

Melody Maker

FEBRUARY 9, 1957

EVERY FRIDAY 6d.

Jimmy Giuffre

On page 3



Haley photographed at the Dominion Cinema.

HALEY OPENS—AND THERE IS NO RIOT

BILL HALEY has blitzed Britain!

The biggest musical bombshell to hit Britain since the war exploded at Southampton Docks on Tuesday — and mushroomed right up to London's Dominion Theatre on Wednesday night—the opening of Haley's British concert tour.

Police

And there were no riots! A posse of policemen had been stationed at the Dominion in case of trouble. There was none. The crowds filed through the theatre doors in the orderly fashion of regular cinemagoers.

And when the first concert was over, they quietly dispersed to Tube stations and bus stops. Which bears out Haley's contention that those riot stories were "a publicity stunt that got out of hand."

For full reports and pictures of this exciting event, turn to centre pages.



The acrobatic Comets during the Dominion concert: Pom-pilli, Rex and Haley.

Comets will play extra 12 days

THE Bill Haley tour has been extended by another 12 days! Haley and his Comets play twice-nightly at the Davis Theatre, Croydon, on Monday and Tuesday (March 4 and 5).

Other British dates are also being lined up for the remainder of the same week—plus Sunday, March 10. The Davis Theatre box-office opens on Monday (February 11).

Dublin's rock-'n'-roll fans will see the Haley Comets at the Theatre Royal on February 27 and 28. And on March 1 and 2 they are at the Hippodrome, Belfast.

Prestige

Lonnie Donegan and his Skiffle Group, which goes to the States next month in exchange for Haley, is having its tour extended by a similar period. The MM understands that a big programme — including some special "prestige dates"—is being arranged for Donegan.

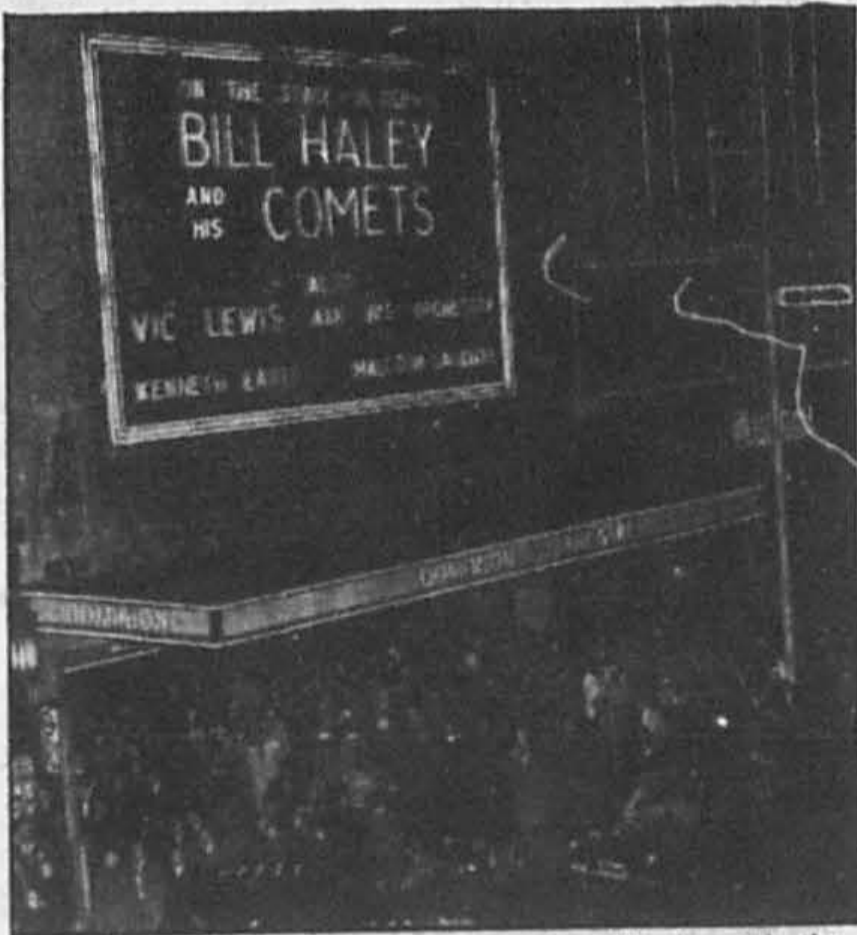
Bill Haley is expected to go to Paris after his British tour. The famous Velodrome d'Hiver, where bicycle races are held, has been booked for the concerts.

The promoters are hoping to accommodate 20,000 people.

Police ban Haley in Copenhagen

COPENHAGEN, Wednesday.—Bill Haley and his Comets have been banned by the police from playing a concert in the spring at Copenhagen's jazz-hall "KB Hallen."

Reason is that the police do not want a repetition of the disturbances at a rock-'n'-roll concert at the hall six months ago.



No riots! This was the orderly scene as the fans left the cinema after Wednesday night's opening.

GEORGE LEWIS TO PLAY 11 BRITISH DATES

SUBJECT to approval by the MU, Ministry of Labour and American Federation of Musicians, final details have been fixed for the British tour of New Orleans clarinetist George Lewis.

Eddie Condon goes to Paris—and back

After completing his first British tour with Monday's NJP "Midnight Matinée" at the Royal Festival Hall, Eddie Condon left by air early on Tuesday morning for Paris.

He was meeting film producer John Huston there, and expected to return to London and fly back to the States with Dick Gehman (his co-writer) today (Friday).

Dates have also been agreed for Ken Colyer to give concerts in the States.

11 for Colyer

Lewis is scheduled to open in Dundee on March 9 and follows with concerts at the Stoll Theatre, London (10th), Brighton (11th), Newcastle (12th), Glasgow (13th), Sheffield (15th), Manchester (17th), Liverpool (20th), Bradford (21st) and again at the Stoll (24th).

He will also play Birmingham on either March 18 or 22.

The Ken Colyer Jazzmen will accompany Lewis on all dates except Liverpool, where another group will be fixed.

In return, Colyer will give 11 concerts in America with the Lewis Band between May 10 and June 1.

He will open in Los Angeles and the tour will end with four concerts at colleges in Oregon and Washington States.

Guy Mitchell on TV

Guy Mitchell stars in ATV's "Sunday Night At The London Palladium" on Sunday.

Patti (V) Lewis

Patti Lewis, who has been convalescing in Switzerland following a tonsillectomy, returns to Britain on Monday—and ten TV programmes.

WINNIE ATWELL ROCKS FAST!

WINIFRED ATWELL, who has earned over £35,000 from her "party" records, cut a rock-'n'-roll selection last Sunday. Pressings were in the shops by Wednesday.

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A 6 FT. by 6 ft. Valentine card signed by hundreds of dancers is to be presented to Bill Haley and his Comets when they play Leeds Odeon on February 14 (St. Valentine's Day).

CANADIAN ROUND-UP

by Henry Whiston

MONTREAL, Wednesday.—Reg Owen's "Swing Me High" 12 in. LP, released on Bally Records in the States, is now on Sparton label in Canada.

Biggest reaction from d-j's is for two Owen originals, "Soho Blues" and "Pushin'." Canadian Moe Miller's trumpet solo on "Pushin'" is a highlight of the album.

The Deep River Boys guested at the Montreal Men's Press Club during their recent Canadian visit.

Solo journey

Vic Damone rushed to New York City following his El Morocco club engagement here for an appearance on the Ed Sullivan TV show.

Buck Lacombe is recording again for the CBC Transcription Service, this time with a group including tenor, trumpet and trombone.

Reasons for Toronto d-j Dick MacDougall being off the air are far more serious than at first thought.

Meanwhile, his radio and TV commitments require several substitutes.

Consolation

The 90-minute Saturday feature, "Jazz At Its Best," on CBC-Radio in Montreal had to disappoint a surprisingly large number of listeners last month.

Requests for free copies of the extra large "1957 Yearbook" printed for followers of that show more than doubled the anticipated figure.

Those disappointed were softened by about \$1,000 worth of passes to local dance halls where Don Alkman, Al McGowan and Stan Woods lead orchestras.

HALEY (SLIGHTLY) LIFTS THE VEIL

BILL HALEY has always been shy about his private life, but he has now permitted these few new facts to be put into circulation for British consumption:

• Full name: William John Clifton Haley, Jr.

• His mother was born in Ulverston, Lancashire.

• He's the father of five children: Sharon (10 years old) and Jackie (seven) by his first wife; Joan (nearly four), William John Clifton (18 months) and James Stephan (three months) by the present Mrs. Haley the former Joan Barbara Cupchak ("Cuppy" to Bill), whom he met when she asked for an autograph after one of his shows.

• Name of their home near Chester, Pennsylvania: "Melody Manor."

TV trouble

LONDON-BORN Lu Watters, whose Latin Quarter is Manhattan's best-value-for-money niter, booked Johnnie Ray for cabaret appearances starting on April 20.

Lu's usual custom when engaging a star is a clause in the contract forbidding any television

Bert Courtney departs for Terry Brown

Terry Brown, trumpeter with the Don Rendell Jazz Six, was rushed to Wimbledon Hospital on Monday for an operation for appendicitis.

Bert Courtney deputised at the group's debut on Tuesday at Bromley and its broadcast on Wednesday.

He will dep on future dates with the band when he is not working with the Tubby Hayes Band.

Ray Ellington Four get solo series

Starting early next month the Ray Ellington Quartet will have its own 15-minute spot every Monday night at 8 in the Light programme. The series is scheduled to last 16 weeks.

A new EP record of original material by the Quartet will be issued in March.

New York Notebook By Leonard Coulter

appearances from the signing of the deeds until the run ends. Ray's agents wouldn't swallow the terms.

Lu compromised, shortening the TV ban to within ten days of Johnnie's opening.

He complains, "Why should I give away the merchandise I'm paying for?"

So far, the tiff remains unresolved.

Touche

ACTRESS Faye Emerson, now wife of pop pianist "Skitch" Henderson (and formerly one of the Mrs. Roosevelt) wrote a column the other day asking why anyone bothered to go to the pictures when they could stay home and watch films on TV.

Angrily, Bob Wile, a local cinema bigwig, wrote in reply: "Miss Emerson is burned up by the fact that she is not considered good enough or attractive enough by the motion picture producers." Ouch!

Costly cabaret

WHY, after 22 years, did Manhattan's most fashionable night club, the Versailles, close?

Nick Prounis, co-owner, explains it this way: "We understood the law to be that we needn't add tax to customers' bills before 9 p.m. as we had no

dancing or entertainment until 9.30.

"But the Government clapped an additional assessment for 120,000 dollars on us for back cabaret taxes uncollected between 1944 and 1954. So that was that." But Nick's hoping to reopen.

All in a name

THEY'VE booked Elvis Presley's first film into Germany. Only the title has been changed. Instead of "Love Me Tender," it goes up on the marquees as "Pulverdampf Unter Heisser Lieder" (translation, "Powder, Smoke and Hot Song").

New sound

BOBBY HACKETT is winning rave para in the gossip columns for the new sounds he's making at the Henry Hudson Music Room with a new band using tuba, mellophone, vibes, clarinet, baritone sax and his own French cornet.

Seeing stars

NEW YORK televisioners should have a ball when Kay Starr leads a top-budget show in the role of Texas Guinan.

Sharing the bill with her: Sophie Tucker, Jimmy Durante, Ted Lewis and Harry Richmond, all performing the night-spot acts they did in the speakeasy era.

Lords talk about rock-'n'-roll

ROCK-N-ROLL was discussed in the House of Lords last week when questions were asked about cinemas taking out their seats and turning their premises into dance halls.

Lord Mancroft, for the Government, replying to a question by Lord Lucas of Chilworth, said: "I do not know whether the noble Lord is a rock-n-roll addict..."

Up jumped Lord Lucas: "I am not," he retorted.

Jiving allowed

"If he were," continued Lord Mancroft, "he would know that at some cinemas the seats are taken out in order to allow the practice to go on to some degree."

Later, Lord Lucas asked whether this was allowed under statute.

No law, yet

Lord Mancroft replied: "I don't think the statute has got round to rocking and rolling yet."

Lord Lucas: "Perhaps Lord Mancroft might like to remind the Home Office that rock-n-roll has burst upon this country. It might be news to them."

TIME FOR TELEVISION

AUSTRALIAN singer Eula Parker starts a week in ATV's daily programme "Lunch Box" on February 18. The show comes from Birmingham and is seen in the Midlands and London.

The Denny Boyce Orchestra is to be showcased in a 35-minute BBC-TV programme on February 16 from the Orchid Ballroom, Purley, where the band is resident.

The Les Baker Quartet started two ATV series last week—"It's Magic In The Air" (seen on Saturdays) and "A Date With Don" (Thursdays).

Line Renaud, Ken Mackintosh, Dennis Lotis, Jimmy Young and Suzi Miller will be seen in the BBC's "Off The Record" on February 18.

The Four Jones Boys appear on ATV's "Jack Jackson Show" on February 17.

The Paris jazz spots will be seen by British televisioners when the BBC starts its new 6-7 p.m. transmissions on February 18. The link will be made via Eurovision.

Shirley Ryan will be in Granada TV's "Jack Hylton's Music Box" on February 15.

Maxine Daniels will be appearing on Jack Jackson's ATV programme on February 24.

Diana Coupland is flying to Brussels later this month for television appearances.

NEWSBOX The singing footballer

SYD DEAN has signed 24-year-old Don Archell to sing with his band.

Don, who comes from Luton, has been a sheet-metal worker and semi-professional footballer. Syd spotted him in Lou Preager's talent contest on ITV.

MIDLANDS.—Pianist Johnny Hocken has left the Ken Rattenbury Band, resident at the Wootton Wawen Country Club, near Stratford-on-Avon, because of ill-health. He has been replaced by Alan Dandy, of Birmingham University Rhythm Club. . . . A semi-final of the inter-varsity jazz band contest takes place at Oxford on Wednesday. . . . Artists giving their services at a midnight matinee in aid of the Birmingham Federation of Boys' Clubs at the Alexandra Theatre, Birmingham, on Friday (15th) include Eve Boswell, the Maple Leaf Four, the Three Monarchs, Morecambe and Wise, and Stan Stennett.

KENT.—Trumpeter Arthur Shilling has left the Norman Perkins Band, of Whitstable, after five years to concentrate on his own business. . . . Ray Davis is to feature vibist Eric Greengrass and vocalist Gillian Toye with his new nine-piece band, now resident at the Coronation Ballroom, Ramsgate. . . . Mrs. Joe Blake, wife of the pianist-leader of Thanet's Westenders Orchestra, has presented a cup for a rock-n-roll competition to be staged during the next autumn dance festival at the Winter Gardens Ballroom, Margate.

LIVERPOOL.—The first of the twice-weekly lunch-time jazz concerts at The Cavern, Liverpool, attracted more than 300 office workers. During the session Monty Sunshine, Pat Halcox and Eddy Smith, of the Chris Barber Band, paid a surprise visit. . . . The Ralph Watmough Jazz Band and the Gin Mill Skiffle Group recently made a private recording for transmission to Merseyside hospitals.

SCARBOROUGH.—The Musicians' Club has reopened in its old headquarters at the Forge Valley Hotel. Recent visitor was Geoff Sothcott, one of the club's founder-members, now on bass with Harry Roy at the Cafe de Paris, London.

YORKSHIRE.—Saxists Alan Taft (tnr.) and Joe Markey (alto, etc.) have left the Les Garratt Band, resident at Bradford Textile Hall. . . . The West Riding Jazz Band has ended its residency at the Grand Hotel, Harrogate. Freddie Tomasso's Band has taken over.

BELFAST.—Two changes have been made in the Jimmy Compton Band at Maxim's Jazz Club. Billy Hopkins has left the Ulster Rhythm Kings to replace Emley Croft on piano, and Jim McMahon takes over from Billy Compton (drs.).

Jerry Dawson

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Brother John Sellers

IN the year 1924, in the State of Mississippi, where Muddy Waters worked as a field-hand, John Sellers was born in Clarksdale.

At the age of six, when the floods came to Burdette, Mississippi, and covered miles and miles of land, John Sellers can remember the mournful sound of the waters roaring before he could see it. Horses howling, cows lowing, pigs screaming.

Awful time

It was an awful time of the year. The people had to move to carboxes on the railroad tracks. They were built up inside at least 3 ft. high to

Two American blues singers, Big Bill Broonzy and Brother John Sellers, start a British tour in London on February 16. It will be Sellers' first visit to Britain. To introduce himself, he has written this third-person autobiography for MM readers

to save themselves from the muddy waters.

John was taken by his parents to Leland, Mississippi, where they tried to begin a new life. He often sang blues numbers of singers he had heard on records, such as Leroy Carr and Bessie Smith.

They lived on a showground where all the coloured minstrels would pitch their tents when they came to town. They often had contests in these tent shows and John Sellers would always carry the prize for his singing and dancing.

Four years later he went to live with his godmother in

Greenville, Mississippi, where he worked for her in a sporting house of which she was the mistress.

First records

In 1933 his aunt, Carrie Ferguson, who was visiting New Orleans, came to Greenville. When she saw the surroundings that he was in, being deeply religious herself, she brought little John to Chicago to further his education.

John Sellers became Brother John Sellers through the church of God in Christ, where they played guitars, horns, drums and tambourines.

He met Mahalia Jackson, the great Baptist gospel singer of all times, who would teach him songs he didn't know.

John Sellers first made records in the year of 1945 for Queen Record Co., which is now King Record Co. The songs he recorded at that time were "When I Get To Heaven I'm Going To Put On My Shoes" and "God's Going To Separate The Wheat From The Tare."

In 1947, Brother John Sellers was asked to record blues for Victor which he was shy of doing, but his good friend, Big Bill Broonzy, sat in on his session to give him the feeling of assurance.

Now Sellers is heard throughout the country in night-clubs and concert halls. In 1954, he made an LP for Vanguard, under the supervision of John Hammond.

His record with the Jo Jones



Sextet has been a big seller in England—in fact, it's taking him abroad. — Brother John Sellers.



'Drums make me FRUSTRATED'

THE case history of Jimmy Giuffre is one of the strangest in modern jazz.

Most fans first heard of him as an arranger with Woody Herman's 1949 band, in which he also played tenor sax for a while; his first important identification was the composition "Four Brothers." Little by little, he made a name for himself writing and playing tenor sax. Yet his poll victories in the Down Beat critics' referendum in the new star category were on clarinet in 1955 and baritone sax in 1956; his most successful records are those on which he played clarinet.

Says famous U.S. jazz star

JIMMY GIUFFRE

This success on clarinet is the most remarkable feature of his multi-faceted story, for he has hardly ever been heard playing the instrument in the full sense.

Smart move

He confines himself almost entirely to the chalumeau register. Thus his high rating in many recent jazz polls is comparable with a trumpeter's winning a poll using only two valves.

Jimmy's self-imposed limitations were a smart move, though; they gave him an immediate identification, a personal style that has meant much to his popularity.

One of his most unusual experiments was a "Tangents In Jazz" album in which a quartet functions without an audible beat—no walking bass, no riding cymbal.

When asked to identify the music, Jimmy replied that it was "Jazz, with a non-pulsating beat. The beat is implicit but not explicit. . . . The two horns are the dominant but not domineering voices. The bass usually functions somewhat like a baritone sax. The drums play an important but non-conflicting rôle."

Jimmy explained that the sounded beat was abandoned in order to achieve clarity and freedom. He said, "I've come to feel increasingly inhibited and frustrated by the insistent pounding of the rhythm section."

True sound

"With it, it's impossible for the listener or the soloist to hear the horn's true sound. . . . I think the essence of jazz is in the phrasing and notes, and these needn't change when the beat is silent."

He stated that he had written works before completely lacking a sounded beat, but that the difference between the music heard in the "Tangents" and all previous work is the use of the drums.

"My previous attempts at this approach, while achieving some of the clarity I sought, were always vaguely unsatisfactory to me until I realised the trouble; the drums, by their nature, cannot carry a simultaneous or overlapping line; when the drum is struck, any other note is obliterated, and attention is torn away from any other line. In this music, the drums' lines are integrated but isolated."

Extra care

For this experiment, Jimmy said his musicians were chosen with extra care. Those selected were Artie Anton, drums, Ralph Pena, bass, and Jack Sheldon, trumpet—all of whom had had wide experience in jazz.

A question was asked: This music is such a sharp departure; do you have any misgivings about making the leap? Jimmy answered confidently, "This music is no novelty; it's the result of almost a decade of formal study, the culmination of all my thinking, writing and blowing."

To me, it seems like sheer insanity to continue to play against that hammering beat. Classical music, once the

Continued on page 7

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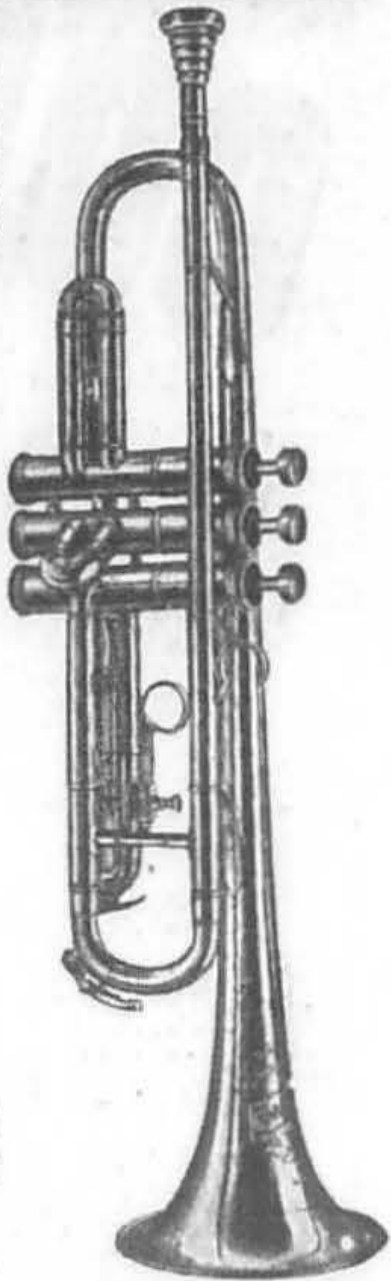
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HEATH BAND FAREWELLS



TED HEATH and his Band left London Airport on Monday for their Stateside tour. Pictured above are Ted with saxist Ken Kiddier, trombonists Don Lusher and Keith Christie (top). The band was met on arrival in New York by MM correspondent Leonard Feather. "Heath's record sales are up 400 per cent since his last tour." Other American news cabled by Feather this week:

- Burt Lancaster is set to play the role of Joe Glaser, Louis Armstrong's manager, in the film biography of Louis.
- There are plans for an Armstrong birthday party at Lewisohn Stadium in New York on July 4. Part of the proceeds will go to the New Orleans Orphanage where Louis learned trumpet.
- Tour of Africa**
- Wilbur DeParis and his Band start a month's tour of West Africa on March 6.
- Catherine Basie, wife of the Count, is recovering from a recent operation in a New York hospital.
- Trombonist Vic Dickenson had six stitches in his lip after fainting and falling off the bandstand during an evening with Jimmy McPartland's group at Eddie Condon's. He has been replaced by Ray Diehl.

NEWELL RETURNS TO EMI GROUP

NORMAN NEWELL, formerly A&R manager for the Columbia label, returns to the EMI organisation this Monday. It is four and a half years since he left Columbia to become Artists' Manager at Philips. He left later to go to America, where he was successfully engaged in writing for stage and films.

Song hit
Ray Martin has resigned his post as A&R manager (with Norrie Paramor) of Columbia,

Broonzy & Sellers here on Wednesday

A further date for the British tour of blues singers Big Bill Broonzy and Brother John Sellers will be Manchester on February 22. Both are due to arrive in London on Wednesday (February 13). The tour opens at the Royal Festival Hall on February 16.

Ray Martin resigns

which he joined in October, 1952. He is expected to visit America, where "You Are My First Love," which he composed with Paddy Roberts, is climbing the Hit Parade. A statement from EMI this week announces that, following the resignation of Ray Martin, the company is rearranging its Artists and Repertoire organisation. In the initial stages, the statement added, Norman Newell will not be confining his activities to any particular label in the group.

Starmaker
While with Columbia, Norman Newell was responsible for launching such star names as David Hughes, Bonnie Ronald, Eddie Calvert, Norrie Paramor, Gary Miller, the Beverley Sisters—and Ray Martin himself. His most recent activities have

been in connection with the World Record Club and Conquest Records. Most of the latter catalogue, including discs by the Four Grads, have been sold for release in America by Liberty Records.

Still actively writing, Norman is at present engaged on the lyrics for the forthcoming American production, "Julia Caesar."

FOSTER SIGNS A TEENAGE SINGER

Sixteen-year-old vocalist Anne Trevor, of Clacton, has joined Teddy Foster's Band for a fortnight at Green's Playhouse, Glasgow.

Last summer the bandleader heard Anne sing when he was playing in Grimsby.

Quick Barber trip

The Chris Barber Band leaves next Wednesday for a 48-hour trip to Holland for concerts in Rotterdam and Hilversum.

World News Spotlight

ELVIS PRESLEY'S manager, Colonel Parker, has signed up 19-year-old singer Tommy Sands, a close friend of "The Pelvis." Sands has cut his first discs for Capitol. The Dave Shand Band, resident at the Majestic Ballroom, Wembley, is working on the soundtracks for three new Anglo-American films. Sidney Bechet, with the Andre Rewellott Band, is to give one of his rare Paris concerts at the Salle Pleyel on March 1. The Strand Palais, Douglas, Isle of Man, has closed until the summer season. Cella Nicholls, vocalist with Phil Moss at the Ritz Ballroom,

Manchester, has airings in Variety shows from Glasgow on March 8, 19, 22 and 29. A Carlton snare drum, cymbals and accessories were stolen from Danny Craig's car at the Royal Festival Hall on Tuesday night. Sheila, wife of David Ede, leader of the Oscar Rabin Band at the Strand Lyceum, gave birth to a son, to be named Nigel, on Wednesday. Former Kenton arranger Pete Rugolo has arrived in Paris to supervise recordings for Eddie Barclay. Pianist Harry South made his Variety debut as accompanist to singer Maria Pavlou at Brighton Hippodrome on Monday.

Woolworths stores throughout Britain will shortly be selling Tommy Steele charm bracelets. Drummer Alan Poston has joined Laurie Gold's Pieces of Eight in place of Bill Lock, now with Alex Welsh. All 10s. tickets for the Count Basie concert at the Royal Festival Hall on April 2 have been sold. French jazz writer Andre Hodel is going to America to supervise recordings of his own music. Roy Marsh, vibes-player with the Eric Winstone Orchestra, starts a six-week series on BBC-TV on February 26 with his own trio.

LETTERS

Thank you, Harold Fielding!

I WAS beginning to wonder if, after the long struggle to get American bands into this country, the scheme was to be ruined by the greed of promoters anxious to cash in on the new Jazz Boom. But at last a change seems to be taking place, the greatest news of all being that Basie will play his first concert at the Festival Hall. For a promoter to consider the feelings of patrons is a unique situation, and I would like to thank Harold Fielding, who makes me feel that he wants me to go to the Basie concert not so that I can make money but so that I can enjoy the music of the Count.—*John Knight, Colindale, NW9.*

Come back, Lonnie!

MAY I withdraw my statement (26/1/57) that the traditional fans do not like Lonnie Donegan? I have just heard 6,000 of them nearly lift the roof off the Albert Hall after listening to him. With K. O. Bayley (2/2/57), I wish that we could have the "true" Donegan back with us again.—*Anne E. Ruddick, Didsbury, Manchester 20.*

Sandy even more

I QUITE agree with D. E. Walkley (2/2/57) that we should send our top traditional bands to America in exchange for American bands. Chris Barber is sensational, I agree, but even more so is Sandy Brown. The mutual relationship between Sandy's clarinet and Al Fairweather's trumpet is outstanding.—*R. J. R. Jones, Stratford Road, Warwick.*

Howell excellent

IN view of the justifiably adverse criticism of pit orchestras recently printed in your columns, may I utter a word of praise for the Bobby Howell Orchestra in "The Dave King Show" at the London Hippodrome? The excellence of this band's accompaniment added greatly to our enjoyment of the show and was in direct contrast to the ragged noise so often to be endured these days.—*Chris W. Moore, Thornton Heath, Surrey.*

HAROLD FIELDING presents the

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- LONDON**
ROYAL FESTIVAL HALL, Tues., April 2, at 8 p.m. and Sat., April 13, at 3 p.m. Prices, 7/6, 10/6, 15/-, 20/-. Tickets by postal application to Harold Fielding, Fielding House, 53/4, Haymarket, London, S.W.1. Enclose remittance and stamped addressed envelope.
DAVIS THEATRE, CROYDON, Sun., April 7, at 6 and 8.30 p.m. Prices, 3/6, 5/-, 7/6, 10/6, 15/-. Box Office opens Monday, Feb. 18, at Davis Theatre, Croydon. Tel.: Croydon 8311.
ROYAL ALBERT HALL, Wed., April 17 and Thurs., April 18, at 6.20 and 8.50 p.m. Prices, 3/6, 5/-, 7/6, 10/6, 15/-. Box Office: Royal Albert Hall. Tel.: Ken. 6212 and usual agents.
- MANCHESTER**
KINGS HALL, BELLE VUE, Wed., April 3, at 6.15 and 8.45 p.m. Prices, 3/6, 5/-, 7/6, 9/-, 10/6, 15/-. Box Office: Belle Vue, Lewis's and Forsyth.
- BRADFORD**
ST. GEORGE'S HALL, Thurs., April 4, at 6.20 and 8.40 p.m. Prices, First House, 3/6, 5/-, 7/6, 10/6. Second House, 5/-, 7/6, 10/6, 15/-. Box Office: St. George's Hall. Tel.: 22513.
- BLACKBURN**
KING GEORGE'S HALL, Fri., April 5, at 6.30 and 8.45 p.m. Prices, First House, 3/6, 5/-, 7/6, 10/6. Second House, 3/6, 5/-, 7/6, 10/6, 15/-. Box Office: King George's Hall, Blakey Floor Entrance, Blackburn.
- SHEFFIELD**
CITY HALL, Sat., April 6, at 6.10 and 8.40 p.m. Prices, 3/6, 5/-, 7/6, 10/6, 15/-. Box Office: Wilson Pocks, Fargate, Sheffield. Tel.: 27074.
- LEICESTER**
DE MONTFORT HALL, Mon., April 8, at 6.30 and 8.50 p.m. Prices, First House, 3/6, 5/-, 7/6, 10/6. Second House, 3/6, 5/-, 7/6, 9/-. Municipal Box Office: Charles Street, Leicester. Tel.: 66632.
- NEWCASTLE**
CITY HALL, Tues., April 9, and Wed., April 10, at 6.20 and 8.40 p.m. Prices, First House, 3/6, 5/-, 7/6, 10/6. Second House, 3/6, 5/-, 7/6, 10/6, 15/-. Box Office: Waddingtons, Metrovick House, Northumberland Road. Tel.: Newcastle 24279.
- GLASGOW**
ST. ANDREW'S HALL, Thurs., April 11 and Fri., April 12 at 6.30 and 8.45 p.m. Prices, 3/6, 5/-, 7/6, 10/6, 15/-. Box Office: Cuthbertson's, 228, Sauchiehall Street. Tel.: Douglas 5362.
- DUBLIN**
THEATRE ROYAL, Sun., April 14, at 3 and 8 p.m. Prices and opening date for booking will be announced locally by the Theatre Royal, Dublin.
- BOURNEMOUTH**
WINTER GARDENS, Mon., April 15, at 6 and 8.30 p.m. Prices, 5/-, 7/6, 10/6, 15/-. Box Office: Winter Gardens, Bournemouth. Tel.: 4625.
- BIRMINGHAM**
TOWN HALL, Sat., April 20, at 6.30 and 8.10 p.m. Prices, 5/-, 7/6, 10/6, 15/-. Box Office: Civic Radio Services Ltd., Paradise Street, P.O. Box 135, Birmingham 1.

ALL BOOKINGS OPEN THIS SATURDAY AT 10 a.m. (except Royal Festival Hall, Croydon and Dublin)

★ JACK PAYNE'S

THE scribes and the prophets, I see, have at last got wise to something that we on the inside of Show Business have been talking about for weeks: the fact that the next craze scheduled to sweep the country—taking the place of the now-outmoded and moribund rock-'n'-roll—is to be "calypso."

A glance at the American best-selling record charts and the lists of discs most frequently played by U.S. disc jockeys (both of which can be found in those American Show Business "bibles," *Variety*, *Billboard* and *The Cash Box*) will substantiate this.

Way up

Records featuring this idiom are definitely on the way up—and we in Britain inevitably follow the lead of the Americans in the matter of popular song cycles.

What the prophets do not realise, however, is that the so-called commercial calypsos now in the best-sellers lists over there are not in fact calypsos at all!

The two numbers acting as advance guard for the new craze are "Banana Boat Song" and "Jamaica Farewell"—both of which are Jamaican folk songs, whereas calypso proper is in fact a Trinidadian idiom.



● Lili Verona



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Furthermore, both of them are actually "fabricated" numbers—made by joining together two existing short tunes to create a "new" long one. "Banana Boat Song," for instance, comprises one chorus of the 16-bar Jamaican folk song, "Day Dah Light," joined to one strain of the 16-bar number, "Hill And Dale"—resulting in a more commercially shaped 32-bar chorus, divided into two totally dissimilar halves.

The original words, too, have been altered, of course—so what the public hears has little relation to the source material.

Craze

THE original calypso craze just after the war stemmed from songs brought back to America, by U.S. servicemen who had been stationed in Trinidad—things like "Rum And Coca Cola," "Stone Cold Dead In The Market" and "Brownskin Girl."

The present craze stems almost entirely from two LPs by that great singer, Harry Belafonte (remember—he played the male lead in "Carmen Jones"!).

These records, neither of them yet available over here, have had an almost unbelievable success in the States. One of them, still Number One in the American list of best-selling LPs today, must have been issued nearly a year ago.

It has been topping that list for months and, even back in May last year, had already sold a quarter of a million copies. What that figure must be now, I hardly like to think!

What has happened in between these two crazes is that the term "calypso" has been commercialised and broadened until it now applies to any music with a vaguely Latin-American beat deriving from the West Indies.

(In the same way, rhythm-and-blues, which eventually became rock-'n'-roll, is now so general a term that it is frequently applied to any hot music in 4-4 time with a pronounced beat.)

So don't be surprised at the variety of things you may hear when the "new" calypso idiom finally gets over here!

Reason

THREE footnotes to the above:—

FIRST, to anticipate queries, the reason why the Belafonte LPs are not available here is that the American catalogue of which they form a part will soon no longer be available to a certain British label. The company concerned obviously feels there is little point in issuing and exploiting them if they are to lose the right to sell them in this country in a few months.

They will probably become available here when the rights to the American catalogue are acquired by another British label.

SECONDLY, which British stars will have the technique to benefit from the new craze? HMV have a series of EPs coming out on their International list featuring a West Indian singer called Lili Verona, who might be able to do it.

Holder

Apart from her, I can only think of Frank Holder (already responsible for an LP titled "Calypso Time" on the Nixa

**Calypso
craze is
coming**

label) who is likely to be able to make these numbers commercial—and yet still retain something of their original Caribbean flavour.

Pity

THIRDLY, what a pity it is that these West Indian songs—which, if not British are at least from the Commonwealth—have to find their way into British best-sellers lists via American artists and exploitation.

Denis Preston recorded a number of West Indian singers and songs in London in 1950—tunes similar to those now sweeping the States. But they never meant anything in Britain, although they sold well abroad. Now the same sort of things arrive here as American-made best sellers.

Does all this mean that a song can only travel into our sellers' list today using, as it were, an American passport?



● Frank Holder—he could cash in on the coming calypso craze. He has the technique to make calypsos commercial—and yet still retain some of their Caribbean flavour.

Lew & Leslie Grade

Welcome

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AND HIS

COMETS

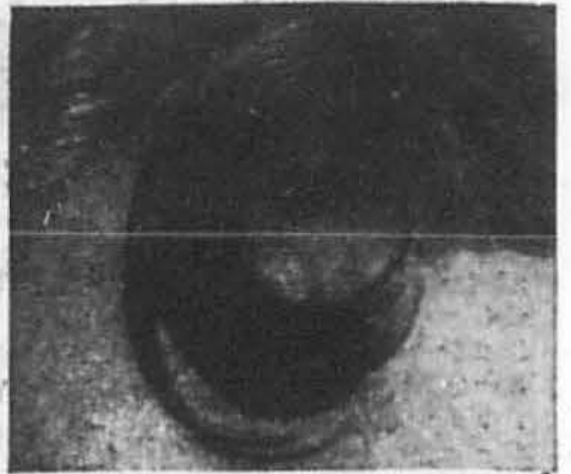
to

Great Britain



● Chisholm with Louis

Rock Around Fetter Lane



● THE CURL

THE boy is in statistical mood again. According to my calculations, the word "Rock" appeared 64 times in last Friday's MELODY MAKER, and the words "rock-'n'-roll" 31 times.

Messrs. Bill Haley, Elvis Presley and Tommy Steele all figured on page one, with further mentions on pages 3, 4, 12, 14 and 20.

A spate of imitation Comets—billed as Rollin'Rockers, Rockin' Rollers, Ravin' Rockers and Rock-'n'-Rollars—littered the "Jazz Club Calendar" page.

All of this in a periodical which, for all its interest in popular music, is not exactly uncritical of modern trends.

The lay Press of Fleet Street seems to have gone quite potty on the subject of R-'n'-R, and those society, how-the-other-half-lives columnists seem almost to have substituted "rock-'n'-roll" for the verb "to dance."

"At the Burford Hunt Ball last night," we read, "the Hon. Priscilla Trask-Blimsey did rock-'n'-roll with Colonel Blimsey-Gore."

The *Daily Mirror* has gone right out on a limb. Having come to some sort of arrangement with Bill Haley, the *Mirror* sent its top columnist to America, so that he could accompany the Kiss-Curl back across the Atlantic.

Muddle

Noel Whitcomb, not a noticeably keen jazz fan until that moment, rose to the occasion like the fine journalist he is, and cabled back a complicated story about a passport muddle which almost (but unhappily for the *Mirror*, not quite) involved the personal intervention of President Eisenhower.

Meanwhile, Bill Haley took over a regular page diary, while the build-up for his visit regularly held half the front page, come rain or shine, Suez or Sandys.

The *Mirror* "bought a cinema" in which to present a Comets Concert, and ran a series of rock-angled competitions.

The reason for all this? Clearly the *Mirror* people are convinced that tomorrow's re-

By Steve Race

gular subscribers are today's Haley fans.

They may well be right, at least as regards the *Mirror* type of reader.

The "We're not squares—Youth must have its fling" angle has been plugged by the *Mirror* for some time now.

The only question which might keep the *Mirror* circulation boys awake at night—apart from the steep rise in *Sketch* readers—is whether such a policy might not bore a few million of its older readers.

I am sure we can safely leave that to the Board of Directors.

For the present, music has been added to the list of best-selling ingredients.

Hot brick

The moment it begins to lose its circulation, the *Mirror* can be relied upon to drop Bill Haley like a hot brick. See you later, Circulator.

Back in July, 1955, I had good news for those jazz fans who like to call themselves "politically conscious."

A report had come in from Moscow to say that jazz was no longer "a relic of capitalist bourgeois degradation."

Soviet Music, the report ran. "Now says there is nothing really wrong with jazz."

That was welcome news for certain jazz enthusiasts over here who had been facing right and left simultaneously while trying to reconcile their politics with their taste in music.

Their relief has been short-lived. Now comes a piece in the Soviet Trades Union newspaper *Trud* (quoted last month by Associated Press).

Certain students, it says, have fallen prey to "Bourgeois propaganda and become infatuated with gutter bourgeois literature, formalistic painting and wild jazz music."

Left turn, boys. Your slip is showing.

JAZZ SATURDAY

THE BBC LIGHT PROGRAMME PRESENTS JAZZ SATURDAY. 8 p.m. 2/2/57.

THE face of entertainment has changed so much in the last year that it now seems quite natural for the BBC to stage, broadcast and televise a jazz concert. Yet only a year or so ago... oh, never mind.

Success

If you judge the concert on its attendance, reception, presentation and production, you can say with complete honesty that it was a tremendous success.

But from a music point of view and the quality of jazz heard—that's something else. Out of six bands taking part, only Lyttelton, Mulligan and Sandy Brown, in that order, appealed to me.

Humph has improved greatly. His band is now relaxed, swingy, plays good music, has an improving rhythm section, a fine front line and can now really be called a good jazz band by European standards.

Mulligan, though less assured and polished, does swing with his stylish trumpet and a good, intelligent clarinet.

And I liked Sandy's band with its original music, front line and piano.

But, apart from Chris Barber's trombone, I found very little in his band to interest me and, if possible, less in Cy Laurie's. As I do not regard the type of music played by Lonnie Donegan's Skiffle Group as jazz, I shall pass it by, merely adding that Lonnie has a good personality.

Soloists shine

THIS brings me to the solo artists taking part. They were accompanied by Dill Jones, Ken Sykora, Allan Ganley and Jack Fallon, who formed the best rhythm section of the evening.

Trumpeter Ken Rattenbury, who followed Cy Laurie, displayed at once the gulf between them in artistry, taste, understanding, swing and technique.

Even so, Ken is not an inspired jazz man but rather a good man in the slow Hackett way.

Violinist Bob Clarke is a good player immersed in ancient and slightly dishonourable clichés.

Singers Otilie Patterson and Beryl Bryden have both improved. George Melly and Neva Raphaello have not.

Trombonist George Chisholm was the indisputable jazz star

Radio - by Maurice Burman

of the evening, although I doubt whether most people agree with me.

It seems to me that the poorer the band, the instrumentalist and the singer, the heartier the applause. But perhaps it was always so—and in every art form too.

Nevertheless, remember the date—February 2, 1957—the day the BBC staged, broadcast AND televised a jazz concert. Corblimey!

BURMAN'S BAUBLE

goes to the producers of "Jazz Saturday," Jimmy Grant and John Kingdon, for their help in the cause.

Condon farewell

EDDIE CONDON'S Mid-night Matinée at the Royal Festival Hall on Tuesday was a fitting finale to his tour and undoubtedly the best of the four concerts I heard.

Space forbids a detailed analysis, but highlights included Wild Bill's fiercely crackling trumpet and his occasional surprisingly subtle interludes.

Bob Wilber's clarinet I liked more with every hearing. His "Easy Living" on Tuesday was a delight. Both Wilber and trombonist Outshall were deservedly encored for their solo spots.

Wetling's drumming has been a revelation. He continually varies the beat and uses the whole of his kit instead of just top cymbal in the prevailing fashion.

First-rate

Gaskin, despite a disconcerting habit of starting concerts out of tune, is an excellent bass player, and Schroeder a more than adequate pianist.

Condon's compèring on Tuesday was first rate and the way he dealt with morons in the audience delighted the majority.

Of the guest artists, Humphrey Lyttelton was unfortunately below his magnificent form at the Stoll; Chris Barber sounded strained and uncomfortable; Bruce Turner, Archie Sempie, Dill Jones and Lennie Bush were very good.

Tables were placed on stage to give a "club" atmosphere. This, unfortunately, resulted in the antics of two British jazz personalities taking attention from the band.—Bob Dawbarn.

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(Times: GMT)
SATURDAY, FEBRUARY 9:
 5.30-6.0 a.m. J: D-J Shows (daily).
 10.30-11.30 J: As above
 11.30-12.0 A 1: Jasquet, Gillespie, Lucky Thompson, etc.
 3.45-4.10 C 1: Dutch Swing College.
 4.10-4.45 P 1: Jazz Developments.
 4.15-4.45 Z 1: Swing Serenade.
 6.45-7.30 M: Danish Jam Session.
 9.0-9.30 J: Hollywood Music.
 9.10-10.55 S: Rico's Creole Band, Mezzrow, Solal, etc.
 9.30-9.57 H: Panassé on Armstrongs.
 9.30-9.55 F 3: Claude Luter.
 9.30-10.0 Q: International Trio.
 9.40-11.0; 11.10-1.0 a.m. I: Edelhagen, Combo, Pops.
 10.0-10.30 W: Swing Club.
 10.10-10.30 Y: Jazz 1957.
 11.0-11.50 DL: Baker's Dozen.
 11.30 app. Q: Henkel's Dixielanders.
 12.0-1.0 a.m. E-Q: Saturday Night Club.
 1.5-2.9 H-Q: Hollywood—New York.

SUNDAY, FEBRUARY 10:
 6.5-7.0 a.m. J: D-J Shows.
 11.0-11.25 J: Sunday Syncope.
 9.0-10.55 p.m. S: For Jazz Fans.
 9.45-10.30 B: Public Jazz Concert.

MONDAY, FEBRUARY 11:
 12.0-12.30 p.m. J: Martin Block (daily).
 12.30-12.45 J: Strictly From Dixie.
 8.20-8.55 S: Life of Bechet.
 9.10-10.0 S: For Jazz Fans.
 9.30 app. K: Jazz Review.
 9.45-10.5 L: Chamber Jazz.
 10.5-12.0 J: D-J Shows (nightly).
 10.15-10.40 C 2: Sauter-Finegan.

TUESDAY, FEBRUARY 12:
 8.20-8.45 H 2: Jazz Magazine.
 9.0-9.30 Z 2: Swing Serenade.
 9.10-10.0 S: For Jazz Fans.
 9.15-9.55 B-258m: The Real Jazz.
 9.20-10.0 A 1 2: Lee Konitz.

WEDNESDAY, FEBRUARY 13:
 5.20-5.50 p.m. Z 1: Jazz.
 5.20-5.55 P 1: Modern Jazz '57.
 7.55-9.0 Z 2: Champs-Elysees Jazz.
 8.30-9.30 P 3: Jazz For Everyone.
 9.10-10.0 S: For Jazz Fans.
 9.25-10.0 P 4: Halsey, Condon.
 10.0-11.0 O: Jazz Journal.
 11.10-12.0 I: Swing Serenade.
 11.15-11.50 DL: Jazz Band Ball.

THURSDAY, FEBRUARY 14:
 12.0-12.30 p.m. A 1 2: Champs Elysees Jazz.
 3.30-4.0 C 1: Tatum; Down Town Jazz Band.
 8.30-9.0 J: Instrumental Mood.
 8.30-9.0 F 2: For The Jazz Fan.
 9.0-9.30 Z 2: Holiday Jazz.
 9.5-9.35 P 3: Hughes Panassé.
 9.10-10.0 S: For Jazz Fans.
 9.20-10.0 I: Bob Brookmeyer.
 9.30-10.0 P 4: Ellingtonia 1956.
 9.45-10.0 J: Mood For Moderns.
 10.9-11.9 P: Jazz On The Air.
 10.25-11.0 C 1: Jazz Music.

FRIDAY, FEBRUARY 15:
 3.0-3.30 p.m. C 1: Profile of Billy Holiday.
 3.0-3.30 I: Stitt, Parker.
 4.0-4.30 K: Jazz.
 5.10-5.40 L: Jazz Review.
 6.45-7.0 F 2: Les Brown.
 8.30-8.55 H 1: Jazz Magazine (R).
 8.30-9.0 J: R-and-B.
 9.10-10.0 S: For Jazz Fans.

JAZZ JOURNEY

I HAD the good fortune to assist at quite a few discussions among musicians in New York, which is a much more profitable thing than trying to "interview" musicians.

I learnt that all the Harlem musicians consider the late Cuban Bennet (Benny Carter's cousin) one of the greatest trumpet players of all times. And that Charlie Gains, Snr., still plays trumpet-battles against Roy Eldridge with no winner.

I learnt that there is only one Jabbo Smith (still playing in Brooklyn); in other words, that the Jabbo who made those terrific Louis-like records with Simeon or George James is the same man who played with Duke, Charlie Johnson, Claude Hopkins,

Same man

Also he is the same man who made the records in 1938 which were published on English Vocalion.

I found out that Wardell Jones (Blue Rhythm Band

JONNY SIMMEN

concludes his
 Collectors' Corner
 notes made while
 in New York

trumpet player) and Wallace Jones (with Duke Ellington in the 'thirties and 'forties) are the same man—real name Wallace Jones.

Ray Hogan and Horace Hogan, trombone players with Claude Hopkins and Ovie Alton respectively, are one and the same man, too—real name Ray Hogan. I met this musician personally, even heard him play (with Happy Caldwell) and found him to be a very good jazz trombone player.

The equal

Herb Gregory, who passed away in 1948, is considered to have been the equal of Jimmy Harrison and "Big" Green.

Paul Quinichette insisted on making public that Count Basie gave him the money to start his own little band when he left the Count a few years ago. He feels that people know such generosity only of Benny Goodman, and he wants to see the Count get his share of credit. I met William "Sparks" White, guitarist of the White Bros., and was told that he'll record shortly with Cliff Jackson, bass and drums. "Horse-Collar" Draper, trumpet-player who appeared on some Jelly Roll Morton Victors ("Pretty Lil" etc.), is still blowing his horn in New York.

Williams ill

Bad news among musicians was the very serious illness of Sandy Williams.

And when the death of Art Tatum became known, musicians were terribly brought down. Any musician you met in that week following Tatum's death would talk about this first, and tell you that now "the greatest who ever touched a piano had gone."

I didn't go to the Savoy in New York. Reason? A mambo band was playing there led by Bob Woodlyn, formerly with Benny Carter and in later years with Machito.

The Harry (Harvey) Brooks.

JIMMY GIUFFRÉ

From page 3

rhythm is stated, assumed the freedom to move unaccompanied, and if jazz is going to continue to grow, it needs this same freedom."

Jimmy said he hoped this music would be judged for what it is rather than for what it isn't, and that the music in the "Tangents" album was by no means final—it would constantly be expanding.

He made the following admission: "I still enjoy playing with a stomping rhythm section occasionally, but my heart lies here: I believe in this music."

Degree

James Peter Giuffrè was born in Dallas, Texas, April 26, 1921. When he was nine years old, he began studying clarinet, moving on to tenor sax at 14.

In 1942 he received his bachelor of music degree at North Texas State College. This college is unique in that it offers, for credit in its music department, courses in arranging and playing in jazz and dance bands.

After he left North Texas State, he began studying composition with Dr. Wesley La Violette, in Los Angeles. Also during this period following his college days, Jimmy gained valuable experience in the bands of Boyd Raeburn, Jimmy Dorsey, Buddy Rich, Woody Herman, and Howard Rumsey's Lighthouse All-Stars.



© Sandy Williams

with Sidney Bechet and Noble Teddy Buckner in Los Angeles. Sissie are not identical. The ex-and the Harry (Harvey) Noble Sissie pianist plays in Brookers, pianist, who played New York right now.

JAZZ on the AIR

9.20-10.0 Q: Jazz Memories.
 9.35-9.45 Z 1: Jazz Selection.
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 10.35-6.0 a.m. R: Music And News

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 B: RTP Parisien: 280m, 218m, 318m, 309m, 445m, 498m.
 C: Hilversum: 1-402m, 2-298m.
 D: BBC: E-644m, 41, 31, 25m bands. L-1500m, 247m, VHF/PM.
 F: Belgian Radio: 1-484m, 2-325m, 3-267m, 4-198m.
 H: RIAS Berlin: 1-303m, 2-407m, 49.94m.
 I: SWF Baden-Baden: 295m, 363m, 190m, 41.29m.
 J: APN: 344m, 271m, 547m.
 K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 388m, 49.48m.
 L: NR Oslo: 1376m, 337m, 228m, 477m, 19, 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 356m.
 S: Europe 1: 1647m.
 T: Washington: 21, 39, 41m bands, 11.0-12.0 only: 1735m.
 W: Luxembourg: 308m, 49.26m.
 Y: SBC Lugano: 568.6m.
 Z: SBC Geneva / Lausanne: 1-393m, 2-91.2m.

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SKIFFLE and Yana

I DISLIKE Skiffle for the same reason I dislike an English choir's arrangement of a Negro spiritual—it sounds phony. My jaundiced ear heard nothing so change my opinion in the current Variety programme at London's Prince of Wales Theatre.

Of the two groups presented, Wait Whyton and the Vipers put up a better show than Bob Cort and his Skiffle Group, despite the presence in the latter of well-known jazzers whose blishes I will spare by not naming them.

Zest

Neither group looked at all comfortable but the Vipers had considerably more zest. Mr. Cort sounded too brightly U for even such a travesty of folk music as Skiffle.

A lot of careful thought had obviously gone into Yana's top-of-the-bill act. She looked a dream in a skin-tight white dress and sang very well.

Her style is flirtatious rather than sexy and whoever wrote her arrangements deserves a bonus.

The up-and-coming Gary Miller has a good voice and a pleasant personality.

Salty

Climax of his performance is supposed to be his record hit "Garden of Eden" (I wish someone would tell me just what the song is about) but I felt he is much better suited to the Sinatra-type ballads he had given us earlier.

The excellent supporting bill includes the salty Jimmy Wheeler, compeere Dickie Henderson, Tommy Fields and a most entertaining bird act, Bob Hammond and his Feathered Friends. —Bob Newbern.

SPOT THE COMETS



● Rudy Pompilli—guitar



● Billy Williamson—guitar



● Franny Beecher—guitar



● Al Rex—bass



● John Grande—accordion

BILL HALEY HITS BRITAIN

THE COMETS' FIRST CONCERT

It was precisely 7.27 p.m. on Wednesday when the Rock set in at the Dominion, Tottenham Court Road.

If noise is the measure of success, then Bill Haley and his Comets are a sensation. The boom of an electric guitar behind a closed curtain heralded that the Comets were on stage. The fans took it from there. "We want Bill!" they screamed. The cry was taken up, echoed round the packed theatre, almost drowned passing traffic in Oxford Street. The six bobbies stationed at the entrance had an anxious moment.

Several more sedate members of the audience exchanged startled glances. Then the curtain rose and the Comets blasted into their first number.

Blasted? An understatement. The sound from three microphones and three Comets amplifiers hit the crowd like a battering ram. And the audience tossed it back to the tune of stamping feet and smashing handclaps—usually "way off the beat."

Inaudible Haley, who looks like a genial butcher, led his six men through an opening number that was inaudible above the ear-shattering bedlam. And the mood of Things to Come was set by the Comets' antics—as uninhibited as the revelry in a German beer garden.

Bassist Al Rex tore his trousers after a few bars. "There's an awful draught down there," he quipped. He threw his bass around with the abandon of an apache. Ill-treating his dance partner, then rode it like a Derby winner.

Tenorist Rudy Pompilli joined in the free-for-all. He sat astride Al, jerked his sax up and down like a pilot, played it behind his back.

Twitch Movement is the mainstay of the Comets' act. The only man who sits still is the drummer. The rest twitch and jerk like devil dancers.

Sweat poured off Bill Haley. He mopped his face with a handkerchief, meanwhile letting his guitar dangle around his neck from its sling.

At the end of a number he whipped the instrument off, plunked it down on one of the amplifiers—stationed like three dog kennels backstage—and ran into the wings. He lurked there for a brief moment, then bounced back.

The energy collectively expended by the Comets would just about propel the Queen Elizabeth back to the States.

Comedy A welcome spot of comedy broke up the fever pitch of the proceedings. It came from ex-Benny Goodman guitarist Franny Beecher and steel guitarist Billy Williamson.

Announcing Billy Haley sang him a nice round of applause before he sings—he never gets any afterwards.

Beecher, announced as a baritone, sang in a falsetto voice to his own guitar accompaniment, here and elsewhere—permitting—he revealed that he can really play.

And, during this all-too-

● FRIEND—Vic Lewis, whose band toured the U.S. with the Comets, was at the Savoy to greet Bill



● FAN—This girl was one of hundreds who were waiting to welcome the Comets



● POLICE—of the fans, that is, were in police who kept them from getting too close (Photographs by Ron Cohen)

BY LAURIE HENSHAW

What happened after that owed nothing to organisation. With unexpected swiftness, Haley's car approached and bored into the small throng.

With the realisation that policemen would protect Haley from fan affection, harmless teenagers were transformed into a mob.

They pressed on to the car like a swarm of outraged wasps, hammering the roof, peering greedily through steamed-up windows.

Heaved Curious onlookers outside the railway station caught the hysteria and converged on Haley as he left the car. There were shouts and screams as two robust bobbies locked arms around Haley and heaved him toward the train.

The progress was slow—and terrifying. Grey-haired grandmothers, babes in arms, railway officials, organisers, and the MELODY MAKER were helplessly engulfed. Thwarted rockers-and-rollers fought to lay hands on their idol.

After that it became a desperate struggle between those who strove to get in and others who wanted to get out.

One girl, crushed to impotence, swung a despairing face toward us.

Mass "If only I could touch him," she gasped.

Over the seething mass of heads, the rolling eyes of Haley could be seen now and again. He grinned, but his face was ashen.

The MM got to him immediately he was forced on to the train. He was affable, if shaken.

"No ribs broken," he said. "But I thought for a moment my arm had gone."

We told him that the violence came from sheer admiration.

Waves Someone had promised that Bill might appear among them if they behaved themselves. Haley, in fact, made one foray for news-reel men, but never got around to visiting the forward carriage.

Some enthusiasts made the pilgrimage to Southampton literally without seeing Haley at all and muttered their dissatisfaction.

Along the track there were

By TONY BROWN

"Then they must be glad to see me," he observed. "They had me scared for a while."

Was it better or worse than the States?

"It's definitely the biggest so far." He was diplomatic—but quite emphatic.

With Haley and his Comets collected in safety, it was discovered that Mrs. Haley was missing. Along the corridors anxious appeals of "Where's 'Cuppy'?" mingled with shrieks for "Bill" from outside.

Tears The MM witnessed "Cuppy's" entry, too. She looked close to tears. With her was the Haley band's publicist for the trip, Suzanne Warner—her normal aplomb in tatters. "Can you stay with us for a few minutes?" she asked her police escort.

We encountered steel guitarist Billy Williamson. "I've never seen anything like it," he commented. A helmeted constable loomed before us, grumbling. "Someone ought to put a stop to this. . ."

The fans were admitted to the train when the excitement had subsided. Autographed pictures of Bill Haley were distributed freely, some with the ink still wet.

Worried The car moved off just before 5.10. Five seconds later, it was bogged down by the greeters, thousands of them this time.

Press cameramen scuttled around helplessly at the fringes, holding precious equipment fearfully above their heads.

Said Haley at his Savoy Hotel reception later in the evening: "I was worried when they started beating out a rock-'n'-roll rhythm on the top of the car. There's a time and place for that beat—but it wasn't here."

He was also anxious when he saw that a girl had been thrust under the front of the car, perturbed to see someone, caught at the ankle by a fender, dragged after it.

Police eventually sat on the bonnet of the vehicle, thrusting out their boots as buffers to ward off the footholdy. The car



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POP RECORDS

TWO American girl singers take the vocal honours this week—and also, provide a surprise.

They are ex-Kenton vocalist **CHRIS CONNOR** and "Singing Rage" **PATTI PAGE**. The surprise? Both display a degree of artistry that has hitherto virtually been concealed.

Chris Connor, whose previous solo efforts have not been over-impressive, makes a truly remarkable showing on 12 in. London LP HA-K2020.

The songs on the release, simply titled "Chris Connor," comprise (side 1): "I Get A Kick Out Of You," "Something To Live For," "Get Out Of Town," "Where Are You," "Anything Goes" and "When The Wind Was Green."

Side 2 features "He Was Too Good To Me," "You Make Me Feel So Young," "Ev'rytime," "Way Out There," "My April Heart" and "Almost Like Being In Love."

A well-chosen selection which, though not "commercial" in the broad sense, provides ideal material for some remarkably inventive phrasing and brilliant work from some of the accompanying contingents.



Chris Connor

by **LAURIE HENSHAW**

In this latter respect, we can quickly pass over the four tracks featuring the 19-piece orchestra conducted by Ralph Burns; of far more interest to the discerning will be those showcasing (a) a rhythm section comprising John Lewis (piano), Barry Galbraith (guitar), Oscar Pettiford (bass) and Connie Kay (drums), and (b) a line-up consisting of Nick Travis (trumpet), Zoot Sims, Al Young, Sam Marowitz, Ray Beckenstein and Danny Bank (saxes and clarinets), Moe Wechsler (piano), Barry Galbraith (gtr.), Milt Hinton (bass), and Osie Johnson (drums).

Chris Connor, who here sounds like an amalgam of June Christy and Anita O'Day, almost matches the high standards set by these two contemporaries.

In all an LP that warrants attentive listening. Let's hope that Chris Connor can keep up the standard she has set here.

Patti Page has, perhaps,

given some indications of her vocal qualities—notably in the recently reviewed "Come Rain Or Come Shine." But she has never before, to my knowledge, made such an adventurous incursion into the borders of jazzland as on "Patti Page In The Land Of Hi-Fi" (12 in. Emarcy LP EJL1252).

And, to emphasise the point, she is accompanied by Pete Rugolo's Orchestra—whose contributions to the June Christy LPs "Something Cool" and "The Misty Miss Christy" are so memorable.

Titles (first side): "Nevertheless," "Out Of Nowhere," "The Lady Is A Tramp," "The Thrill Is Gone," "A Foggy Day" and "Mountain Greenery."

Second side: "I've Got My Eyes On You," "My Kind Of Love," "I Didn't Know About You," "My Sin," "Taking A Chance On Love" and "Love For Sale"—certainly one of Cole Porter's most arresting songs.

On the strength of these performances, I am not surprised that, after Ella, Patti Page was named by Rosemary Clooney as her favourite singer.

LONDON are as topical as the minute with their new 12 in. LP release featuring **BILL HALEY** and his **COMETS** (HA-F2037). Entitled "Rock The Joint!" it features (side 1): "Rock The Joint!"

"Live It Up," "Crazy Man, Crazy," "Fractured," "Whatcha Gonna Do," "Green Tree Boogie" and "Rocking Chair On The Moon."
Side 2: "Dance With A Dolly," "Juke-box Cannonball," "Icy Heart," "Sundown Boogie," "Stop Beatin' Around The Mulberry Bush," "Pat-A-Cake" and "Farewell, So Long, Good-bye."
No need for me to recommend these to Haleyites—either to those fortunate enough to attend the current concerts or the disappointed fans who were unable to get tickets.



Patti Page

It just remains for record shops to deal with the rush.

THE record companies are not doing things by halves these days. **PAT BOONE** admirers have a positive feast with two 12 in. LP releases by London.

First, entitled "Pat Boone—Pat's Big Hits" (HA-D2024) features (side 1): "Ain't That A Shame," "Rich In Love," "Two Hearts, Two Kisses," "No Arms Can Ever Hold You," "Now I Know," "Gee Whittakers" and "I Almost Lost My Mind."

Side 2: "At My Front Door," "Take The Time," "Tutti Frutti," "Tra-la-la," "Tennessee Saturday Night," "I'll Be Home" and "Just As Long As I'm With You."

The second LP, just titled "Howdy!" features (side 1): "Begin The Beguine," "Hummin' The Blues," "Would You Like To Take A Walk?" "All I Do Is Dream Of You," "That Lucky Old Sun" and "Beg Your Pardon."

Side 2: "Chattanooga Shoe Shine Boy," "With You," "Ev'ry Little Thing," "Forgive Me," "Sunday" and "Harbour Lights."

Verdict: Boone's easy singing is like a refreshing breeze after so much ear-banging from the rowdy brigade.

LAST December, MM columnist Steve Race devoted his article to a panegyric on the **HI-LO'S**, America's most sensational singing group.

Steve quoted Sammy Davis, Jr., as saying, "Man, they're a gas!" and expressed the hope that a British company would obtain the release rights of the LP in question—"The Hi-Lo's Under Glass."

The disc has now been released by London on HA-U2026. Comment? I can only endorse Steve's statement that "The unbelievable thing about the Hi-Lo's is that there are only four of them." And, after spinning this 12 in. LP, I am—with Sammy Davis—suitably gassed.

For here is "instrumental" voicing coupled to imaginative arranging—by Hi-Lo member Gene Puerling—that has to be heard to be barely believed. The titles are varied, but it is what the Hi-Lo's do with them that makes this LP the most stimulating listening since the Four Freshmen made their recorded bow in Britain.

And in this context it is interesting to note that the Freshmen are among the Hi-Lo's most avid fans!

Titles: "Summertime," "Birth Of The Blues," "Skylark," "Through The Years," "Shadow Waltz," "I'm Beginning To See The Light," "Chinatown, My Chinatown," "The Surrey With The Fringe On Top," "In The Blue Of Evening," "Cockles And Mussels," "You're The Top" and "Long Ago And Far Away."



Bill Haley

TROPICANA

For females only

LOS CHAVALES DE ESPANA (EP)
Luna Gitana; Zambra Gitana; La Noticia; Una jaca Cartujana
(London REG1055)

THIS is a mixed Spanish and Mexican group, backed, I suspect, by some American studio musicians and certainly (by the sound of it) recorded in the States.

The sleeve note says "Rich strings shape the theme... the lively strains of the accordion are heard... a vocal choir joins the singer... Castanets purr... tambourines jingle gaily... all of which is only too terribly true."

A huge studio orchestra, fiddles, echo chamber and all: you can have it for the price of one EP. Technically, the whole thing could hardly be bettered.

make even a march tune attractive by giving it that kind of syncopation which we have learned to recognise as "Spanish" in the Creole music of New Orleans.

The playing is loud, brisk, and rhythmically subtle—but the tunes are pretty dull, and the affinity to the oulling will become obvious to only those who have visited Spain.

The sleeve note is exceptionally interesting in that it gives not only complete biographical sketches of each of Spain's most famous 11 bullfighters but also their photos.

It is one of the best sleeve notes I have ever come across in that it says flatly nothing about the music it contains; and rightly so—I don't know what anyone in the world might find worth saying about it.

—Ernest Borneman



In quality of taste it could hardly be worse. The two singers, Pepe Lara and Luis Tamayo are among the most seductive I have ever heard on this type of lush mood recording. In fact, the more I think about it the more clear does it become to me that I should probably disqualify myself from reviewing this disc and leave the job to a girl friend: this is a disc that should be marked "for female use only."

ECHOES OF THE BULL RING (LP)
M.G. DE ARRIBA AND SPANISH AIR FORCE BAND
Rafael el Gallo; Pepe Luis Vazquez; Valencia III; Manolete; Granero; El Litri; Marcial Lafanda; Luis Miguel; Agüero; Domingo Ortega; Canitas; Pedro Romero.
(12 in. London LAT 8149)

ELEVEN marches and paso dobles devoted to, and named after, 11 bullfighters. I don't like bullfights (though I have no particular moral objections) and I don't like march music (though the Spaniards can

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While Ronnie Scott is in America, we proudly present poll-winning tenorman Tommy Whittle's new All-Stars. Resident, of course, the new, earthier Tony Kinsey Quintet, with Joe Harriott, Bob Efford, etc. Tonight's guests: the individualistic Dizzy Reece and ace pianist Eddie Thompson. Tony Hall comperes. Make the most of the evening by coming early. Doors open 6.30.
And the **FLORIDA CLUB**, Cafe Anglais, Leicester Square, **SATURDAY (9th)**, 7.30-11.15.
The stars are out again! An exciting evening of jazz by the new Tony Kinsey Quintet, featuring Joe Harriott, Bob Efford. Top tenor Tommy Whittle Quartet. Guest artists: Dizzy Reece, Dave Goldberg. Tony Hall comperes. Start swinging at 7.30 by coming along early. Doors open 7.
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● SATURDAY—contd. ●

EEL PIE ISLAND HOTEL, TWICKENHAM. GRAND OPENING NIGHT. **THREE BAND SESSION: CY LAURIE BAND, BILL BRUNSILL'S JAZZMEN AND THE ALPHA JAZZMEN 7.30-11.30. MEMBERS 4/-, GUESTS 5/-.** **SATURDAY AFTERNOON: FREE SESSION WITH CY LAURIE BAND, 3-5 p.m.**

HARRINGAY JAZZ CLUB. "Gaves Academy," 49 St. Willington Road, off Westbury Avenue, Turnpike Lane, N.22: **CRANE RIVER JAZZ BAND.**

● MONDAY—contd. ●

NEW DOWNBEAT CLUB. Manor House, N.4 (opposite Tube). presents **"THE BEST IN JAZZ!"** Debut here of the new **TUBBY HAYES QUINTET**, featuring Tubby on vibraphone, plus Courtney, Harvey, Eyden and Bates; plus **MIKE SILK** Quintet. Licensed bar. 7.30-11.

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

● WEDNESDAY—contd. ●

MODERN JAZZ featuring Frank Southall's Sextet and the Frank Clarke Quartet.—8 p.m., "Fox and Hounds," Sydenham.

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube), tonight. See also Sunday.

ST. ALBANS JAZZ CLUB. Market Hall, St. Peter's Street; **TERRY LIGHTFOOT JAZZMEN.**

KENT. "BELL," Bredhurst: The great Crescent City Jazzmen, Tony Pitt Skifflemen and the excellent Eagle Jazzband.

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2 1/2 Club, 44, Gerrard St., W.1.

METRO JAZZMEN, Swan, Mill Street.

● TUESDAY ●

A WIMBLEDON JAZZ BLUC!
BARNET JAZZ CLUB Assembly Hall, Union Street (High Barnet Underground); **TERRY LIGHTFOOT JAZZMEN.**

BROMLEY, KENT. "White Hart," 7.45-10.45 p.m.; **ERIC SILK'S** Southern Jazzband.

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

FORTY-FOUR CLUB, 44, Gerrard Street, 8-11: JOHN HASTED Skiffle and Folk Song Group, with MARTIN WINSOR, FRANK OGRODOVITCH. Guest: CYRIL DAVIS.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow; **SANDY BROWN'S JAZZ BAND.**

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WOOD GREEN: GEOFF COBB JAZZMEN.

● THURSDAY ●

ACTON! TUBBY ("Vibes") HAYES sensational new **QUINTET!**—"White Hart."

ALAN JENKINS' JAZZMEN at Memorial Hall, Harrow Weald, 7.45 p.m.

A ROCK-'N'-ROLL session with **Rory BLACKWELL'S** Rock-'n'-Rollers.—Studio '51, 10/11, Gt. Newport St., W.C.2

AT THE MANOR HOUSE, N.4 (opposite Tube): **FREDDY RANDALL AND HIS BAND,** plus guest attractions. Commencing 7.30 p.m.

BOURBON STREET RAMBLERS and Skiffle Group.—The Barn, Broadlands Close, Ponders End, ENFIELD. See also Sunday.

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

EEL PIE ISLAND HOTEL, TWICKENHAM, 7.30-11: CY LAURIE BAND. AND EVERY THURSDAY

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ROUND HOUSE, WARDOUR STREET: Blues and Skiffle Club, with Alex Korner, Cyril Davis and guests.

RICHMOND: DICK CHARLES WORTH JAZZ BAND.—Opposite Ritz Cinema.

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WOOD GREEN: SANDY BROWN'S BAND.

● SUNDAY ●

A KEN COLYER session at Studio 51, plus skiffle group.

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/-.

A ROCK-'N'-ROLL session with **LEON BELL** and his Bellcats, Studio '51, 10/11, Gt. Newport Street, W.C.2, 3 p.m.

AT THE ROYAL FOREST HOTEL, CHINGFORD, 7-10.15: FREDDY RANDALL AND HIS BAND, plus LENNIE FELIX at the piano.

BLACK LION, Plaistow: Ron Purver's Dixielanders.

BOURBON STREET RAMBLERS and Skiffle Group.—The Barn, Broadlands Close, Ponders End, ENFIELD.—See also Thursday.

CAMBERWELL JAZZ Club: SOCIETY JAZZ BAND,—"Rose," Edmund Street, 7-10 p.m.

COOK'S FERRY INN, Edmonson: LAURIE GOLD LAURIE GOLD AND THE PIECES OF EIGHT plus guest skiffle. Dance, Listen, Bar

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

DICK CHARLES WORTH JAZZ BAND, Derby Arms, E. Sheen.

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GLENN MILLER Society Recital, this Sunday, 2.30 p.m., Bonnington Hotel, Southampton Row, W.C.1.

HIGH WYCOMBE, Cadena Hall, Frogmore, **EVERY SUNDAY AFTERNOON, 3-6 p.m.** This week: **THE NEW DON RENDELL SEXTET,** featuring **RONNIE ROSS;** Club Group with Jimmy Walker.

HOT CLUB OF LONDON, 7 p.m.: **RIVER CITY JAZZMEN,** with the **PETE CURTIS FOLK AND BLUES QUARTET.**—Shakespeare Hotel, Powis Street, Woolwich.—See also FRIDAY Club.

KENSINGTON. "COLEHERNE," Ear's Court: Harry Walton's Dixielanders.

PARK LANE Jazz Club, Croydon: Dance and listen, **SETH MARSH JAZZ BAND,** winners at Hammersmith Palais Jazz Contest, 7.30, Admission 3/-.

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WOKING, Labour Hall, Clarence Avenue, 7.30: Metro Jazzmen.

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SUNDAY (7.15)
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STAINES: CAVEMEN Skiffle.—"Boleyn Hotel," 8 p.m. See Sunday.

SUTTON JAZZ CLUB, Red Lion, 7.45: BRIAN WHITE'S MAGNA JAZZ BAND.

SWAN, Mill Street, Kingston: TUBBY HAYES and the Brian Wood Quartet, 8-11.

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CAMBERWELL JAZZ Club: SOCIETY JAZZ BAND,—"Rose," Edmund Street, 7-10 p.m.

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Sinclair Traill and Bob Dawbarn review—

"JAZZ-LAB—No. 1" (LP)
 Minor Gail (s); Mozartesque (b);
 Le Chasse (d); Friar Tuck (e);
 Canon Ball (a); Pick Yourself
 Up (f); Andante (a); Allegretto
 (g); Softly The Horn Blows (c);
 Lighthouse 6/4 (a).
 (12-in. Brunswick LAT8145)
 (a)—Herb Geller (alto); Dave Pell
 (tr.); Bob Enevoldsen (tr.); John
 Graas (French horn); Claude Wil-
 iamson (pno.); Howard Roberts
 (tr.); Curtis Counce (bass); Larry
 Sunker (drs.). 28/11/55.
 (b)—Jimmy Giuffrè (clt.); Graas
 (French horn); Red Norvo (vib.);
 Roberts (gtr.); Counce (bass);
 Sunker (drs.). 12/12/55.
 (c)—Geller (alto); Pell (tr.);
 Giuffrè (bari.); Don Paganoni
 (pno.); Graas (French horn); Norvo
 (vib.); Roberts (gtr.); Counce (bass);
 Sunker (drs.). 12/12/55.
 (d)—Enevoldsen (tr.); Graas
 (French horn); Marty Paich (pno.);
 Roberts (gtr.); Counce (bass);
 Sunker (drs.). 9/1/56.
 (e)—Personnel as for (d), except
 Pell (bass-clt.) replaces Enevoldsen.
 9/1/56.
 (f)—Ronnie Lang (alto); Graas
 (French horn); Paich (pno.); Counce
 (bass); Sunker (drs.). 9/1/56.
 (g)—Personnel as for (a). 9/1/56
 All Am. Decca. USA.

WEST COAST jazz, I know, is not everyone's cup of tea, but, personally I have a great liking for the type of thoughtful music served up here. Guiding light behind the Jazz-Lab is John Graas, who composed seven of the ten numbers, and whose French horn and arranging skill are beginning to be something of a force in modern jazz. Much of Graas's music bears comparison with that of John Lewis, and he seems to have predilection for the same classical forms, such as the canon. His "Mozartesque" does for (or to) Mozart what the Modern Jazz Quartet has done for (or to) Bach. Full of familiar sounding quotes, Graas's solo work is superb, and the contrapuntal weaving of Norvo's vibes and Roberts's guitar is excellent. Giuffrè's clarinet, however, sounds at times as though he had strayed into a Persian market. The record includes "Andante"



PELL

and "Allegretto" from Graas's "Jazz Symphony No. 1 in F Minor" (the other two movements are contained in "Jazz Studio 3" on Brunswick LAT 8089), and I find them the least satisfactory tracks. The "Allegretto" in particular is rather soggy after the crispness of the earlier titles, whilst the "atonal piano theme" on "Andante" is merely absurd. Worth noting is the tone colour achieved by the blending of French horn and trombone on "Le Chasse." All the soloists are good, with altoist Herb Geller (listed on the label as Bert Herbert) outstanding.—B. D.

"JAZZ AT THE FLAMINGO" (LP)
 A Night in Tunisia; Stars Fell On
 Alabama; Once In A While; Soho
 Blues; Annie-Mation; Autumn
 Leaves; Laker's Day
 (12-in. Tempo TAPS)
 Tubby Hayes, Ronnie Scott (trns.).
 Harry Klein
 (bari.); Terry
 Shannon
 (pno.); Lennie
 Bush (bass);
 Tony Crombie
 (leader, drs.);
 Tony Hall
 (oompere).
 Vogue, 31/7/56,
 Mapleton
 Restaurant
 London.

THIS is the result of a recording session attended by MM readers on the invitation of Tempo's Tony Hall. Star of the session was undoubtedly Ronnie Scott. His solo track "Once In A While" is the best thing on the disc, with his contributions to "Autumn Leaves" and "Laker's Day" running it pretty close. Harry Klein's solo "Alabama" swings along pleasantly, but, all in all, this was not one of his best days. Tubby Hayes was present on "Tunisia" and "Laker" only, and hammers out typically un-subtle but exciting solos. The rhythm section suffers from rather poor balance, with the piano too loud in the ensembles and, except in "Laker," rarely gets off the ground. Apart from Scott, there seems to have been a feeling of tension which prevented ideas from flowing at their best. Most of the numbers would have been more effective if shorter.—B. D.

KEN COLYER'S JAZZMEN (LP)
 Tiger Rag; Just A Closer Walk With
 Thee; The Sheik Of Araby; Wild-
 cat Blues; Isle Of Capri; Shine;
 If I Ever Cease To Love; Wabash
 Blues
 (Tempo LAP11)
 Ken Colyer (tpt.); Chris Barber
 (tr.); Monty Sunshine (clt.); Lonnie

Donegan (bjo.); Jim Bray (bass);
 Ren Bowden (drs.). Denmark.
SHOWING a real spark of jazz they set out to play, this old band of Ken Colyer's certainly had something. Tonally, it went back to the real New Orleans music, and if the rhythm sometimes got bogged down, the front line always showed fighting spirit. Such tracks as "Capri," "Shine" and "Tiger Rag" achieve the kind of swinging momentum that Colyer aimed at. His own lead on these is sure and firm, and both Barber and Sunshine fulfil their rôle well. "Shine," after an uneasy start, builds up into one of the best-sounding pieces this group ever recorded, and "Tiger Rag" is as good, if not better. Sunshine, in those days, seemed to play with more inspiration, and certainly more warmth, than he does today.

His breaks on "Cease To Love" are finely taken, and his "Wild-cat" solo is full of pretty phrases. The ensembles on such tracks as "Sheik" and "Closer Walk" are kept closely knit, Barber's broad trombone providing a good link between the lyrical Sunshine and the very direct Colyer. The personnel, viewed today, looks quite a star-spangled affair, but I must warn casual buyers that Master Donegan does not even attempt to sing.—S. T.

THE CLYDE VALLEY STOMPERS
 Uist Tramping Song (Come Along)/
 Keep Right On To The End Of
 The Road
 (Beltona BL2648)
 I Love A Lassie/Old Rustic Bridge
 By The Mill
 (Beltona BL2649)
 Old Time Religion/Pearly Gates
 (Beltona BL2650)
 Charlie Gail (tpt.); Ian Menzies
 (tr.); Jimmy Doherty (clt.); John
 Doherty (pno.); Norris Brown (bjo.);
 Louis Reddie (bass); Bobby Shannon
 (drs.); Mary McGowan (voc.).
 30/6/56. Glasgow.

OBVIOUSLY under the impres- sion that it doesn't matter what tunes you play so long as you play them with jazz spirit, these boys proceed to murder two of Harry Lauder's fine old songs—"I Love A Lassie" and "Keep Right On To The End Of The Road." This kind of thing can be done tastefully, I suppose, but the Clyde Valley Stompers' approach is so rough that it seems like a case of souring one's own porridge. "Tramping Song" is a little better, but the band on this showing has a great deal to learn. The best soloist is probably trombonist-leader Ian Menzies. The group as a whole has an untutored sound, much at variance with the playing of the many Scots who have crossed the border to delight us with their sure knowledge of the jazz idiom.—S. T.

LIONEL HAMPTON AND HIS ORCHESTRA (LP)
 "Hamp 1956"
 Albuquerque Special; Paulette's
 Boogie; Panama; Gladys; Flying
 At The Olympia; Memories Of
 You; Hallelujah; Battle Of Saxes;
 One O'Clock Jump
 (Ortola MG29012)
 Julius "Billy" Brooks, Dave
 Gonzales, Eddie Mullens, Eddie
 Preston (tpts.); Walter "Phatz"
 Morris, Al Hayse, Larry Wilson
 (trns.); Bobby Piater (alto); Seville
 Browne (alto, clt.); Eddie Chamblee,
 Retney "Ricky" Brauer (trns.);
 Curtis Lowe (bari.); Oscar Dennard
 (pno.); Billy Mackel (gtr.); Peter
 "Chuck" Badie (bass); Albert
 "June" Gardner (drs.); Lionel
 Hampton (vibes, drs., voc.). February,
 1956. Paris.

RECORDED at the Olympia, Paris, last year, this record gives a wonderful aural picture of a typical Lionel Hampton concert. The music is loud and noisy but the atmosphere is tremendously exciting, and the band is swinging all the time. "Albuquerque" is by Al Hayse, who blows a short solo, followed by two from Bobby Piater on alto, with Hamp's vibes to round it all off. "Paulette" has one of those rambling openings so beloved by Hamp, but eventually generates into a real swinger. "Panama" and "Memories" are again Hamp alone with the rhythm section. The former I find most intriguing. It was strange Hamp didn't feature this number when he was here, for it shows him, and his guitarist Billy Mackel, at their very best. Hamp's own favourite from this session is the fast blues, "Gladys." Oscar Dennard plays some good modern-sounding piano, there is a solo from Hamp and a series of choruses from trombonists Larry Wilson and "Phatz" Morris—rough, loud but exciting. The tough-toned Eddie Chamblee is featured on the ever-popular "Flying At The Olympia" ("Flying Home"), and is again heard in competition with "Ricky" Brauer on "Battle Of Saxes." The fast "Hallelujah" has

Hamp playing some sparkling vibes, with other solos from pianist Dennard and the excellent Mackel. The final track, "One O'Clock Jump," makes a rousing finish to what must have been a good concert in the Hampton manner.—S. T.

RUBY BRAFF and ELLIS LARKINS (EP)
 In A Mountain Greenery; Blue
 Moon; You Took Advantage Of
 Me; I Married An Angel
 (Vanguard EPP14001)
 Ruby Braff (tpt.); Ellis Larkins
 (pno.).

TAKING into account Braff's penchant for melody, these four titles could hardly have been better chosen. He treats each tune on its merits and, without becoming sugary, never loses sight of the fact that here are good melodies to be emboldened but not obliterated. His tone is brilliant, his execution flawless, and I know of no trumpeter who plays jazz with more consistent taste. Ellis Larkins fits into the mood well enough. A quiet, workmanlike pianist, he attempts no fireworks but contents himself with setting a frame

for the splendid playing of his partner. I particularly like his "Garneresque" opening to "Mountain Greenery," also his gently swinging solo on "You Took Advantage."—S. T.

THE TRIO (LP)
 Little Girl Blue (a); Bluebird (b);
 How High The Moon (c); Hank's
 Pranks (d); Alpha (e); Wine And
 Brandy (f)
 (12 in. London LYZ-C15046)
 (a) The Trio: Hank Jones (pno.);
 Wendell Marshall (bass); Kenny
 Clarke (drs.).
 (b) Herbie Mann (flute); H. Jones
 (pno.); Eddie Jones (bass); Clarke
 (drs.).
 (c) The Trio, plus Joe Wilder
 (tpt.).
 (d) Donald Byrd, Matty Dice
 (tpts.); H. Jones (pno.); E. Jones
 (bass); Clarke (drs.).
 (e) The Trio, plus Jerome Richard-
 son (flute).
 (f) Personnel as for (e), except
 Richardson plays tenor.
 All February, 1956. USA. (Am
 Savoy.)

I DON'T know who can afford to buy all the good records being issued these days, but here is another for your list. The Trio—Hank Jones, Wendell



KLEIN

Marshall and Kenny Clarke—is the resident rhythm section employed by Savoy Records and familiarity with each other's work has given them a remarkable cohesion. The disc opens with a gently swinging ballad from the Trio—"Little Girl Blue"—which features Hank's effortless piano. Flautist Herbie Mann and Jones swap 15 choruses each of Charlie Parker's neat riff number "Bluebird." Although Mann's tone would give a symphonic musician the screaming haddaba, I find his coarsely dramatic style very attractive. The hackneyed "How High The Moon" receives very unusual treatment from Jones and trumpeter Joe Wilder. It is taken at a very slow tempo which shows off Wilder's warm, emotional tone and flowing ideas to full advantage. The last "Hank's Pranks" presents two trumpeters—Donald Byrd and Matty Dice. Byrd demonstrates his unhurried fluency thereby completely carving the rougher, less confident Dice. The remaining tracks have Jerome Richardson on flute and tenor. As a flautist he is not as brash as Mann and is at his best when exchanging "fours" with bass and drums. His percussive tenor has plenty of bite and he has a predilection for Charlie Parkerish phrasing.—B. D.

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BBC stages first 'Jazz Saturday'

6000 FANS AT ALBERT HALL

MILLIONS of peak-hour tele-viewers and radio listeners tuned in to the BBC's "Jazz Saturday" programme from the Royal Albert Hall on Saturday night.

The hall was packed 6,000 jazz fans to hear Britain's top traditional bands and soloists. Featured (right) on the stand are the Humphrey Lyttelton Band and the quartet that accompanied the solo artists. The quartet comprised Dill Jones (pno.), Allan Gauley (drs.),

Jack Fallon (bass) and Ken Sykora (gtr.). Bandleaders seen in action below are (l-r.) Humphrey Lyttelton, Sandy Brown, Chris Barber and Cy Laurie.

Also seen during the evening were Mick Mulligan's Band, Lonnie Donegan with his skiffle group, singers Otilie Patterson, Beryl Bryden, Neva Raphaelo and George Molly, trumpeter Ken Rattenbury, trombonist George Chisholm and violinist Bob Clarke. (See Maurice Burman, page 6.)



HALEY ON BBC-TV?

CYRIL STAPLETON is planning to present Bill Haley with a Decca disc award on the Stapleton BBC-TV programme on February 27.

The award would be to commemorate Haley's selling one million copies of "Rock

Around the Clock" in Britain. "Bill Haley is playing in Dublin on that night," Stapleton told the MM, "but we aim to film the presentation during one of the concerts by the Comets at the Gaumont State."

The Stapleton TV show has been extended to July.

The Platters to tour with Vic Lewis Orchestra

DATES have now been set for two more top U.S. rock-'n'-roll groups booked for Britain—The Platters, and The Teen-

agers with 13-year-old Frankie Lyman.

The Platters, who appeared with Bill Haley in "Rock Around the Clock" and scored on records with "The Great Pretender," star for two weeks at the London Palladium from April 29.

One-night dates

They also play a series of one-night dates with Vic Lewis and

BILL HALEY

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arrived at a back entrance of the Savoy Hotel—a few minutes' run—25 minutes later.

Haley's Comets made connection with their instruments on Wednesday afternoon at the Dominion cinema. They had been shipped here direct after the recent tour of Australia.

In the cinema they performed for the benefit of photographers massed on-stage. With little encouragement, tenor-saxist Rudy Pompilli stretched himself out on the boards, screeching and honking.

Bassist Al Rex did his let-the-bass-play-you-act—while the cameramen rocked back and forth for their angles and rolled on the floor to get them acuter.

Stowaways

Everyone present at the "preview" was happy. That must have included six girls from Birmingham who had somehow smuggled themselves into the Dominion, hoping to stowaway in a Private Place until the first performance.

We are sure that the two severe and close-shaven police inspectors who arrived as we left to finalise plans for controlling the over-enthusiastic failed to notice them.

The Comets changed, strolled out for a meal, and awaited their first British concert complacently.

his Orchestra during their British trip.

They open at the Rialto, York, on March 12, then appear at De Montfort Hall, Leicester (13th), City Hall, Sheffield (14th), and Colston Hall, Bristol (15th).

The Teenagers and Frankie Lyman now definitely open their British tour at the Empire, Liverpool, on March 18.

The group follows up with an appearance at the Hippodrome, Birmingham, for the week commencing March 25, and then open the London Palladium Variety season on April 1.

Ella Fitzgerald to leave hospital

New York, Wednesday.—Ella Fitzgerald, who recently underwent a serious internal operation, expects to leave hospital next week.

After a fortnight's convalescence in her home she leaves for Jamaica early in March for further recuperation.

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TOMMY STEELE

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