Band, Nancy Whiskey

and the Chas. McDevitt Skiffle Group, Ronnie Aldrich and the Squadronaires with Ken Kirkham, Joan Baxter and Peter Morton. Johnny Dankworth and his Orchestra with Cleo Laine and Tony TUESDAY, MAY 14

Kenny Baker, Lita Roza, David Jacobs, Michael Holliday, Suzi Miller, Johnnie Gray, The Ray Ellington Quartet with Marion Ryan, Chris Barber and his Band, The Bob Cort Skiffle Group, The Eric Delaney Band with Marion Williams and Cab Kaye, The BBC Show Band directed by Cyril Stapleton.

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