

Melody Maker

JUNE 1, 1957

EVERY FRIDAY 6d.

Sands v.
Presley
See Page 5

SAVOY HOTEL SIGNING PARNELL ORK

Introducing Miss Mindy

In Training for U.S

Will carry on with TV



JACK PARNELL and his Orchestra are to take up a resident berth at the Savoy Hotel, London, in September.

Jack will fill this key-spot in London's night life when he ends his run as MD for ATV's "Sunday Night At Blackpool."

This series, the summer version of "Sunday Night At The London Palladium," starts on June 30.

Top shows

At the time of going to press, full details of Jack's Savoy Hotel appointment were not finalised. But the Melody Maker understands that the engagement will in no way affect his ATV commitments when he returns to Town.

At present, Jack's band tele-views in "The Arthur Haynes Show" and Val Parnell's "Star Time" and "Saturday Spectacular."

Hucko for Britain?

New York, Wednesday.—Clarinetist Peanuts Hucko is probable in Jack Teagarden's group for Britain in September.



Glamorous American singing star Mindy Corson arrived in London on Tuesday for two ATV shows—"Sunday Night At The Palladium" this week-end and "Star Time" on June 13.

McDevitt group will play in Carnegie Hall

THE Chas. McDevitt Skiffle Group and singer Nancy Whiskey will play the Carnegie Hall on a July tour of the States.

As exclusively forecast in the MELODY MAKER last month, they will undertake a six-week tour of leading theatres.

A top American rock-'n'-roll group—probably fronted by Alan Freed—will tour this

country in exchange. Final negotiations for the trip were fixed by the group's personal manager, Bill Varley, who was in the States last week on a record-exploitation tour with Nancy Whiskey.

Oriole gave a Press reception for her when she returned on Friday. She is seen (above) with Cras. McDevitt admiring the toy freight-train set which was presented to her by Chic—the American distributors of her records.

West End hat-trick for Lonnie Donegan

SKIFFLE king Lonnie Donegan will bring off a hat-trick of West End successes when he co-stars with Alma Cogan for a four-week Variety season at the London Hippodrome from June 24.

Lonnie previously starred at the Prince of Wales and the London Palladium.

Negotiations for other stars to appear at the Hippodrome include Shirley Bassey.

The Hippodrome season is being presented by Val Parnell's Moss Empires.

STARS REOPEN THE CLUB M



The Phil Seamen Quintet played on Sunday at the reopening of London's Club M. Phil is seen (above) with quintet members Stan Wasser (bass) and saxist Benny Green.

\$1 MILLION FILM BID FOR TOMMY STEELE

TOMMY STEELE has been offered a million-dollar contract by a major Hollywood film company.

This news, announced this week, follows the MM's exclusive report that two Hollywood companies were bidding for Steele. Personal manager, Larry Palnes, flew to Cannes on Tuesday to meet a representative.

"If things go to plan, then Tommy and John Kennedy

(his other personal manager) will fly to Hollywood in September for final discussions," said Palnes.

Under the proposed deal, Tommy's first American picture would be a big Technicolor musical.

Tommy's new picture, "The Tommy Steele Story," made by Beaconsfield Films, is currently showing at the Rialto Cinema, Coventry Street, W.

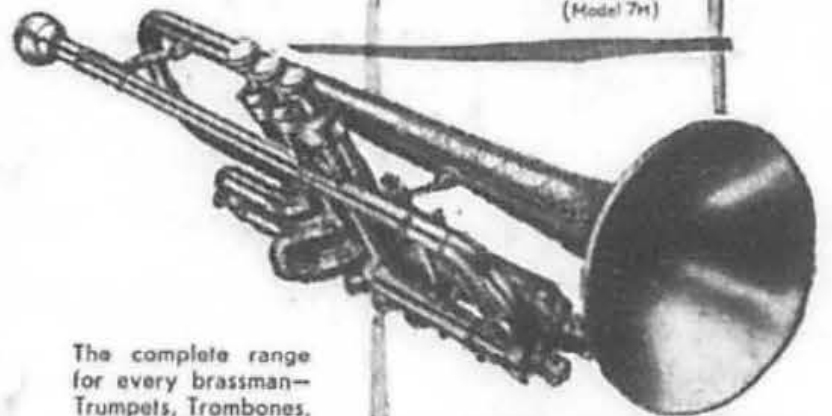
On Monday he opens for the week at the Hippodrome, Bristol.

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16/57

This 'Cat' knows how to shout the blues

From Bill Simon
 NEW YORK, Wednesday. MOST impressive new disc of the week in America is a rockabilly by Jerry Lee Lewis on the highly influential Sun label, which previously had developed Presley, Carl Perkins and Johnny Cash.

This country cat knows how to shout the blues! Sides are "Whole Lot Of Shakin' Going On" and "It'll Be Me."

Best British
 WITH the English-made discs this week:—The Nancy Whiskey-Chas. McDewitt "Freight Train," though it lost some of its edge to the Rusty

Draper version, was strong enough in the markets to qualify as a Billboard Best Buy selection.

Billboard also picked Mantovani's "Around The World" as its Disc Jockey Programming selection, although other

NEW YORK DEADLINE

versions have been receiving copious play for some weeks.

Turn to jazz (1)

THE Village Vanguard, a New York niter which has generally spotted folk music acts, has shifted to a jazz policy. First attraction—on Tuesday—is the Chico Hamilton Quintet. Stan Getz is due June 18-20, and the Modern Jazz Quartet is set for two weeks beginning July 16. Seating capacity of the club

will be upped to 125. Max Gordon, who also operates the Blue Angel, is planning a jazz cocktail hour, during which discs will be played, and also Sunday jazz concerts.

Turn to jazz (2)

BRANDEIS University, in Waltham, Massachusetts, is incorporating jazz as a part of its annual Arts Festival in June.

Next Thursday there will be a concert featuring six new, specially commissioned works in the jazz idiom by both jazz and "serious" composers. Former include Charlie Mingus, Jimmy Giuffre and George Russell. It's billed as the first "all-new" jazz concert, but it's reported that Duke Ellington's "Reminiscing In Tempo," an early "serious" jazz work, will be included.

More at Newport

THE following have been added to the Newport Jazz Festival line-up: Wilbur

de Paris band, Ruby Braff Octet (featuring Pee Wee Russell), accordionist Leon Sash, Mahalia Jackson and the Clara Ward singers. Leonard Feather leaves this week for his annual month-long recording expedition in California. . . . The foreword to the new Basie autobiography, on which Feather is collaborating, will be written by John Hammond, who must receive credit as the discoverer of Basie and so many other jazz greats.

Herbie Mann album

FLAUTIST Herbie Mann, one of the busiest musicians record-wise in Town, recently completed a bass-clarinete album for Riverside, is currently doing a "chamber music" album for EmArcy, and will go out to the West Coast in a few weeks to team up with Bud Shank for another LP.

Jazzmen's ballet

TIO MACERO, one of the leading avant-gardists in jazz, is scheduled to do a concert at the Carnegie Recital Hall this week with Teddy Charles, Hall Overton and John La Porta.

Macero's new ballet was debuted at the Phoenix Theatre a few weeks ago to good reception.

In a line

BONGO-conga drummer Candido has an album coming out on ABC-Paramount on which he sings. . . . Bob Shad, Mercury-EmArcy's A&R chief, is off to Paris to record the Blue Stars of "Lullaby of Birdland" fame. . . . Top tenor Sonny Rollins has left Max Roach's group. Rumour has it that Rollins wants to start his own group.

Youthful success

MOSE ALLISON, the young Mississippi pianist who has recorded with Al Cohn and recently joined Stan Getz's new group, is scheduled to record his own trio album for Prestige.

MUSIC IN MONTREAL

Jazz on the up-and-up

From Henry Whiston

MONTREAL, Wednesday. BRITISH emigrant trombonist Mac Minshull led a quintet at a jazz concert at the Down Beat Club here on May 18. Further evidence of the vast improvement in Montreal's jazz night club situation in the past six months.

The Down Beat, the Esquire Showbar and the El Morocco have all increased the amount of jazz. The Esquire has formerly concentrated on R. and B.

Unattached Dolores

DOLORES HAWKINS, former singer with the Gene Krupa Orchestra, played a week at the El Morocco, closing last Sunday. She was with Krupa about eight or nine years ago, and now records as a single for Columbia and Epic.

Special date

MAHALIA JACKSON made a special trip to Canada on Monday to appear on the Denny Vaughan CBC-TV show. . . . Canada's Gisele MacKenzie starts her own NBC-TV show on September 28. She says comedian Jack Benny was chiefly responsible for getting her the contract.

Strip show

THE Calypso artist Duke of Tropico is currently at Dagwood's on the Sunset Strip. . . . The Hillary Rose Quintet and Fat Man Robinson's Rockers share an engagement at the Esquire Showbar. They close at the beginning of June, as do Ruth Price and the Wyatt Reuther Trio at the Circus Lounge in Hull.

Skiffing down the river . . .

SKIFFLE has been added to the attractions of the two-steamer "Floating Festival of Jazz" between London's Tower Pier and Margate on June 16.

Dickie Bishop's Skiffle Group and Johnny Duncan's Blue Grass Boys have been booked by Jazz-shops to join the twelve top traditional bands and four solo pianists on the shuffle.

Quick change

The twelve-hour trip will include two hours ashore at Margate, where the bands will change boats to enable the shufflers to hear every band.

Playing aboard the Royal Sovereign and Royal Dafoed will be the bands of Humphrey Lytton, Chris Barber, Cy

Laurie, Ken Colyer, Terry Lightfoot, Sandy Brown, Alex Welsh, Les Jowett, Mike Peters, the Merseyside Jazz Band, the Avon City Jazz Band and the River City Jazz Band, and pianists Ray Foxley, Dill Jones, Bob Kelly and Stan Greig.

Extra, Extra!

Paul Chris and his Music Makers have started another summer at the Casino Ballroom, Hunstanton (Norfolk). Three members of the band—drummer-leader Paul, altoist Brush Johnson and tenorist Garth Collins—having been acting as extras in the shooting of the film "Barnacle Bill" nearby.

Oh, we do like to be beside the seaside!

NEXT Friday (June 7) Ivy Benson and her All-Girl Orchestra will play in a new weekly BBC series, "Music By The Sea," from the Villa Marina, Douglas, Isle of Man.

The second spot in the series

will go to Teddy Foster and his Orchestra and will be broadcast from Butlin's, Pile, followed by Bill Gregson from the Tower Ballroom, New Brighton (21st), Phil Moss from the Palace, Douglas (28th), and Joe Loss from Morecambe on July 5.

BRIDLINGTON.—The Eric Delaney Band appears at the Spa Royal Hall during Whitsun week. On June 21, the Charles Smitten Orchestra will take up residence. Charles has been Hammond organist at the Spa for several years.

YARMOUTH.—Bassist leader Ray Hill is to spend his eighth summer at the Constitutional Holiday Camp, Hopton-on-Sea.

A skiffle club has opened at the Olde Towne Café in a converted 300-year-old beer cellar. Regular Saturday group is led by 17-year-old guitarist Roger Belden.

NORFOLK.—Pianist Les Wheeler is resident at the Palm Court, King's Lynn, leading Guy Ranger (alto), Ivan Dunbabin (bass), Stan Watson (drs.) and Tony Whiting (voc.).

YORKSHIRE.—The Larry Cassidy Quartet moves next week from Leeds Mecca to Pountainbridge Palais, Edinburgh. Bassist Don Carroll is leaving to join bandleader Ronnie Hancock. Pianist Tommy Howe has left Derek Sinclair's Band at the Mecca to join Johnny Wollaston at the Majestic. Trumpeter Larry Jones has joined Sinclair. Stockton trombonist Eric Baxter is fronting at the Wakefield Embassy Ballroom while Vic Davies summers in the Isle of Man.

NOTTINGHAM.—Scottish tenorist Bill McVey has left Peter Fielding at the Astoria to join Teddy Dobby at the Blue Lagoon, Clacton.

SOUTHAMPTON.—Brighton pianist Lennie Watts was married at St. Michael's Church to Blanche Houghton, MM correspondent Johnny Mann gave the bride away. . . . Newly formed Yellow Dog Stompers hold weekly Wednesday sessions at the Portsmouth Hotel.

BATH.—Barbara Kay from Bristol is singing with Ted Carter and his Music at the Regency Ballroom.

LANCS.—Eileen Walsh leads a trio in the NCO Club lounge at Burtonwood USAF Base.

BURTON-ON-TRENT.—Saxist Roy Tilley, proprietor of the Kevin Ballroom, is to marry his cashier, Jacqueline Stevenson, on June 11. On the 17th he takes his band to the Blue Lagoon, Newquay. The Johnny Smith Band will appear during his absence.

TORQUAY.—Sid Phillips will again play at the 400 Ballroom for a month this summer (July-August). Supporting will be resident Sammy Herman and a seven-piece.

ISLE OF MAN.—Altoist Freddy Harding opens tomorrow (Saturday) at the Central Hotel, Douglas, with a trio completed by Larry Moore (pno.) and Eddie Gage (drs.).

BLACKPOOL.—Pianist leader Jack Dalston has signed for a sixth year a Norbreck Hydro.

BOGNOR.—Summer name-band bookings at the Esplanade Theatre will include Chris Barber, Alex Welsh, Mick Mulligan, Eric Delaney and the Kirchins.

The Rex Ballroom starts summer one-nighters with Laurie Gold and his Pieces of Eight tomorrow (Saturday).

BELFAST.—Rodney Foster, ex-trombonist with the White Eagles Jazz Band, has joined Bryan Clune's Ulster Rhythm Kings.

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LETTERS

A call to restore good taste

CONGRATULATIONS on your article ("Rubbish On Records," 25/5/57) on the present abysmal standard of pop music. It is very gratifying to see that the MELODY MAKER has the courage not only to attack merely making money from records but to ask as well for moral integrity, which has practically disappeared from the industry.

It is to be hoped that your effort will be supported by other responsible sections of the industry.—A. P. Curtis, Ilford, Essex.

Pretending

BLESS you for bringing the standards of present-day "music" out into the light. Now how about starting a series to bring teenagers' tastes back to the high level that prevailed in the '30s? Most of them only pretend to enjoy the "row" served up to them because it is "the latest," or because "everyone I know likes it."—Michael Clarke, Feltham, Middx.

Rock-bottom

BBC-TV can take a large share of the blame for the current low taste in popular music. In their attempts to woo audiences away from the other channel, standards seem to have been thrown aside.

Rock-bottom has surely been reached with "Six-Five Special," where rock-'n'-roll and incompetent skiffle follow each other in horrid, monotonous succession culminating last week in Don Lang's "Rockabilly Rock." Close-ups of the less intelligent members of the audience indulging in ecstatic off-beat clapping and "hand dancing" complete the degradation of youth.—B. J. Godding, Isleworth, Middx.

The secret

I WISH to thank Steve Race for his very honest article ("We Imitate—That's All," 18/5/57). He says what we all really know but don't like to admit.

I am a fan of Dixieland style, and the best I have ever heard was played by the Original Dixieland Jazz Band at the Hammer-smith Palms de Danse in 1920, when I had to listen to it for seven hours a day for six months.

They rehearsed continually every morning when I was working as a page-boy, so a few more hours of enjoyment were mine.

As time goes by I have come to realise the American's secret of good dance music. First, they really enjoy it inside and out; secondly, they apply to it plenty of what we call concentrated practice.—Tony Harding, Putney, S.W.15.

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NEWSBOX by JERRY DAWSON

TITLE FIGHT
 TED AMBROSE, trumpet-leader, who ran Brighton Jazz Club for six years, has protested to three young promoters who revived the club at the Richmond Hotel last Friday.

"Although I closed down in 1954, I have been contemplating reopening," he told the MM.

Where will the Freight Train take me?



asks
**NANCY
WHISKEY**

THE flustered girl who hurried into the headquarters of Oriole records last Friday didn't look anything like a star. She propped her cellophane-wrapped bouquet of sweet peas on a window ledge and stood in the passage making hasty repairs to her make-up.

Simple girl

Nancy Whiskey was just back from a flying trip to the States—a simple girl trying to adjust herself to the fame that had been thrust upon her. She'd faced her first-ever Press conference in New York, been fêted at a disc-jockey convention in Chicago.

"I wasn't nervous," said Nancy earnestly, pointing into her hand-mirror. "I

think I was too tired to be. I didn't get much sleep."

They got out the red carpet for Nancy. "They really did. I was a VIP—and they made me feel like one."

But the girl from Glasgow wasn't impressed. "It was ridiculous," she said.

Nancy Whiskey hasn't yet been convinced of her own importance—and no girl can act like a star until she is. But she is grappling with the situation conscientiously.

They gave Nancy an expense account there to buy essentials in the way of clothes and so on. "I was very careful. But I spent about 50 dollars." Obviously, Nancy feels that she cut loose a little.

'I'm glad'

Meanwhile, "Freight Train" and Nancy Whiskey are doing plenty for the Chic label. It has sold over half a million and was 14th in the Best Sellers over there while Nancy was dropping in on various disc-jockeys in New York and Chicago.

"She took it all in her stride," says manager Bill Varley. "But I'm glad I went over with her. At the convention, there was a cabaret put on for the benefit of the disc-jockeys and all the artists were there to be seen and heard."

"You can imagine the pushing that went on. Poor Nancy stood around right from nine o'clock waiting to sing 'Freight Train' to them—and I only managed to get her on at 2.30 a.m."

Vulnerable

Back in England, Nancy met the Press in a cotton blouse and skirt—vulnerable, yet somehow protected by a touching wariness.

She didn't even blink when asked why she thought her singing had caught on. "I don't have an American accent and I'm sincere."

She told of being hard up when she first came to Town; of earning £4 10s. in a coffee bar and spending half of it in rent.

She hasn't yet tasted the financial fruits of fame and hopefully awaits her first record royalty cheque. ("It may be over a £100!") Till then, she dreams of making things more comfortable for her van-driver father back in Glasgow.

No use to ask her where the "Freight Train" will take her. She just doesn't know.

Tony Brown



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Weddings of the Week



HERE are pictures of three musical celebrities who were married this week. Seen (top) is singer Mahala Davies, who married U.S. Army Sergeant Earl Wilkerson at Kensington Register Office. Mahala is heard each week in the BBC's "Calypso Calling." Right, Ted Heath trombonist Wally Smith poses with his bride Dawn Robinson after their wedding at St. John's Church, Blackpool. Below, traditional leader Terry Lightfoot and bride Iris Barber outside the Catholic Church, Potters Bar.



PEAK-HOUR SHOW STARS JOE LOSS

THE Joe Loss Orchestra will be showcased in a new ABC-TV peak-hour series, "Holiday Town Saturday Night," which starts on June 15.

The first programme comes from the New Central Pier, Morecambe, and will be seen from 7.15 to 8 p.m.

Show dates

Subsequent shows will be televised from the Floral Hall, Southport; Tower Ballroom, New Brighton; Norbreck Hydro, Blackpool; Olympia Ballroom, Scarborough; Spa Royal Hall,

Summer date with ABC-TV

Bridlington; Butlin's, Filey; Town Hall, Rhyll; Pier Pavilion, Colwyn Bay, and Palladium Cinema, Llandudno. The final show will be on Sep-

tember 1 from the Norbreck Hydro, when the winners of ABC-TV's "Bathing Beauty Queen, Adonis and Fashion Queen" contests will be chosen.

The series will be introduced by Macdonald Hobley, assisted by TV disc-jockey Joan Edwards.

To make way for this series, the one-hour "Joe Loss Show," featuring Dennis Lotis and Joan Edwards, ends its seven-week run on June 8.

PACKING THE LONDON PALLADIUM



Howard Keel (r.) relaxes after his opening on Monday at the London Palladium. With Howard is guitarist-singer Malcolm Mitchell, who accompanies him in his act. The show is reviewed on p. 9.

REINFORCEMENTS FOR CY LAURIE

TWICE this week reinforcements were flown from London to the Cy Laurie Band during its seven-day tour of England, Scotland and Ireland.

On Monday, pianist-vocalist Tony Raine flew from London to Glasgow as a replacement for Anne Varley, who is to marry clarinetist Cyril Keeper, of the Colin Smith Band.

Then, on Tuesday, trumpeter Ken Sims was taken to hospital with pneumonia. Traditional leader Brian Taylor flew to Belfast to appear with the band.

SINGLE THOUGHTS

Alma Cogan explains why she has stayed single in the Radio Luxembourg "Jamboree" programme at 8 p.m. tomorrow.

Chris Barber has car crash No. 2

BANDLEADER Chris Barber was lucky to escape injury whilst racing his Lotus sports car at Oulton Park, Cheshire, on Saturday. The car left the track and ploughed through muddy ground.

SUNDAY NIGHTS OUT

The new Bruce Turner group will be playing at Cook's Ferry Inn every Sunday from June 9.

Two in two

This was Chris's second accident in the Lotus in two weeks. On May 14 he drove into a ditch to avoid a collision with another vehicle whilst on his way from London to Manchester.

Barber bassist Dick Smith was this week taken to hospital suffering from a mystery complaint. Dick had been feeling unwell for some weeks, but doctors have been unable to trace the cause.

Former Laurie Gold bassist Tom Pinguay has been depping for Dick.

Peter Malam opens at Hayling Island

Bandleader Peter Malam opened this week at the Coronation Holiday Village, Hayling Island, for the summer.

His line-up is completed by Peter de Meza (drs.), Benny Perrin (tpt.), Phil Fisher, Alan Perry, Norman Duval and Denny Jackson (saxes) and Ray Banks (bass, vcls.).

HEATH RETURNS

Jack Heath, general manager and director of Good Music, arrived back on Sunday from a two-week States visit.

CAB KAYE PLANS HOME IN GHANA

SINGER Cab Kaye is to emigrate to Ghana at the end of the year.

Cab, at present touring with the Eric Delaney Band, told the MM: "I have many relatives in Ghana. We shall be leaving about November or December when my contract with Eric Delaney is completed."

"I have a project already lined up out there to lead a group for club work."

Record labels bid for Gary Miller

Singer Gary Miller said this week that he had received three offers from major record companies.

His contract with Pye-Nixa is due to end soon.

Gary is booked for the next BBC-TV "Jimmy Wheeler Show" on June 22.

Gary told the MM: "I have been offered a trip to Cyprus for the War Office, but I don't know yet when I can go."

Caveman stuff

During the summer, Hastings Traditional Jazz Club will meet every Friday in St. Clement's Caves.

Resident group is the Dolphin Jazz Band.

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CHAS. McDEVITT SKIFFLE GROUP
WITH NANCY WHISKEY
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News in Brief

FRANK HOLDER will combine calypso and rock-'n'-roll when he opens the BBC-TV's "Benny Hill Show" tomorrow (Saturday). He will also be featured in the closing number and share a spot with clarinetist Carl Barrieau.

Alan Dean will be star of the BBC Light Programme's "Top Of The Pops" on June 10. He appeared in BBC-TV's "Rooftop" on Wednesday.

Drummer Pete Bray has been granted leave from the Nat Temple Band to play during June at the Villa Rosa, Madrid, with a 16-piece orchestra led by Continental star Fats Sardi.

Harry Smith, pianist at the Studio Club, Piccadilly, was presented with a son by his wife, Miriam, on Sunday. Harry has a BBC "Piano Playtime" airing on June 22.

Johnny Duncan has been booked for two editions of BBC-TV's "6.5 Special"—on June 15 with the Humphrey Lyttelton Band and on August 24 with his former leader, Chris Barber.

Skiffle makes its debut at London's Pigalle Restaurant on June 9 when the Rudy Marsalis Creole Group is booked to appear.

The Lennie Hastings traditional band left yesterday (Thursday) for Dusseldorf for a two months' residency at the New Orleans Beer Bar.

Worthing saxist-leader Danny Teasdale was taken to hospital on Thursday. Trumpeter Arthur Dyson is fronting the Teasdale Band at the Assembly Hall and Pier Pavilion.

Pianist Alan Moran has left the Leslie Colling Orchestra at Sutherland's Steak Club to MD the "Eric Ross Show" at Bognor. He is replaced by Willie Solomon.

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Tommy Sands—latest American rave—had his first airing at the age of eight. His "Teenage Crush" LP has sold over a million copies.



Will he take Presley's Crown?

FIVE months ago Elvis Presley was asked to act in the TV production of "The Singing Idol." Elvis couldn't make it, but his manager, the famous Colonel Parker, recom-

mended 19-year-old Tommy Sands. A star was born literally overnight.

Tommy was born in Chicago. But when he was just a baby his mother and father—a musician—moved to a farm in Shreveport, Louisiana, and that's where it really started.

As Tommy himself tells: "I used to listen to radio station KWHK—to Harny Smith, and he played guitar and sang. I kept after mother day after day, nagging her to get me a guitar. For a Christmas present she did."

Played in shop

Actually, his mother bought it on hire purchase. Until a certain amount was paid up the guitar had to stay in the music shop. This did not deter Tommy. He went down to the shop every Saturday and practiced there.

"When the final payment was made," Tommy recalls, "I walked down the street to the radio station. All of eight years old, I went straight in and asked for an audition. They put me on Harny's show."

Later Tommy went back to Chicago where he did a local

television show for two years. Then back to Shreveport to sing in the regular "Louisiana Hayride" TV programme. This was the show that, earlier, had showcased a certain Mr. Presley.

Then Tommy got a job, in Houston, Texas, as a "junior" disc jockey—he was then only 12. He was in Houston for six years, singing on TV and playing small parts at a local theatre.

This fired Tommy to make acting his career. His mother couldn't afford to take him to New York so they moved to Hollywood, where his brother, an accountant, was living.

'Can't believe it'

He got on Cliffe Stone's "Hometown Jamboree" show. Tennessee Ernie Ford saw him and put him on the Ford programme. From this to "The Singing Idol." "I still can't believe what's happened," says Tommy.

What's happened is that his "Teenage Crush" record has sold over a million, his new Capitol LP is a best seller and he's signed to a film contract with 20th Century Fox.

Toronto Telegram

Toronto, Wednesday.

TOSHICO AKIYOSHI, on holiday from the Berklee School of Music in Boston, made her Canadian debut at the Town Tavern last week. She is to appear at the Newport Festival this summer.

The tiny, 26-year-old Japanese pianist, who came to the States in January 1956 to begin a four-year scholarship study, says she will return to Tokyo when she completes her studies but hopes to make a trip to Europe first.

A Storyville LP will soon be released. Still a devout follower of Bud Powell, Toshiko feels jazz is going in two directions:

One school will experiment in jazz composition, the other will stick to straight improvisation. She prefers the latter.



AROUND TOWN.—The Australian Jazz Quartet, at the Colonial last week, are featuring a 20-minute work by Bill Holman entitled "Suite."... Singer Jane Morgan begins a two-week engagement at the Royal York Hotel's Imperial Room, today.

Helen McNamara

LONDON'S JAZZ CLUBS ARE SO DULL

PRESUMABLY the modern jazz clubs of London's West End feature the best of our modern jazzmen. I have spent very many nights searching for some interesting music, but, apart from one or two bright moments, I am getting sick to death of the tired, unenthusiastic offerings of our leading jazzmen.

That the sounds offered by our players can seriously be said to compare favourably with those of America's top musicians is a bit much.

Talking point

The talent may be there in some cases, but the enthusiasm certainly is not. And this enthusiasm is not going to be produced by all the critics in the world saying a musician is great when you only have to listen to one chorus of Lester Young to realise that he is not.—NORMAN E. HAINES, Maldenhead.



● Lester Young
"... You have only to listen to one chorus..."

'No tags, please'

"SOME musicians," said pianist Pat Hawes, "have discovered it is possible to play rubbish and get well paid for it. By and large, I feel that attitude is responsible for the general low standard of musicianship in British traditional jazz."

Strong words from a strong personality who is London's latest jazz leader.

Warming to his theme, Pat continued: "I don't feel there are more than a handful of jazz musicians entitled to call themselves professional musicians."

With 11 years' active participation in the British jazz move-

ment, Pat knows his subject, and is not afraid of making his point in typical forthright manner.

In at the start of the revival—as far back as 1946—Pat was playing with the Jelly Roll Kings led by the late John Haim. He was the pianist with the original Humphrey Lyttelton band before spells with the Crane River Jazz Band (then led by Ken Colyer) and the Christie Brothers Stompers.

More recently he has worked with the Dave Carey Band.

His new group combines two tenors, both doubling clarinets, with trumpet, trombone and three rhythm.

Retrospective

"I feel that to stick to the usual three-piece traditional front line is retrogressive," explains Pat.

"You just don't get anywhere with it. Within reason, the more instruments you can use, obviously the more colour you can get."

The last thing Pat wants is to have his band tagged as a particular type of group—dixie, New Orleans or mainstream.

"We certainly will not copy anyone," he said. "Listening to Basie, for example, only convinced me of the futility of being a Basie copyist."

Skilfully avoiding a trap I had laid for him, Pat maintained: "We don't intend to launch the band with the assertion that the jazz public are morons. We realise that while we would like to do original things we are playing for a cash-paying public. I don't want a band that dies on me for being out on a limb."

Bob Dawbarn

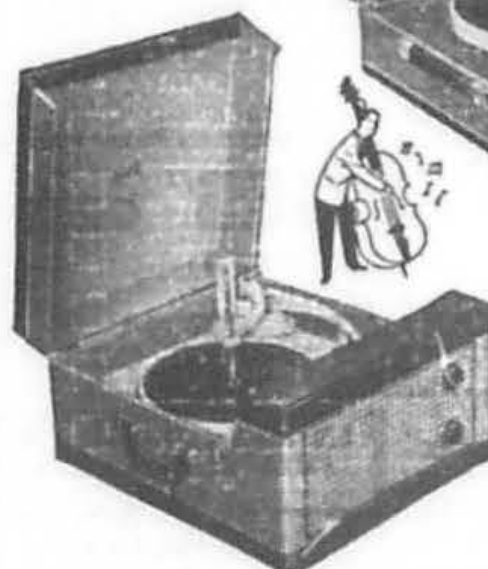
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The fight for survival

VOLUME 2 of this recorded Encyclopaedia of Jazz (Bruns. LAT 8167) covers the 1930s. It begins, whether intentionally or not, with a chilling example of the fate which awaited jazz at that juncture in its history, and which might well have overtaken it had not a handful of strong individualists asserted themselves.

That fate can be summarised in two words: Casa Loma. The Promoter having established his right to say what was played, the Arranger had now come along to say how it should be played.

The false scale of values which resulted is neatly demonstrated in the Casa Loma Orchestra's "Chinatown, My Chinatown." For example, in the clarinet solo, where poor Clarence Hurchinrider fights a losing battle against a farrago of open brass stabs and smears.

One notices with interest that trumpeters were being called upon to play top E's and F's even in those days, but the sum total of all their efforts was

STEVE RACE reviews volume 2 of Brunswick's "Encyclopaedia of Jazz" — covering the 1930s

mere frustration. They sounded like—and indeed they were—a bunch of clever young men in search of the magic potion which Louis Armstrong kept securely locked in his trumpet case.

Having been brought up among jazz neighbours, so to speak, the brothers Dorsey were better able to capture the jazz sound in their "St. Louis Blues" (which follows). The secret was then—as now and always—relaxation. Note here the first outstanding glimpse in the whole album of cultivated virtuoso playing: Tommy Dorsey's trombone coda.

Andy Kirk's "Walkin' and Swingin'," a cute Mary Lou Williams composition, brings the first rhythm section which could pass as "modern" and the first tenor sax—Dick Wilson's—which to contemporary ears even sounds like a tenor sax.

Hard on Andy Kirk's heels comes Chick Webb, with the first real ensemble sound. A very young Ella Fitzgerald sings "Sing Me A Swing Song." Webb himself plays an incoherent break and generally drags the tempo to such an extent that one wonders if he should not be discussed in future purely as an influence.

Bechet

Writing of Bechet's "Blackstick," Leonard Feather comments: "To pigeonhole Sidney Bechet as part of the jazz of any single decade is an arbitrary move, since Bechet's name has been honoured in jazz for at least 40 years... and today is perhaps at a new peak of international renown."

The reference is, of course, to France, where Bechet is held in the esteem which Americans reserve for Sir Winston Churchill and Englishmen for Adlai Stephenson.

In passing, it should perhaps be added that "Blackstick" is a nickname for the clarinet, and that Bechet's voice only found its true timbre in the richer tones of the soprano saxophone.

I have a firm liking for Sister Rosetta Tharpe, despite her occasional habit of swallowing the words one most wants to hear. Listening to "That's All" one realises again how pathetically far from the real thing are those ample British ladies who like to describe themselves as Blues Shouters.

Fletcher Henderson's "Down South Camp Meeting" introduces a musician who to me (and apparently only to me) is one of the most fascinating individualists in all jazz: Henry Allen Jr., otherwise known—but perhaps not any more—as "Red."

Parker

Hearing once again his curious gipsy style of playing, not to mention the way he anticipated Parker's "lean-back" style by a mere 15 years, one marvels that he should have been allowed to sink into comparative obscurity.

How pleasant, too, to renew friendship with the delicious John Kirby Sextet, and to hear Billy Kyle playing as he used to do.

One hopes that Leonard Feather wrestled with his conscience before slapping it down and including Glenn Miller's "Moonlight Bay."

Its position—immediately before Basie's historic "Rose-land Shuffle"—is all the more ludicrous, since nothing but the very finest is worthy to rub shoulders with the incomparable Lester of those days.

And so to the final track in Vol. 2: Jimmy Lunceford's "Swanee River." One could perhaps have wished for a better example than this of Lunceford's great contribution to big-band jazz.



Sidney Bechet is represented by "Blackstick" but Steve Race points out: "Bechet's voice only found its true timbre in the richer tones of the soprano saxophone."

Bo Diddley in Montreal

FROM John Norris in Canada comes news of an interesting visitor to Montreal: Bo Diddley.

"If it had not been for your review of the BD record in the MM," writes Norris, "I would not have bothered to hear him, for he appeared at the local 'House of Rock-n-Roll'."

"Compared with the records of his I now have, Diddley does not sing much. His guitar is very heavily amplified and he often produces that deep, rich, slurring tone and pulsating rhythm noticeable in much of Muddy Waters's work."

"I was able to show him the review and he was surprised and impressed to find mention of his music in a British paper."

Maraccas

"With BD were Jerome Green on maraccas and drummer Frank Kirkland. Most of the recordings use this line-up, but there have been occasional additions."

"The fine piano on 'I'm A Man' and 'Cops And Robbers' was by Sam Spand, who plays with Muddy's group. Incidentally, a tambourine was mentioned in your review. Actually the sound was produced by maraccas."

"Bo comes from Mississippi." He moved to Chicago when he was six and learned violin before taking up guitar. His family was very poor and Bo used to earn money by singing in the streets. According to Kirkland, he then sang 'real funky blues.'

Sax trio

"At present Bo is keen about rock-n-roll, mainly because of the unprecedented good times and money he can enjoy now. For added rhythmic effect he would like to use three saxes, but I can hardly imagine any sax player being content to play in the rhythm section."

"By the way, his real

COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

more like a country dance than anything else.

"Bo is a tall, well-built man who wears horn-rimmed glasses. He and Green sing a few duets, while the other

sings the lyrics. "Bo composes all the songs, but I would say he has only four or five basic tunes."

name is Ellis McDaniel. He still uses the fiddle and played one tune on it the night I heard him. The instrument was amplified and the number sounded



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TUESDAY, 25th JUNE at 7.45 p.m. JAZZ TODAY No. 21 Don Rendell, Eddie Harvey, Bert Courtley, Dave Shepherd, Ken Moule, Ken Sykora, etc. Comper: Jack Higgins	TUESDAY, 2nd JULY at 7.45 p.m. DIXIELAND SHOWCASE No. 26 THE TERRY LIGHTFOOT JAZZMEN

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JAZZ NEWS

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NATIONAL JAZZ FEDERATION



Compiled by F. W. Street

(Times: BST/CET)

SATURDAY, JUNE 1:
 12.30-1.0 p.m. A 1: Jazz Sax.
 12.45-1.15 DE: Sandy Brown's Band.
 1.0-1.15 A 1 2: Golden Jubileers.
 5.15-5.45 Z: Swing Serenade.
 6.40-7.0 C 1: Jazz Music.
 7.15-8.0 M: Thad Jones.
 8.0-10.0 T: Flanagan, Baxter, S-F, Anthony, etc. (2) B.G. Herman, MJO, Mulligan, etc.
 9.0-9.25 J: Basin Street Jazz.
 9.30-9.55 J: Basie, Joe Williams, etc.
 10.30-10.57 B: Sonnie Parker.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-12.0 J: America's Pop Music.
 11.5-12.0 P 2: B.G. De Franco, Dodds, Bigard, Bechet, Werner Müller.
 11.10-11.30 Y: Jazz 1957.
 12.5-1.0 a.m. J: D-J Shows.
 1.0-2.0 E-Q: Saturday Night Club.
 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, JUNE 2:
 12.30-1.0 p.m. A 1 2: Creole Folklore.
 5.0-5.30 A 1 2: The Duke—Yesterday and Today.
 8.0-10.0 T: (1) Popular. (2) Ellington, Mole, Kenton, JATP, Hamp, Peterson, Ellis, Rich, etc.
 9.30-10.0 Z: Champs-Élysées Jazz.
 10.0-11.55 S: For Jazz Fans.
 10.45-11.30 B: French Jazz with Mezz Mezzrow.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

MONDAY, JUNE 3:
 1.0-1.30 p.m. J: Martin Block (daily).
 8.0-10.0 T: (1) Ella, Berigan, Joe Williams, B.G. (2) from "Basie's Bar" in Harlem The Count introduces Joe Williams, Vic Dickenson and other guests.
 9.20-9.55 S: Life of Bechet.
 10.10-11.0 S: For Jazz Fans.
 10.30 app. K: Jazz Panorama.
 11.0-1.0 a.m. T: Repeat of 8 p.m.
 11.5-1.0 J: D-J Shows (nightly).

TUESDAY, JUNE 4:
 6.30-7.0 p.m. R: Modern Jazz.
 8.0-10.0 T: (1) Ellington, B.G. Herman, T.D. Hi-Lo's, etc. (2) Davis '49 Band, Jazz from South America, LaPorta, Django, Ella, Bebby Sherwood.
 9.20-9.45 H 2: For Jazz Fans.
 10.10-11.0 S: For Jazz Fans.
 10.15-10.55 B—258m: The Real Jazz.
 10.20-11.0 A 1 2: Six Swing Bands.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.35-12.0 H 1: German Combs.

WEDNESDAY, JUNE 5:
 8.0-10.0 p.m. T: (1) Miller, Louis, Krupa, Morrow, Ellington, etc. (2) Bobby Henderson, Rolf Kuhn, Farmingdale High School Band (average age: 14), Adderly, Lunceford, etc.
 9.30-10.30 P 3: Jazz For Everyone.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.30 O: New Swing Discs.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 12.10-1.0 I: Ferguson, Thad Jones, Dinah Washington, Condon All Stars.

THURSDAY, JUNE 6:
 7.50-8.10 p.m. P 2: Pia Beck Trio.
 8.0-10.0 T: (1) Grappelly, Josh White, Kenton, Herman, etc. (2) Ventura, Cain-Kral, Lambert, McChes, 30 Minutes of Dixieland with Condon and Co., McParland, Seobey, Bechet and Louis.
 9.30-10.0 P 2: For The Jazz Fan.
 9.30-10.0 J: Instrumental Mood.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.0 I: Eddie Sauter and his Music.
 10.45-11.0 J: B for Blues.
 11.0-12.0 P: German Jazz Festivals.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.15-11.55 DL: Jazz Band Ball.
 11.25-11.55 C 2: Clooney with Ellington.
 11.35-12.0 H 1: Jam Session with Anthony.

FRIDAY, JUNE 7:
 4.0-4.30 p.m. I: Hank Jones.
 5.5-5.25 C 2: Peter Schilperoort Quartet.
 6.10-6.40 L: Jazz.
 8.0-10.0 T: (1) Anthony, Taylor,

Jones, Van Damme, Thornhill, etc. (2) Now Hot Jazz Became Cool by Willis Conover.
 9.30-10.0 J: R-and-B.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.0 Q: German Jazz Festival.
 10.35-11.15 Z: Jazz Actualities.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.35-12.0 H2: Anthony Jam Session (R).

KEY TO STATIONS AND WAVELENGTHS
 A: RTP Paris-Inter: 1—1829m, 48.39m, 2—193m.
 B: RTP Paristen: 280m, 218m, 318m, 359m, 445m, 498m.
 C: Hilversum: 1—402m, 2—296m.
 D: BBC: E—464m, 30, 25, 19m bands, L—1500m, 247m.
 E: NDR/WDR: 309m, 189m, 49.38m.
 F: Belgian Radio: 1—494m, 2—325m, 3—267m.
 H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
 I: SWP Baden-Baden: 295m, 363m, 195m, 41.29m.
 J: APN: 344m, 271m, 547m.
 K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.
 L: NR Oslo: 1376m, 337m, 228m, 477m, 25, 31m bands.
 M: Copenhagen: 283m, 210m.
 O: BR Munich: 375m, 187m, 48.7m.
 P: SDR Stuttgart: 522m, 49.75m.
 Q: HR Frankfurt: 506m.
 R: RAI Rome: 355m, 290m, 269m, 41.81m.
 S: Europe I: 1647m.
 T: VOA Washington: 41, 31, 10m bands, 12.0-1.0 a.m. only: 1734m.
 W: Luxembourg: 208m, 49.26m.
 Y: SBC Lugano: 568.6m.
 Z: SBC Geneva/Lausanne: 393m.



Terry Lightfoot's clarinet has improved. With him are John Bennett (tmb.), Martin Borman (bjo.) and John Richardson (drs.).

Ballads are back

RADIO LUXEMBOURG is dropping rock-'n'-roll and calypsos. Their 500 letters a week practically all ask for ballads.



by Maurice Burman

Music publishers, too, are longing for "the good old days of the ballads," as one said to me the other day. The banalities of rock-'n'-roll are well known—Tony Brown's article last week ("Rubbish on Records") wrapped the whole thing up brilliantly—but are the ballads going to be any better? By the good old days, the publishers don't mean the period of Cole Porter, Jerome Kern and Rodgers and Hart, the times of the thirties. They mean any time from 1949 until last year. If you look back and see what was being published during that time it is hard to decide which was worse—rock-'n'-roll or the ballads.

It was because the level of pop songs had become so low that people turned to anything to get away from it all. And if the publishers are going back to those kind of days—the days when radio bands played one dreary, inane vocal after another—there will be another and, if possible, worse musical revolution. Dance bands are going to have a great deal more air time in the future, and the question of the 60/40 per cent. plug rule will have to be reviewed if we are not going back to that killing type of programme. The solution is obvious—give the public good ballads and they will sell. Give them rubbish and the ballads will flop again.

something different, an original instrumentation. With Sammy Stokes (bass), Bobby Kevin (drums), Ken Jones (piano), George Chisholm (trombone) and Don on violin. It's a combination which I, at any rate, have not heard before. In their first number, "Just Rockin'," they sounded first rate. It was only when they came to tunes (as distinct from compositions) like "I May Be Wrong" that the group began to sound, when Chisholm wasn't playing, like a dated fiddle with rhythm accompaniment. If it keeps to special material there is a positive future for this kind of polished and original sound. Terry Lightfoot's clarinet has improved; it is more tasteful and controlled. The band, however, is still rough. It plays out of tune and lacks swing.

But as it is still a comparatively new band, there is every possibility that it will reach the standard of the more experienced and longer playing traditional bands which have largely eliminated these defects.

AT THE JAZZ BAND BALL, HARRY WALTON'S RAGTIME BAND KENNY BAKER
 11.15 p.m. 23/5/57
IF Walton's band plays ragtime, then Victor Silvester is a modern jazz band. Harry's

band is simply an average, traditional group, good and bad in parts. His first two numbers were quite poor, but his third, "Mammy O' Mine," was good, with stylish trumpet, clarinet and piano. Walton's piano is a mixture of all styles, least of all rag-

time, with plenty of ideas but needing more technique. Baker, our brilliant boy, sounded a little uncomfortable with the Walton backing, but was still better than most trumpet players manage to sound in any circumstances.

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FILMS

LET'S BE HAPPY

"LET'S Be Happy" sets out to put Scotland and the Edinburgh Festival on the map and enlists a couple of all-Americans to give the land of the heather a boost. Jeannie (Vera-Ellen) is a frugal and hardworking Vermont girl of Scottish extraction who inherits a modest hoard and decides to blow it all on a holiday in the land of her ancestors.

by Tony Brown

On the trip she meets a travelling salesman (Tony Martin) with a smooth line in washing machines and song—and a weakness for redheads. Jeannie doesn't happen to be one. To console herself for his preoccupation elsewhere, Jeannie lends an ear to the blandishments of an impoverished laird. He sees a chance of restoring his decaying castle but overestimates the weight of Jeannie's purse. After that, of course, the poor girl is stuck with a repentant salesman for life.

This lightweight story has been lavishly staged, with some pretty awe-inspiring views of Edinburgh. Technicolor. Cinemascope, a ballet sequence, a couple of dance productions, and songs various by Tony Martin.

They had Wally Stott in to help out with some incidental music, but the Martin songs were specially written by Nicholas Brodsky and Paul Francis Webster. So far as I am concerned, they wasted their time. Half an hour after seeing the film, I couldn't recall a note. Sharp-eyed pop enthusiasts may catch a glimpse of members of the Coronets vocal group in one scene and a snatch of their harmony in another.

THIS COULD BE THE NIGHT

THERE is something about innocence that brings out the best in a beast—or at least that's the theme of "This Could Be The Night," which stars Jean Simmons as the sweet but not so simple maiden offended by too much protection.

Jean gets a job as secretary to a night club owner (Paul Douglas) who reveres her as a "college dame," gets under the skin of his partner (Anthony Franciosa), and positively frightens the night-club singer (Julie Wilson), who has never been in proximity with purity before.

All—and that includes Ray Anthony, leading a Dixielandish



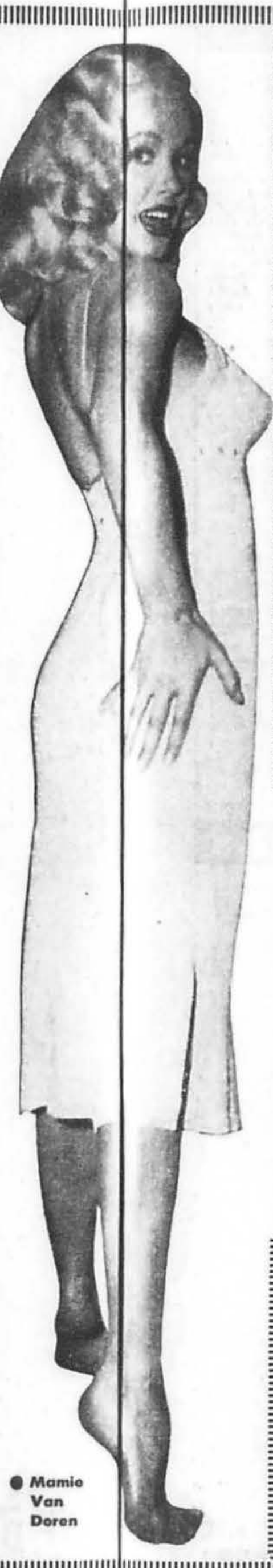
• Roy Anthony

small band—set out to safeguard this rare bird, who complains that she has only retained her status because she hasn't been tempted enough. It's much more fun that it sounds and the paragon remains one to the final foot of film—thus winning a U certificate for a film that might have rated an X had some of the saucier lines been spoken in French.

FIRE DOWN BELOW

"FIRE DOWN BELOW" marks the return to the screen of Rita Hayworth in the rôle of a girl who has seen the seamiest side of life—an up-to-date version of the *emme fatale* who lures only to destroy. Her victims are Robert Mitchum and Jack Lemmon, the worst sufferer being Lemmon, who is trapped in the cramped boxes of a ship loaded with explosive nitrates and which also happens to be on

fire. There's suspense for you. Those with no taste for such melodrama may enjoy Rita's abandoned mambo dance, the harmonica soundtrack by Larry Adler, or a single playing of Jeri Southern's recording of the theme song. What more could one expect for the money?



• Mamie Van Doren

New Vaughan film

THOSE in the know say that Frankie Vaughan's first full-scale film role in "These Dangerous Years" may turn the singing idol into an actor of real star status. Producer Anna Neagle is so confident of his ability that she has already engaged him for a follow-up, due to go before the cameras in October.

In "These Dangerous Years" Frankie takes a turn at heavy dramatics as a soldier on the run after being involved in an accidental shooting, and is seen on the left with his victim.

HOLLYWOOD

STAN KENTON left Hollywood, this week, on a two-and-a-half-month nationwide tour. He will play one night at the Newport Festival.

Stan's new trombone section is Archie Leacock, Jim Amlett, Kenny Shroyer, Don Reed and Kent Larson. The four saxophones are Lennie Niehaus, Bill Perkins, Wayne Dunston and Steve Purlo.

Trumpets are almost as before—Ed Leddy, Sam Noto, Phil Gilbert, Lee Katzman and Bill Castaglio. Bass man is Red Kelly (ex-Woody Herman). Local upcomer Reed Vaughan plays drums.

The "Kenton With Voices" LP is scheduled for a June 17 release. It features "The Modern Men" vocal group, Ann Richards and the Kenton trombones.

FILM CLIPS . . . Mamie Van Doren's new "Untamed Youth" picture is a woe with all the boys (and the men) . . . Irish singer Erin O'Brian has signed a long-term contract with Warner's . . . Monica Lewis sings a very sexy little number in the Jack Webb starred "D.L."

DISC DATA . . . Lee Konitz plays tenor on his latest Atlantic LP . . . "The Brothers Caselli" album is on Dot label . . . Pianist Russ Freeman is now official musical adviser to Pacific Jazz Records . . . Newest release here by a British band is the Tommy Waits Ork playing

GUY'S COME BACK

IT'S five years since I had a jam session with Guy Mitchell in his £20-a-day suite at the Savoy.

Or, to be precise, a jam-on-omelette session. This, it seems, is a breakfast delicacy favoured by visiting Americans. Guy went one better. Between mouthfuls he took swigs from a pint bottle of milk. From breakfast right through Guy was living it up in those days. He had reason to. His double-hit disc of "The Roving Kind" and "My Heart Cries For You" was well on the way to a two-million sale. And, with the inspired backing of U.S. "Svengali" MD Mitch Miller, it seemed he had only to step into a recording studio to coin a fresh pot of gold. The Mitchell hits poured out like a horn of plenty. "Christopher Columbus," "Sparrow In The Treetop," "My Truly, Truly Fair," "Belle, Belle, My Liberty Belle" were just four more discs that had the pop record devotees clamouring for more . . .

by Laurie Henshaw

Then came the slump. Maybe it was inevitable in the transient, gimmick-ridden business of the record world, but though Guy sang out as well as ever, his disc sales dived like a Thunder Jet. As one American magazine put it: "For three years a Guy named Mitchell was singin' the blues about not having a hit record."

'A beautiful blonde'

That article neatly tied its own cue to Guy's comeback—"Singin' The Blues." Says Guy: "It took a beautiful blonde to change my luck. I was working in a night club in Canada last year when I saw this gal sitting at a table with some other peeps. "After I wangled an introduction I knew that I wanted to marry her. I had just one week to make my pitch—and I made it."

HEADLINES

"Grasshopper Jump" . . . The new Roy Kral/Jackie Cain LP, with big band, is getting rave reports from the musician here.

JAZZ JOTTINGS . . . The American Negro "Ballet Jazz" was performed here by the Archie Savage Dancers, with Eddie Beal as musical director . . . Buddy Collette is featuring Calvin Jackson on piano with his new Quartet . . . "Lionel Hampton broke it up, in Australia, with his screaming rock-'n-roll," declared Bill Perkins, who was with Stan Kenton on the same bill.

EXOTIC singer Yma Sumac was divorced from Moises Vivanco, her composer-conductor-manager husband. Vivanco was previously adjudged the father of twins born to Yma's secretary. During the divorce period, voluptuous Yma made the local Press photos very active by indulging in a public free-for-all with a girl working in the Vivanco household.

IN BRIEF . . . British music publisher Dave Toff is in Hollywood, visiting with film and record companies . . . Singer Rusty Draper has a summer TV show with the Billy May Ork . . . In a Hollywood restaurant there is a juke box that plays 31 LPs—price is, 61d. per play . . . Terry Gilkyson and his Easy Riders, all American citizens, went to Trinidad to provide calypso music backgrounds for the movie "Ginmistic Adventure."

AT THE LONDON PALLADIUM—

Drift from drivell

IF the current Palladium bill is any indication, the drift from drivelling ditties to melodies with meaning may at any moment turn full flood. And no one will be happier than ninety-eight per cent. of the radio, television and theatre-going public, the music publishers, the songwriters, the musicians, the artists . . . and I.

Howard Keel proves it. Eve Boswell proves it. By refusing to ponder to what is supposed to be current popular taste and devoting their talents to really worthwhile material.

Songs, in Eve's case, like "Paper Moon," "Mr. Wonderful," and "Gypsy In My Soul"; in Howard's, like "Make Believe," "Without A Song" and "Autumn Leaves." But they do more than sing good songs. They give them magnificent arrangements. Result: Cyril Ornadel's boys are inspired to play at their very best; both singers show up at the top of their form; and the entire audience (not just the gods) loves them.

Eve always looks as if she is enjoying every moment of her act. She sparkles. She is a great performer. And she should be disgusted at the tiny billing she's been given on some of the posters I've seen.

She shares with Howard Keel an all-too-rare sense of Theatre. Both do not so much command attention as fascinate the audience, so that, as with a good play, you fear to miss a moment of what is going on.

The finest

Keel is, of course, the finest actor-singer America has sent us. And his forty minutes on the stage have been designed to such effect as virtually to constitute a one-man revue (though he is competently backed in the closing minutes by the four boys of Group One and Malcolm Mitchell on guitar).

He dances, he dresses up, he jokes, he creates other characters out of the atmosphere. And he sings magnificently. His act terminates one of the best bills this theatre has staged for many a moon.—P. B.

PAT BRAND'S 'On the Beat' will be resumed next week



MINDY VETOES ROCK

FLASH-BULBS popped as the chocolate-box girl posed in a dazzling cocoon-sheath dress. Above her blonde head she twirled a frilly parasol.

The dress was apt. The day was hot. But this was no Easter Parade: the get-up was for a photographer's benefit in a Savoy Hotel suite. The girl? Mindy Carson. She's here to star on TV. And to tie-up with the trip, Phillips have issued her recording of "Sugaree."

Salesgirl

Maybe it's not quite fair to describe Mindy as a chocolate-box girl: her sophisticated beauty has a good deal more depth than the picture which adorns the usual commercial package of hard-and-soft centres. But in one respect the simile is apt. For Mindy started out in a Fifth Avenue chocolate shop—as a salesgirl. Later she joined in a sing-song at a night club, was promptly offered \$125 a week by the owner to stay on as a solo attraction. "I know it sounds like a film script," says Mindy, "but it's true. I turned the offer down. My

Mindy considers herself primarily a ballad singer. But she was first in the field with a rock-'n-roll number, "The Fish." It was premature, I guess. "But," she adds, "I can't see myself as a rock-'n-roll singer. Those lyrics! No good for a performer."

This aversion for "gimmicky" songs caused Mindy to miss out on one of the biggest ever. "Composer Bob Merrill came to me with a song one day. I knew him well enough to tell him what I thought of it."

"Bobby," I said, "are you kidding? Those words are asinine. I'd sound like a jackass singing this song."

"Patti Page did it," says Mindy. "It was 'Dogie in the Window.' I never lived it down." — Laurie Henshaw.

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Carl Barricau	C**Metal	Jack Goldard	D.
Doug Robinson	C*	Allan Francis	C*
Roy East	D.Lay	Izzy Duman	C.
John Roadhouse	C**	Bill Apps	E.
Norman Hunt	E.Lay	Chas. Chapman	B**
Doug Stimson	H5*	Cliff Townsend	C**
Alan Nesbit	E.	Cyril Reuben	C.
Harry Conn	D.	Lou Warburton	C*
Jack Benson	C.Lay	Jackie Sprague	H5*
Michael Krein	C*	Don Pashley	C*
Roy Wilcox	D.Lay	Bruce Turner	C*
Harry Conway	E.	Harry Vento	D.
Ted Flanas	D.	Bob Miller	C*
Harry Bente	D.	Harry Smith	C*
Vic Ash	C*	Al Bohm	C*
Pat Smuts	F.	E. O. Pogson	C**
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NEWS IN PICTURES

HAPPY smile on the face of singer Cynthia Lanagan (above left) announces the successful conclusion of her first recording session for Parlophone—a coupling of "Silent Lips" and "Jamie Boy" that will be on sale tomorrow (Saturday). Twenty-six-year-old Cynthia, married to a trumpeter, and mother of a two-year-old daughter, is yet another graduate of the MM's contesting scheme to make the bright lights. Gaining her first experience with the Jive Bombers, she fought her way, with this band, into three All-Britain finals.

Her work with Alan Kirby's Dixielanders brought her the award of the coveted "Musician Of The Day" placing in the MM's Regional Final at Tottenham last year.

THE Rhythm Kings (above, right) are currently one of the top Variety and radio attractions in Paris. Emile Letellier plays piano, guitar, trumpet and bass, and Janot Bouat plays drums, trombone and tenor. The boys, both Belgian, bring the house down playing four instruments at the same time. Now they would like to tour Britain.

AROUND THE WORLD

Three smash hit versions of the music from Michael Yodd's 'Around the world in 80 days'

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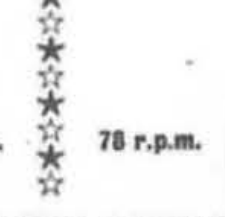
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Pop discs by Laurie Henshaw

VIC DAMONE: "That Towering Feeling!"—You Stepped Out Of A Dream, Wait Till You See Her, Out Of Nowhere, The Song Is You, Spring Is Here, Let's Fall In Love; Smoke Gets In Your Eyes, Time On My Hands, I'm Glad There Is You, The Touch Of Your Lips, Cheek to Cheek (Philips BBL7144.)

VIC DAMONE'S most impressive release yet. The songs are well chosen, beautifully sung and—most important—backed by skilful and varied accompaniments.

For this last factor, credit is due to MD "Tutti" Camarata, one-time Benny Goodman trumpeter.

To avoid a dull uniformity in the treatments of these ballads, Camarata has changed the pace and mood of the various tracks, and some feature the trumpet of Buck Clayton and the trombone of Urbie Green.

In the best numbers the orchestra really goes. In this respect the stand-out tracks are "Time On My Hands," "Touch Of Your Lips" and "Cheek To Cheek."

To cap it all, this LP is a fine technical job from the recording standpoint. It should help Damone to command renewed respect as a singer of considerable distinction.

FRANK SINATRA: "Close To You"—Close To You, P.S. I Love You, Love Locked Out, Everything Happens To Me, It's Easy To Remember, Don't Like Good-byes; With Every Breath I Take, Blame It On My Youth, It Could Happen To You, I've Had My Moments, I Couldn't Sleep A Wink Last Night, The End Of A Love Affair. (Capitol LCT6130)



● Ella Mae Morse

I OBSERVED last week that Sinatra could sound dull. But the fault here does not lie at Frank's door: the uniformity of treatment of the numbers and backings from MD Nelson Riddle are to blame.

Maybe the overall title of the LP imposed its own limitations, but 12 tracks spinning out their uneventful way is not calculated to sustain interest.

I recommend this only to avowed Sinatra admirers.

ELVIS PRESLEY (No. 2).—Rip It Up, Love Me, When My Blue Moon Turns To Gold Again, Long Tall Sally, First In Line, Paralyzed; So Glad You're Mine, Old Shep, Ready Teddy, Any Place Is Paradise, How's The World Treating You, How Do You Think I Feel. (HMV/CLP 1105.)

ONE of the more puzzling aspects about Presley's success is that a good percentage of the lyrics he sings are unintelligible.

Perhaps, as the sleeve note points out, it is "Presley's belting delivery that accounts for a truly sensational reaction among teenagers."

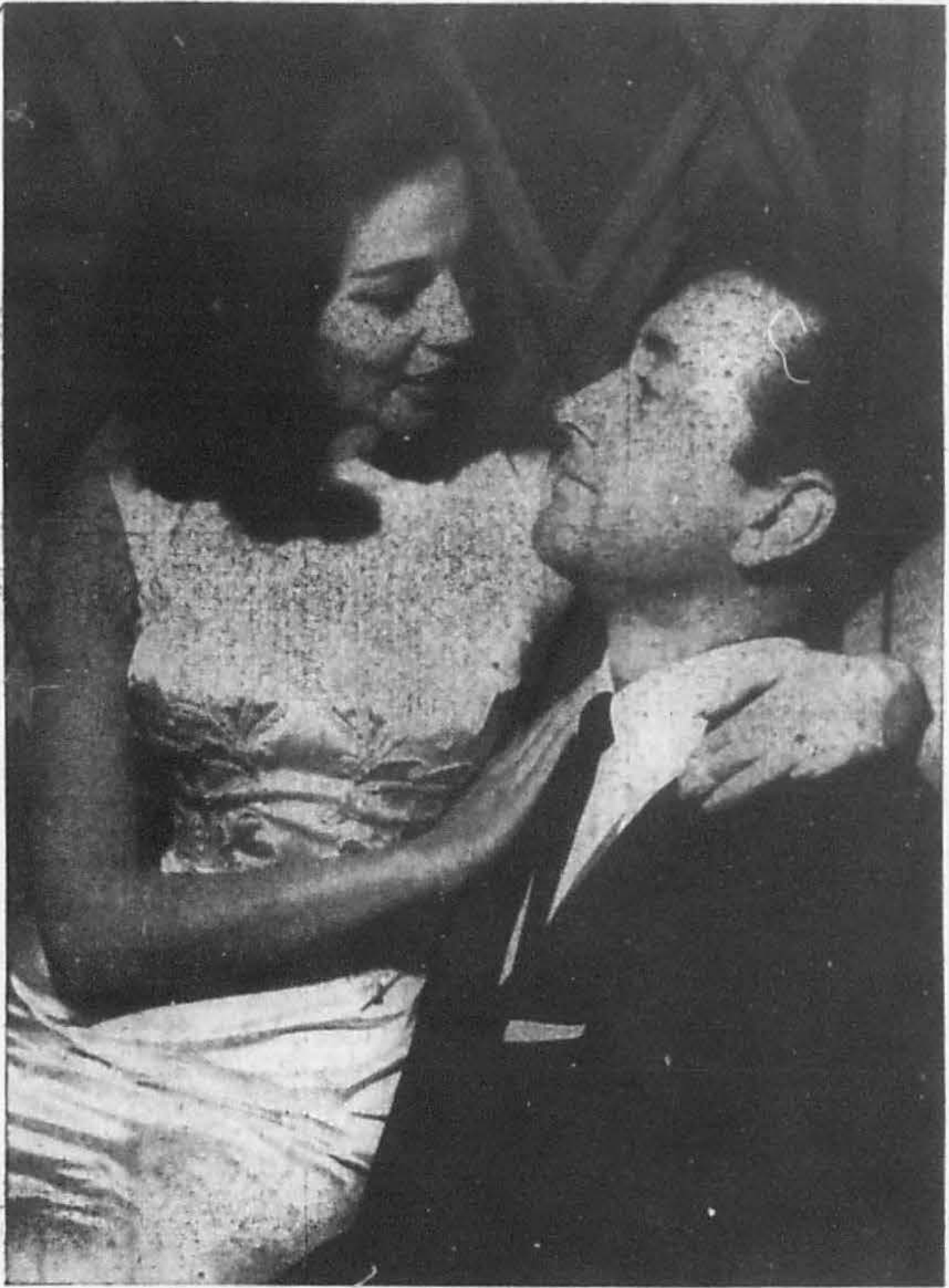
The most tolerable effort is "So Glad You're Mine," which goes with a swing.

LENA HORNE: "Lovely Lena" (No. 2)—What's Right For You, From This Moment On; Love Is The Thing, Then I'll Be Tired Of You. (HMV 7EG8236.)

TWO up-tempo numbers and two slows. And it is the former that display Lena's song salesmanship to the best advantage.

PAT DODD: "Pat's Perfect Piano"—All Of Me, Guilty; Easy To Love, I Can't Believe That You're In Love With Me. (HMV 7EG8238.)

PAT DODD, pianist with Cyril Ornadel's Orchestra at the London Palladium, has an impressive record as an accompanist. One of the many U.S. stars he has played for is "Her Nibs" Miss Georgia Gibbs, who is lavish in her praise of his work.



Vic Damone with his film star wife, Pier Angeli

Here Pat gets a chance for a solo workout. His playing is unpretentious, but reveals a sense of beat shared by too few British contemporaries.

TOMMY STEELE: "The Tommy Steele Story"—Take Me Back, Baby, Butterfingers, I Like, A Handful Of Songs, You Gotta Go, Water, Water, Cannibal Pot; Will It Be You, Two Eyes, Build Up, Time To Kill, Elevator Rock, Doomsday Rock, Teenage Party. (Decca LP1288.)

I LIKE Tony Brown, who reviewed "The Tommy Steele Story" in last week's MM, I went to the film showing with, I confess, a sense of some trepidation.

Hardly fair to "judge" Steele in advance. But, again like Tony Brown, I came away impressed with the singer's showing, both as an actor and personality.

But as a singer? He has obvious limitations—notably, a tendency to hit his high notes flat.

He compensates for this falling by displaying a strong sense of rhythm.

The songs on this LP, which come from the film soundtrack, are of a far higher standard than are often heard in musicals—particularly the British variety.

I do not know how big a part

Steele played in their composition—he is credited with a hand in all fourteen—but they add up to a fairly impressive batch.

The LP suffers from a surfeit of echo—a device that is increasingly employed on discs of the day.

The accompanying Steelmen contrive to whip up a foot-fetiching beat.

TOMMY SANDS: My Love Song; Ring-A-Ding-A-Ding. (Cap. 45-CL14724.)

SANDS, America's latest white hope of songdom, is not up to his earlier standard on these releases. Both are repetitive pieces that pall long before the tracks spin out.

CHRIS BARBER'S SKIFFLE GROUP with **JOHNNY DUNCAN:** Doin' My Time; Where Could I Go? (Pye-Nixa NJ2014.)

TENNESSEE-BORN Johnny Duncan has a nasal whine that makes Lonnie Donegan sound like a professor of English.

I will avoid the obvious temptation offered by the title "Where Could I Go?" and hastily pass on this release to Duncan-Barber admirers, whose judgment I might question but cannot ignore.

Certainly the Barber band

plays with tremendous enthusiasm.

ELLA MAE MORSE: What Good'll It Do Me? Mister Memory Maker. (Cap. 45-CL 14726.)

ELLA MAE, still trying to match her "Cow Cow Boogie" of some ten years back, delivers "What Good'll It Do Me?" with brash confidence.

This is better than the backing, which is cluttered up with be-oooh-wee-oooh-dees from a vocal group.



● Lena Horne

Capsule reviews

BUDDY FEATHERSTONHAUGH NEW QUINTET (EP)
Goldfish Blues; Doin' The Uptown Lowdown; Knock Yourself Out; Henrietta.
(Nixa Jazz Today NJE1031)

Green's guitar give the three different rhythm sections that typical Basie sound.—B. D.

THE CLYDE VALLEY STOMPERS
Milenberg Joys; Bill Bailey, Won't You Please Come Home.
(Decca 45-F-J.10897)

BOTH these tracks by Glasgow's leading trad group feature overlong vocals by Mary McGowan. Reminiscent of Otilie Patterson, she has power and sings in tune but is utterly devoid of expression. "Milenberg" features good trumpet and soprano.—B. D.

IT is nearly a year since Nixa issued the first record by Buddy Featherstonhaugh's New Quintet. In the meantime all the musicians, except drummer Bill Stark and, of course, Buddy himself, have been changed. But not the music. It is still based on Mulligan. A creditable reflection of him despite traces of self-consciousness and uncertainty.—E. J.

BUDDY DE FRANCO QUARTET (LP)
Bass On Balls; Autumn In New York; Show Eyes; Buddy's Blues; But Not For Me.
(Columbia-Clief 33C9834)

ONCE the effects of De Franco's musicianship per se in this 1953-recorded set have worn off there isn't much left. His playing lacks that great essential—feeling. Group is completed by Kenny Drew (pno.), Milt Hinton (bass), Art Blakey (drs.). The solos by Kenny and Milt have more warmth than Buddy's, but unfortunately they are too few and far between. And those by Kenny are not exactly conspicuous for inventiveness.—E. J.



COUNT BASIE ORCHESTRA (EP)
If You See My Baby; Katy; South; Sweets.
(HMV 7EG5221)

NOT the best examples of the Basie beat. "South" and the rather sugary "Katy" are big-band tracks from 1947 and 1949 respectively, the other two featuring an octet from 1950. "Sweets" showcases some good trumpet from Harry Edison, while Basie's piano and Freddy

'That designing woman'
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Rik Cunneil and Tony Harris present
CLUB "M"
Mapleton Restaurant, 39, Coventry Street, W.1.

FRI., 8-11.30: The TOMMY WHITTLE Quintet featuring the Eddie Thompson Trio; plus the ALLAN CANLEY Trio with Ronnie Ross, Harry Klein.

SUN., 7.30-11: Why is Club "M" preferred on Sundays for modern jazz? Because (1) the atmosphere is lush and plush—no austerity here; (2) it's genuinely ventilated by the best cooling system in London; (3) the music is the best, as people found last week. This week's great bill: The TOMMY WHITTLE Quintet featuring the Eddie Thompson Trio, with Jackie Douglas, Brian Brocklehurst (new faces—really swinging); plus the ALLAN CANLEY Trio, with Stokes, Jones. Guest stars: Keith Bird, Dizzy Reece. Come early and allow yourself maximum pleasure.

CLUB BASIE This is it—the day that jazz enthusiasts of the modern school have been waiting for—CLUB BASIE REOPENS. TAVISTOCK RESTAURANT, 18, Charing Cross Rd., W.C.2.

SAT., 7-11.45: Come early and avoid disappointment when we close the doors. Superbly ventilated, wonder luxury, etc. Take a look at this fantastic bill! THREE BANDS: HUMPHREY LYTTTELTON—yes, you read right—he's playing modern jazz with George Chisholm, Harry Klein, Johnny Scott and the

(Club Basie continued next column)

ALLAN CANLEY Trio, Sammy Stokes, Stan Jones. Miss out this tremendous jazz scoop, the first of many Club Basie has lined up. Plus the TOMMY WHITTLE Quartet with the Eddie Thompson Trio and the HANK SHAW Quartet. 15 star musicians in all. The greatest bill! The entire Press will be there! Get in on the scene. Johnny Cunneil ("Mr. Sex Appeal") comperes.

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Mapleton Restaurant, 39, Coventry Street, W.1. Rock'n'Roll in luxury with the greatest in the land, this Thursday, 5-11 and Sunday afternoon, 3-6, to 'LO DON'S RAVIN' ROCKERS.

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A BIG RAVE every Friday at the Streatham Park Hotel, Mitcham Lane with the DAVE CAREY JAZZBAND and guests. Buses 37, 35, 115, 181 to Thrane Road, Balham membership valid.

A KEN COLYER session tonight at Studio '51.

ALL CHEAM memberships valid. THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed. 8-11 p.m.

ANNOUNCING BRUCE TURNER QUARTET, El-Toro Club (1 minute Finchley Road Station).

AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, the Spiders Group, David Quayle (piano).

BIRDLAND, Denlow Studios, Chadwell Heath, 7.30-11.30. Licensed bar. JOE HARRIOTT, JOHNNY HAWKSWORTH, RONNIE VERRALL, JOHNNY BURCHELL.

CLUB MEMPHIS: Two bands! WHITE LINERS and MEMPHIS CITY Jazzmen.

CLUB "34" opens tonight. Guest stars: KATHY STOBART, BILL JONES. Visiting musicians: 8-15-45. Next Friday: JOE HARRIOTT, BILL JONES—Club "34" (near Burtons), 34, Clarence Street, Kingston.

COME TO NORBURY Jazz Club, Grandson: SETH MARSH Jazzband.

CROYDON JAZZ CLUB, Star Hotel, London Road: River City Jazzmen, Pete Curtis Quartet.

CY. LAURIE Jazz Club: ALEX. REVELL BAND, 7.15-10.45.

EALING: The famous SOUTHERN STOMPERS—Fox and Goose" (Hanger Lane Station).

EDGWARE JAZZ CLUB, Shakespeare Hall, (opposite Ritz): DIOGENES—JAZZMEN, Panthers Skiffle.

ELTHAM: BILL BRUNSKILL'S JAZZMEN—Arcade Ballroom.

ENFIELD JAZZ CLUB, "The Barn," Ponders End: Grand opening tonight with the BOURBON STREET RAMBLERS and SKIFFLE GROUP.

ERIC SILK'S SOUTHERN JAZZ-RAND, Southern Jazz Club, 640, High Road, Leytonstone.

FIGHTING COCKS, Kingston: John Howlett Jazzmen.

HOT CLUB OF LONDON: GRAHAM STEWART'S SEVEN—Shakespeare Hotel, Powis Street, Woolwich. See also SUNDAY Club.

HUMPHREY LYTTTELTON BAND SHOW TONIGHT, CIVIC HALL, CROYDON. Book now (Cro. 9336) or at door.

JAZZ AT THE SWAN, Mill Street, Fairfield, Kingston, 7.30-11. Licensed bar. DON RENDLELL, EDDIE HARVEY, backed by the Swan Jazz Group.

ROYSTON PUNTER Jazzmen, "Eagle and Child," Forest Gate.

SATURDAY
A KEN COLYER session tonight at Studio '51.

AT THE SKIFFLE CELLAR, Greek Street: THE NEW HAWLEANS GROUP, Station Group and guests.

BECKENHAM, HARVEY HALL, FAIRFIELD RD. (OFF HIGH ST.): BILL BRUNSKILL'S JAZZMEN.

CLUB BOHEMIA: ANOTHER FABULOUS ALL NIGHTER. STAN GREIG ALL-STAR BAND—49, Greek Street, 11.30 p.m., onwards.

COOK'S FERRY INN, Edmonton, the summer jazz rendezvous: JOHNNY DUNCAN and his BLUE GRASS BOYS, TEDDY LAYTON'S JAZZMEN. N.B.: The fabulous new BRUCE TURNER JUMP BAND opens at the Ferry, Sunday, June 9.

CY. LAURIE Jazz Club, Gt. Windmill Street (opposite Windmill Theatre), 7.15-10.45: CY. LAURIE BAND, GOTTON PICKERS SKIFFLE, DENHAM VILLAGE HALL: Fraysian Jazzband, 7.30-10.30 p.m.

HARRINGAY JAZZ CLUB, No session tonight. Other Saturdays as usual—See also Wednesday club.

KINGSTON, "Fighting Cocks," London Road: JUBILEE JAZZMEN.

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SUNDAY
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A KEN COLYER session tonight at Studio '51.

ALL TRAD. musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy. Laurie Jazz Club. Members 2/6, guests 3/6.

A ROCK-'N'-ROLL session, Sunday afternoon at 3 p.m. on June 2, with Alan Gold and his Gold Diggers, at Studio '51.

AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, RORY MAEWEEN, the Wayfarers.

COOK'S FERRY INN, Edmonton the summer jazz rendezvous: MICK MULLIGAN and his Band, GEORGE MELLY. N.B.: The fabulous new BRUCE TURNER JUMP BAND opens at the Ferry, Sunday, June 9.

CY. LAURIE Jazz Club: CY. LAURIE BAND, COTTON PICKERS SKIFFLE, 7.15-10.45.

DICK CHARLESWORTH Jazzband, Derry Arms, E. Sheen.

ENFIELD JAZZ CLUB, "The Barn," Ponders End, 7-10, presents the BOURBON STREET RAMBLERS and SKIFFLE GROUP.

HIGH WYCOMBE, Cadena Hall, Frogmoor, SUNDAY AFTERNOON, 3-6 p.m. This week, last meeting of winter season: BOBBY MICKLEBURGH Bobcats: JOHNNY HAWKSWORTH, RONNIE VERRALL, RED PRICE and RONNIE ROULLIER; Club Group. Summer meetings: June '6, Kinsey Group; July 14, Scott's Couriers.

HOT CLUB OF LONDON, 7 p.m.: GRAHAM STEWART'S SEVEN—Shakespeare Hotel, Powis Street, Woolwich.

KENSINGTON, "COLEHERNE," Earls Court: HARRY WALTON'S RAGTIME BAND.

PARK LANE Jazz Club, Crowdon: SETH MARSH JAZZBAND, JOHNNY ROLPH SKIFFLE, 7.30. Admission 3/-.

QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed. 7-10 p.m.

ROCKIN' AT THE MANOR, Manor House (opposite Tube), N.4: Rock'n' Roll to the ROCK-'N'-ROLL MARTYRS, 7.30-11.

ROYAL FOREST HOTEL, CHING-FORD, Royal Garden Jazz Club: TERRY LIGHTFOOT JAZZMEN, the Saxon Skiffle Group.

SOHO SINNERS, afternoons, 2 1/2 Coffee Bar.

SOHO SINNERS, evenings, Skiffle Cellar.

WOOD GREEN: ALEX. WELSH DIXIELANDERS.

MONDAY
A KEN COLYER session tonight at Studio '51.

AT THE SKIFFLE CELLAR, Greek Street: THE NEW HAWLEANS GROUP, the Lea Valley Group.

BATTERSEA JAZZ CLUB, "Cornet of Horse," Stanley's corner (near Town Hall), welcomes DAVE CAREY'S JAZZBAND plus Skiffle and free records, 7.30.

CY. LAURIE Jazz Club: COLIN SMITH JAZZBAND, 7.30-10.45.

DICK CHARLESWORTH Jazzband, Wandsworth Town Hall.

KINGSBURY BATHS CAFE: STORYVILLE JAZZMEN.

NEW DOWNBEAT CLUB, Manor House (opposite Tube), N.4: TOMMY WHITTLE-HARRY KLEIN QUINTET; JACKIE SHARPE QUARTET. Licensed bar, 7.30-11.

PARK LANE JAZZ CLUB, CROYDON, WHIT MONDAY: MICK MULLIGAN, GEORGE MELLY, RAMBLERS SKIFFLE, 7.45-11.30, LICENSED BAR.

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: KENNY BALL CHICAGOANS.

THAMES HOTEL, Hampton Court: Porcupine Jazzmen featuring DENNY CARTER and Bovvils Skiffle.

TUESDAY
AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, the Alberts and guests.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): SANDY BROWN'S JAZZBAND with AL FAIRWEATHER.

BROMLEY, KENT, "White Hart," 8-11: ALEX. WELSH Dixielanders.

CROYDON JAZZ CLUB: Skiffle and Blues, Pete Curtis Quartet, plus "Croydon Times" Skiffle Contest heats.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: KEN COLYER'S JAZZMEN.

TUESDAY—contd.
CY. LAURIE Jazz Club: CY. LAURIE BAND, 7.15-10.45.

RAILWAY HOTEL, Epsom: MILLSTONE JAZZMEN, BOLLWEEVILS Skiffle.

SOUTHALL, "White Hart": All-Star Group with KATHLEEN STOBART, BERT COURTLEY.

WOOD GREEN: MEMPHIS CITY JAZZMEN.

WEDNESDAY
AT THE SKIFFLE CELLAR, Greek Street: THE COTTON PICKERS, the Delta City Group and guests.

CHRIS BARBER'S JAZZBAND, "White Hart," Southall. Buses 169, 232, 63, 807, 120.

CY. LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSOON, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: KEN COLYER'S JAZZMEN.

DICK CHARLESWORTH Jazzband, Purvey Hall.

HARRINGAY JAZZ CLUB: TEDDY LAYTON'S JAZZBAND with TREVOR WILLIAMS, at "Gayes Academy," Willington Road, off Turnpike Lane, N.22. Buses 217, 231, 144, to "Westbury" pub. Wednesday, June 12: KEN COLYER'S JAZZMEN.

MODERN JAZZ at Club Perldo—"Fox and Hounds," Kirdale, Sydenham.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: SANDY BROWN'S JAZZBAND with AL FAIRWEATHER.

TWO BREWERS, East Hill, Wandsworth: TONY VINCENT and his Jazzmen, plus JUBILEE SKIFFLE GROUP.

THURSDAY
A ROCK-'N'-ROLL session tonight, with Alan Gold and his Gold Diggers, at Studio '51, 10 1/2, Ot. Newport Street, Leicester Square.

AT THE SKIFFLE CELLAR, Greek Street: JOHNNY DUNCAN and HIS BLUE GRASS BOYS, Riverside Skifflers.

CY. LAURIE Jazz Club: ALEX. REVELL BAND, 7.15-10.45.

GRAND REOPENING OF SOUTHLAND JAZZ CLUB, on THURSDAY, JUNE 6, 7.30, at new venue, ST. STEPHEN'S HALL, ENFIELD, 629 and 128 buses pass door.

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RAILWAY HOTEL, Epsom: Trad. 8-10.30.

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CHINGFORD, Royal Forest H.	Sun. 2
DUDLEY, Hippodrome	Mon. 3
NEWCASTLE, City Hall	Tues. 4
SHEFFIELD, City Hall	Wed. 5
MANCHESTER, Free Tds H.	Thur. 6
NOTTINGHAM, Trent Bge. I.	Fri. 7
SLEAFORD, Corn Exchange	Sat. 8
WOOLWICH, Shakespeare H.	Sun. 9
ST. ALBANS, Verulam Park	Mon. 10
LYTTELTON CLUB, W.1	Tues. 11
ST. ALBANS, Market Hall	Wed. 12
TWICKENHAM, Eel Pie Isl.	Fri. 14
WOOD GREEN, Fishmongers A.	Sat. 15
FLOATING FESTIVAL JAZZ	Sun. 16
WEMBLEY, Town Hall	Mon. 17
LYTTELTON CLUB, W.1	Tues. 18
DAGENHAM, Royal Oak H.	Wed. 19
WATFORD, Brit. Legion Hall	Thur. 20
SOUTHAMPTON, Pier Pav.	Fri. 21
OXFORD, Town Hall	Sat. 22
WOOLWICH, Shakespeare H.	Sun. 23
BATTERSEA, Park Pavilion	Tues. 25
CROYDON, Star Hotel	Fri. 28
WOOD GREEN, Fishmongers A.	Sat. 29
WOOLWICH, Shakespeare H.	Sun. 30

For further details see Club Calendar
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MARION McPARTLAND TRIO (LP)
Stompin' At The Savoy (c); The Things We Did Last Summer (b); Bohemia After Dark (a); Dream A Little Dream Of Me (d); Hallelujah (c); The Baron (a); This Love Of Mine (b); Carica (d); Symphony (d); There'll Be Other Times (a).

(Capitol T785)
Marion McPartland (pno.); William Britto (bass); Joe Morello (drs.). a) 25/7/56, b) 26/7/56, c) 27/7/56, d) 30/7/56, USA. (Am. Capitol.)

WHEN I reviewed Marion McPartland's first LP (Capitol LCT6017) in August, 1955, it was a four-star proposition. This new one is even better. Like the first, it shows the now 57-year-old Scots lass to be quite the equal of the better male jazz pianists. She has an unassailable technique (note those dynamics and her ease and freedom of execution) an imagination that never seems at a loss for a tasteful and intriguing idea, and a sense of jazz that would be a credit to one born and bred among American jazzmen, though Marion has lived in the States only since she married American jazz trumpeter Jimmy McPartland in 1945. She has now acquired something seldom found in mere men—a caressive tenderness that shines warmly through her swing unes as well as the more soothing ballads. Joe Morello's drums seem a trifle naive at times. But Britto plays great bass. And if you want any more you'll find it in the quite startlingly excellent recording.—E. J.

JAZZ AT THE PHILHARMONIC—1955 (LP)
Vol. 1.
The Blues (a); The Modern Set (b); The Swing Set (c); Ballad Medley: I Didn't Know What Time It Was (d); All Of Me (e); Tenderly (f); I Can't Get Started (g); My Old Flame (h); Buddy Rich's Explosion (i).

(Columbia-Clef 12 in. 33CX10076)
Vol. 2.
Anything Goes (j); Baby, Baby, All The Time (k); Bumbo (l); Easy Does It (m); Sunday (n); By The Sleepy Lagoon (o); Sing, Sing, Sing (k).

(Columbia-Clef 12 in. 33CX10079)
(a)—Illinois Jacquet, Flip Phillips, Lester Young (trns.); Roy Eldridge, Dizzy Gillespie (tpns.); Oscar Peterson (pno.); Herb Ellis (gtr.); Ray Brown (bass); Buddy Rich (drs.).
(b)—Young (trn.); Gillespie (tpnt.); Peterson (pno.); Ellis (gtr.); Brown (bass); Rich (drs.).
(c)—Personnel as for (a), minus Gillespie, Young.
(d), (e), (f), (g), (h)—Jacquet (soloist in f); Phillips (do. e), Young (do. d) (trns.); Eldridge (do. g), Gillespie (do. h) (tpnt.); Peterson (pno.); Ellis (gtr.); Brown (bass); Rich (drs.).
(i)—Rich (drs.).
(j)—Oscar Peterson Trio: Peterson (pno.); Ellis (gtr.); Brown (bass).
(k)—Gene Krupa Quartet: Krupa (drs.); Eddie Shu (clt., trn., tpt.); Bobby Scott (pno.); Whitey Mitchell (bass).

All October 1955, at JATP concerts, USA. (Am. JATP.)

WHAT may seem wonderful in the excitement of a public performance can often appear as a very different proposition in the quiet of one's home. This has been proved time and again and these two JATP LPs do little to disprove the story. When helped by visual effect even small groups can keep on repeating the same tune without sounding monotonous even after their soloists have exhausted their powers of invention. This is usually due to the musicians being so anxious to work up the mainly adolescent audiences that they sacrifice integrity and artistry to exhibitionism.

In Vol. 1 only the ballad medley, with its short, mostly sincere offerings (even Jacquet forgets his honks and grunts) can claim to be free from gallery-leeching extravagance. Some 65 choruses of the blues, lasting for the best part of 18 minutes, could hardly have failed to be wearisome to the gramophone listener, even had the playing been more musically worthwhile. One does not have to listen to the seven minute "Modern Set" or five minute "Swing Set" to realise that much of it is little better than rubbish. To end it all Buddy Rich treats us to eight minutes' unaccompanied drums. Maybe, as the sleeve note claims, "a dazzling display of percussion virtuosity"

JAZZ DISCS
reviewed by
Max Jones and Edgar Jackson

—but only if you take virtuosity to mean just technical dexterity. The nearly 45 minutes of Vol. 2 is split between just two groups—the Oscar Peterson Trio on side 1, the Gene Krupa Quartet on side 2. In the latter the main relief to Krupa's technically skilful, mostly swinging, but too often too exhibitionistic and too long drum displays is Eddie Shu—on this occasion, unfortunately, an unpleasant-toned, corny show-off mechant on c. clarinet and tenor and not much more prepossessing on trumpet. So it is left to Oscar Peterson to supply most of the worthwhile jazz in either volume. To which I must add that considerably less of Peterson, enlivening as it is, could go a very long way!—E. J.

BOB BROOKMEYER (LP)
"The Dual Role Of Bob Brookmeyer"
Under The Lilacs (a); They Say It's Wonderful (a); Potrzebie (b); Rocky Scotch (b).

(Esquire 20-954)
Brookmeyer (pno. in (a), valve-tmb. in (b)); Jimmy Raney (gtr.); Teddy Kotick (bass); Mel Lewis (drs.). 30/6/55, USA. (Am. Prestige.)

BOB BROOKMEYER records have added interest at the moment because of his recent visit with the Gerry Mulligan Quartet. And this one presents him in the dual rôle of trombonist and pianist. His work on the former never reaches any great melodic or emotional heights. But in its unflurried way it swings along with an easy-on-the-ear lucidity not always found in modernist performances. On piano, on which he also reveals a convincing sense of swing, his powers of invention come out much more attractively in that while he is less predictable he is more melodically appealing. Also showing up superbly is Jimmy Raney. His guitar solos are fine examples of the charm of poetry put over with confidence and control. Note especially his playing in "Wonderful," which also provides Brookmeyer with his greatest inspiration on this date.

Teddy Kotick and Mel Lewis give good support throughout this set of one original by Raney ("Potrzebie"), two by Brookmeyer, and the Irving Berlin standard, which together help to make up an LP that no follower of the contemporary trend should miss hearing.—E. J.

BILLIE HOLIDAY (LP)
East Of The Sun (a); Blue Moon (a); You Go To My Head (a); You Turned The Tables On Me (a); Easy To Love (a); These



● Billie Holiday

Marion McPartland (see lead review) with Oscar Peterson (see Jazz at the Philharmonic).

Foolish Things (a); I Only Have Eyes For You (a); Solitude (a); Everything I Have Is Yours (b); Love For Sale (b); Moonglow (b); Tenderly (b).
(Columbia-Clef 12 in. 33CX10070)
Billie Holiday (voc.) acc. by: (a)—Flip Phillips (trn.), Charlie Shavers (tpt.); Oscar Peterson (pno.); Barney Kessel (gtr.); Ray Brown (bass); Alvin Stoller (drs.). Am. Clef. March, 1952, USA. (b)—As for (a), except J. C. Heard (drs.) replaces Stoller. Do. Circa May, 1952, USA.

"SOLITUDE," another jazz album with a ridiculous pretty-girl cover, presents Billie Holiday singing a dozen worthwhile songs, several of which she had recorded in earlier years. Norman Granz's enterprise has given us a number of Holiday long-players, mostly of variable quality, which show the way her singing has gone during the Fifties. The voice has crumbled a little, and sometimes the expression is too flat and dispirited even for convinced Holiday admirers.

But, all things considered, and the records given time to sink right in, the singing still displays more genuine character, more knocked-out tone and timing, than that of practically anyone you can think of since jazz ladies took to popular songs almost exclusively. "You Go To My Head," "These Foolish Things" and "Easy To Love" are old Holiday material. In some respects, particularly that of accompaniment, I like the old records better. But Billie has found a new way of doing things; and if it sounds less natural and direct and exuberant, it can also claim greater subtlety and depth of feeling.

On "East Of The Sun," "Blue Moon," "Moonglow" and "I Only Have Eyes," Billie keeps the music fresh and swinging with her inventive, lazily timed phrasing. "You Turned The Tables" is another good one. "Everything I Have Is Yours" differs considerably from the version on "Velvet Mood" (33CX 10064) and is a happier effort. "Solitude" slow and brood, ag. is done with less vocal assurance but with warmer feeling than the well-known 1947 recording. Billie gives "Love For Sale" a personal slant, but her tone is off. "Tenderly" nicely handled, sounds familiar—doubtless because it was previously released on an EP (reviewed 31/12/55).

The accompaniment is competent but not inspiring.—M. J.

PAUL LINGLE (EP)
Pastime Rag No. 3 (a); London Blues (a); Blame It On The Blues (b); Yellow Dog Blues (b).
(Good Time Jazz EPG1265)
(a)—Lingle (pno.), 13/2/52, Hollywood. (Am. Good Time Jazz.)
(b)—Lingle (pno.); Bob Short (bass). Same occasion.

THIS label has already given us records by such ragtime-influenced pianists as Don Ewell, Armand Hug, Wally Rose and Burt Bales. Now it produces a new name, Paul Lingle, who turns out to be another West Coast working in the traditional style and, more specifically, in a Jelly Roll Morton vein. Lingle is not a product of the West Coast Revival, though. He has been playing in California since 1920, heard Morton there, and eventually helped to spark off the San Francisco renaissance. The four tunes here, taken from Lingle's first-ever LP, I imagine, show a pianist with considerable feeling for this old type of jazz, and a serious approach to it. The first title, one of five "Pastime Rags" composed by Artie Matthews, is taken at correct not-too-fast speed: "London Blues" shows the Morton influence but is not a copy. Charles Coobee's "Blame It" is a 1914 piece with a very familiar first strain. Handy's "Yellow Dog" gets a curious dramatic treatment, and is the most individual performance.—M. J.

EDDIE FISHER HAS A MESSAGE FOR BRITAIN

Yana tops the bill



Glamorous singer Yana started a week's Variety on Monday at the Finsbury Park Empire. She is seen between-houses with harmonica virtuoso Maz Geldray.

From BILL SIMON
New York, Wednesday.
EDDIE FISHER, the singer with a choir-boy voice, is heading for Britain with a message.
"It's no longer just tunes for me," Eddie told me on the quayside at New York. "Now I look for a song with a good lyric—something with a message."
"Nowadays, a hit song definitely has to have something different."

Star qualities
"But," he qualified, with a fresh-faced grin, "it's still the artist who makes a hit. For instance, whatever you think of Presley, you can't deny he's an artist."
Fisher is sailing on the "Queen Elizabeth" and is due in at Southampton on Tuesday. He opens for a week at the London Palladium on the 10th, and stars on ATV's "Sunday Night At The London Palladium" on the 16th.
Eddie is pleased that he will be able to get out into the Provinces this time—his third singing trip to Britain.
"I've badly wanted to see my fans in such places as Southampton, Plymouth and Glasgow," he says.

First of the many



Kenny Baker—the first of the many stars who will be in Blackpool this summer—arrived at the Central Pier on Tuesday. His show, "Let's Have Fun," opens tomorrow (Saturday).

Malcolm Mitchell to re-form Trio

Guitarist-singer Malcolm Mitchell is re-forming his trio to take up residency at Quagino's. It opens on June 24 in place of the Tibor Kunstler Orchestra, which is moving to the Hungaria.

NEW KISMET MD

Harry Davison will be MD for "Kismet," opening at the Princes Theatre on June 7.

Henry Hall back with disc hits

HENRY HALL is making a record comeback with the songs he made famous in the 'thirties.
Next week he records an LP for Columbia with his own orchestra. And the titles will comprise such early Hall disc favourites as "Round The Marble Arch" and "Teddy Bears' Picnic."
The Coronets vocal group will be featured on the session, which will be supervised by Columbia A&R manager Norrie Paramor.
New TV show
Henry Hall will also star in a BBC-TV series starting July 2. Patti Lewis and the Londonaires will have a regular spot in the Henry Hall programmes.

PAYNE BACK ON TV

Jack Payne also returns to BBC-TV on July 23 with a new series. This will also be on Tuesdays and will alternate with the Henry Hall show.

Humph at modern jazz club opening

Humphrey Lyttelton will play in a modern jazz club for the first time tomorrow (Saturday) when he makes a guest appearance at the reopening of Club Basie, Charing Cross Road.
The same evening Humph is booked to appear with his band in BBC-TV's "Extra Special"—a shortened version of "6.5 Special."
Former Johnny Dankworth trombonist Eddie Harvey is now writing arrangements for the Lyttelton band.

Marion Ryan signs pianist for tour

Singer Marion Ryan has signed pianist Geoff Sanders to accompany her on her Variety tour, which starts on July 1 at the Theatre Royal, Hanley.

LAST LINE NEWS

STARS appearing on the last of the present series of Jack Jackson ATV shows on June 9 include Max Bygraves, Alma Cogan, Dave King, Joan Regan and Dickie Valentine.
Singer Sheila Buxton's engagement to engineer Fred Bennett was announced on Sunday's "Jack Jackson Show."
Harold Fielding has booked Frankie Vaughan for concerts at Aberdeen Capitol (July 22), Bournemouth Winter Gardens (August 19) and Torquay Pavilion (September 2).
Singer Glenda Gould opened on Monday in cabaret at the Gargoyle and Sunset Clubs, W. She is doubling the clubs with appearances at the U.S. Officers' Club, Bayswater.

Art Ellefson will join the Bellboys

VIC LEWIS tenorist Art Ellefson is to join Freddie Bell and the Bellboys for their four-week season at the Olympia, Paris, starting on Monday.
He replaces Jackie Kane, who is returning to the States.
"The Bellboys seemed to like my playing at the audition and signed me on the spot," Art told the MM.

GOODBYE TO DOUBLES

Pianist-MD Reg Hoskins has left the show "Disc Doubles" to front a band at an Isle of Wight hotel.

JOAN REGAN PREPARES FOR WORK



Joan Regan has had her leg encased in plaster since her car crash in March. But on Friday she had the cast removed at her Sidcup home.

Music tax campaign flops in Commons

THE campaign to abolish the purchase tax on musical instruments ended in failure in the House of Commons on Tuesday night when Mr. Peter Thorneycroft, Chancellor of the Exchequer, insisted that the tax must go on.

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People would have to bear with the fact that, "for the time being," most instruments would remain taxed, he said. Referring to the ending of the entertainment tax, he pointed out that the audience would not be taxed and that, he claimed, was an advance the Government had been able to make.

Last plea

In a last-minute plea for the removal of the instrument tax, Dr. H. M. King (Lab., Itchen, Southampton) spoke of the danger of young people becoming listeners instead of performers.
The Chancellor, he said, had neglected an opportunity to do a good service for music and had left musical instruments still paying the same tax as gramophones and radios.

Guest of honour

The Lord Chancellor, the Rt. Hon. The Viscount Kilmuir of Creich, will be guest of honour at the forty-third anniversary luncheon of the Performing Right Society on June 27.

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DISC PROBE?

THE record industry may be probed by the Monopolies Commission—if there is enough public concern about prices.
This was announced in the House of Commons on Tuesday by Sir David Eccles, President of the Board of Trade, in answering Mr. Will Owen, Labour MP for Morpeth.
Mr. Owen said there was growing public concern about the cost of long-playing records.
FOOTNOTE: Last week Phillips increased their prices.

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