

Melody Maker

APRIL 6, 1957

EVERY FRIDAY 6d.

The next
craze?

See Page 5

SMASH HIT BASIE STARTS TOUR



"MR. BEAT"—Count William Basie—arrived in Britain at 1 p.m. on Tuesday with his fabulous brand of swinging jazz.

Nine and a half hours later at the end of his Royal Festival Hall debut the critics were hailing him as a smash hit.

No sleep

This, despite no sleep for

24 hours. The band's plane was over three hours late leaving Chicago and so the London Press reception had to be cancelled.

Interviews

Instead, from the time he arrived at London Airport until he took the stand, the Count was kept busy giving interviews to Press, TV and radio.

Even after the concert (played entirely from memory in front

of a packed star-studded house) a busked session for the benefit of Press photographers.

Extra dates for Basie arranged just before press time are an evening concert at the Ritz, Southend-on-Sea, on Saturday, April 13, and two shows at Cardiff's Capitol Cinema on Sunday, April 14.

Celebrities

Some of the comments of Britain's top bandleaders and musical celebrities are included in the special two-page picture-spread on pages 8 and 9.

HE'S HERE! Fifty-year-old Count Basie smiles for the Press cameras as he arrives on Tuesday for his first British tour.

JULIE ANDREWS GETS RAVE TV NOTICES

New York, Wednesday.—Britain's Julie Andrews received rave notices after starring in a 90-minute colour Richard Rodgers and Oscar Hammerstein TV production of "Cinderella."

Trans-Atlantic Alma

Alma Cogan flew from London Airport for America on Wednesday evening to appear on Ed Sullivan's TV show "Talk Of The Town."



THEY'RE HERE! Count Basie introduces the 10-piece outfit which has topped American jazz polls this year.

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Tommy Steele is set for America

TOMMY STEELE is set to visit America in September for a four-week programme of TV, broadcasts and personal appearances.

And he may follow this with a nation-wide tour of the States with his Steelemen.

Tommy's trip was made possible when he learned this week that he had been exempted from Army call-up.

Tommy starts a package tour with Freddie Bell and the Bellboys on May 6 at Liverpool.

Steele's agents—the Harold Fielding Office—told the MM: "This experience should help him to make a big impact on his trip to the States."

Decca chief hints at higher prices

Increasing costs may soon raise the price of records, said Mr. E. R. Lewis, the Decca chairman, at the company's annual general meeting on Tuesday.

Decca's production of over 27 million records during the year ended March 31, 1956, was the highest in history, he reported. And the results of this year are expected to be even greater.

Out of pla(i)ce

Teenage idol Frankie Vaughan spent Tuesday in hospital—all because of a small fishbone.

The bone stuck in his throat and Frankie had to have a minor operation to have it removed.

But Frankie recovered in time for a guest appearance in BBC-TV's "Roof-top" on Wednesday.

SKID JOINS HUMPH

Tenorist Jimmy Skidmore on Wednesday joined the Humphrey Lyttelton Band. Humph will now feature two saxes until Bruce Turner (alto) leaves next month to form his own band.

POSSIBLE WORLD TOUR FOR FREDDY RANDALL

The Freddy Randall Band may make a world tour of Switzerland, Spain, Germany, Italy, the East, Russia and America this summer.

And the band is scheduled to shortly make its first LP for the Parlophone label.

AMERICA CAPTURES RAY MARTIN



Composer-conductor Ray Martin left Britain on Saturday to work for America's Capitol Record organisation. He is seen with his wife (l.) and Ruby Murray, who saw him off at London Airport.

BACK TO WORK

Mickie Schuller, head of Mills Light Music Dept., returns to work on Monday after five weeks' absence through illness.

New York Deadline

A big-band sound goes to Birdland

from **BILL SIMON**

BIRDLAND, still the top jazz spot in town, is going on a big-band kick.

Last Thursday Oscar Pettiford's Band came in for a week, following Count Basie, who had been a last-minute surprise booking the week before.

Six other large aggregations are definitely set between now and mid-July, and there may be more. These include Maynard Ferguson, Duke Ellington, Dizzy Gillespie, Herb Pomeroy and Woody Herman.

A shoo-in!

WHEN the American Federation of Musicians holds its annual convention in Denver, Colorado, in June, James C. Petrillo is expected to win still another term as president.

Despite strong rumblings in the big studio-production centres of New York and Los Angeles, Petrillo is rated a shoo-in.

Last year he was strongly opposed by representatives of the Los Angeles local, which consists largely of men working in the film studios, who have objected to diversion of funds secured by levies on TV film uses and recordings into the Music Performance Trust Fund. Latter is used to create jobs for less-frequently employed musicians in less affluent areas.

Mr. B moves

BILLY ECKSTINE, after exciting RCA Victor last week, signed almost immediately with Mercury. Mamba maestro-organist Joe Loco, formerly with Columbia, also went with Mercury. And Peggy Lee, who has been with Decca for the past five years, returned to Capitol on which she had most of her big hits.

Wonder Williams

KAPP Records has developed a strong property in pianist Roger Williams. His seven albums have sold a total of more than 380,000 sets. Now president Dave Kapp has scheduled 36 new

LPs for Williams to be cut in the next three years.

Winning way

RIVERSIDE Records' Bill Grauer and Orrin Keepnews feel that they have come up with a winner in their soon-to-be-released LP featuring Coleman Hawkins. Collaborating with "Bean" on the sessions were J. J. Johnson, Idrees Sulleman, Jo Jones, Hank Jones, Oscar Pettiford and Barry Galbraith.

Great Scott

CLARINETTIST Tony Scott, whose billing in Stockholm has read "Great American Jazzman who uses neither narcotics nor alcohol," will make a film short in Stockholm.

Then until April 14, he will give jazz concerts in Holland, and then leave for Germany.

Band chief fights fire single-handed

AS 500 people danced to the Bristol Avon Cities Jazz Band at Taunton's Empire Hall on Saturday, band manager Mike Bevan was tackling single-handed a fire on the floor below.

Mike, a well-known organiser in the West Country jazz world, discovered the fire in the band-room as the dance began.

He managed to keep the fire in check until helpers arrived.

Passed out

Then he passed out—overcome by the fumes—and was rushed to Taunton hospital.

Mike was sent home after treatment for shock. Few of the dancers even knew of the fire, which was eventually put out by the fire brigade.

A Kenton arranger dies in Hollywood

HOLLYWOOD, Wednesday.—Former Stan Kenton arranger Bob Graettinger died of cancer in Hollywood last week. He was 32.

After working with Bobby Sherwood, Benny Carter and Aivino Rey as both saxist and arranger, Graettinger joined Kenton's staff in 1947.

His first composition for Kenton was "Thermopylae" and his later works included "City Of Glass" and "House Of Strings."

CROMBIE TO ROCK ROUND EUROPE

TONY CROMBIE and his Rockets will be the first British band to rock-n-roll around the Continent when they start a three-week tour of four countries on May 1.

The band has been set to play leading theatres in France, Germany, Sweden and Denmark.

Many offers

Band agent Jeff Kruger told the MM: "Big interest in British rock-n-roll has been whipped up on the Continent through recordings."

"This is one of several Continental offers we have had for Crombie." But the Crombie Band is cutting down on rock-n-roll in Britain after its week at Leeds tomorrow (Saturday).

No draw

"I feel that rock-n-roll in itself is no longer a sufficient gimmick to pull in capacity crowds," says Kruger.

"Crombie will now widen his programme to include calypso, skiffle and comedy as well as rock-n-roll."

The band appears in "6.05 Special" on BBC-TV on April 20.

COLYER-LEWIS EXCHANGE IS NOW DEFINITE

THE on-off exchange between New Orleans clarinet star George Lewis and Britain's Ken Colyer is now a certainty.

Colyer has been granted a visa for his May visit to the U.S. and the working permit for Lewis is expected to be issued soon.

Lewis will fly from Los Angeles to Ringway Airport, Manchester, arriving on Monday.

Tour dates

After two days' rehearsal with Ken Colyer's Band, he will open at Newcastle City Hall on the 12th.

The full Lewis itinerary now is: Newcastle (12th), Sheffield (13th), Stoll Theatre, London (14th), Glasgow (17th), Edinburgh (18th), Bradford (20th), Liverpool (22nd), Birmingham (23rd), Leicester (24th), Manchester (27th) and the Stoll Theatre, London (28th). At Leicester he will be accompanied by Chris Barber.

Henry Shaw plays with Don Rendell

Former Ronnie Scott trumpeter Henry Shaw is now playing with Don Rendell's Jazz Six.

He comes in for Terry Brown, who is still recovering from a recent appendix operation. The Six appear at Chippenham today (Friday), Gillingham (Saturday) and Manor House Jazz Club (Monday).

SEVEN NIGHTS A WEEK SOHO SKIFFLE CLUB

The first seven-nights-a-week skiffle club will open in Greek Street, Soho, next Saturday. Resident group will be Russell Quay's City Ramblers.

Paradise lost

A Bradford council committee last week partially withdrew its ban on the film "Rock Around The Clock," but immediately afterwards banned "Garden Of Eden" from the city's cinemas.

TORONTO TELEGRAM

Faster than Art Tatum

From **Helen MacNamara**

TORONTO, Wednesday.—Critics who maintain that Phineas Newborn, Jr., plays faster than Art Tatum have caused the 26-year-old Memphis-born pianist to do some research.

At the Town Tavern, where he is playing his first Canadian club date, Phineas told me: "I had no idea I was playing faster—or like Tatum. It all developed long before I heard him. Guess we just had the same ideas."

With Phineas are his brother, Calvin, on guitar, George Joyner (also of Memphis) on bass, and drummer Ferdinand Everett, of Hartford, Conn.

Calypso composer

LORD BURGESS, composer of Harry Belafonte's hit songs in the top-selling Calypso LP, guest-starred on Jackie Rae's TV show here a few days ago. Every one of his 26 songs, written in the past two years, has been published and recorded.

Once the calypso craze dies down he intends writing spirituals, work songs, and other songs of the American Negro. American-born (his real name is Irving Burgie), he studied folk music at Juillard School of Music and the University of Arizona.

Off the cuff

INITIAL reaction to Denny Vaughan's Glory recording of "Since You Went Away" indicates a hit in the U.S. . . . Marian Anderson and Oscar Peterson headline the April Chrysler Festival TV show. . . . Carmen Cavallaro will be the big attraction at the Royal York Hotel after Easter. . . . Bob Goulet, local musical comedy and TV singer, is heading for Hollywood. . . . Moe Koffman, Norm Amadio and two new local groups, headed by Hagood Hardy and Jerry Rowan, gave a concert of modern jazz in the Museum Theatre on Thursday (28th).

Ronnie Keene Band on Radio and TV

The Ronnie Keene Orchestra this month makes its broadcasting and television debut.

It airs in the Light Programme on April 16 (1 p.m.) and on the 29th appears in BBC-TV's "Come Dancing" programme from the Royal, Tottenham, where the band is resident.

Ronnie's singer-wife Marion Keene and pianist Maurice Allen will also be featured on the broadcast.

The Keene Orchestra has a spot in the Frankie Vaughan film, "These Dangerous Years."

SMASH HIT

Trumpeter Al Winnett was this week admitted to the Royal Northern Hospital, Holloway, with a broken arm following a car crash.

NEWSBOX - - - - - EDITED BY JERRY DAWSON

FREDDIE PLATT WILL MAKE A BIG SPLASH IN BLACKPOOL

FORMER Blackpool Tower bandleader Freddie Platt has signed to play Hammond Organ in the Aquashow "Big Splash" at Derby Baths, Blackpool, this summer.

He will also be responsible for the orchestrations for the show, and in addition will continue his freelance activities as an arranger.

HAMPSHIRE—The village of Wickham now has its own skiffle group. But it is not the youngsters who have taken the lead in this jazz trend, but the Over-60 Club. The line-up includes a washing-tub drum, washboard, piano, comb and paper, tea chest, and a set of glass tumblers!

BIRMINGHAM—Midland leader Jackson Cox plays his 11th successive season at Ilfracombe this summer. He will provide quartets at the Saunton Sands Hotel, Braunton, the Mount Hotel, and Holiday Inn doubling the Parade Bandstand. He is currently resident at the Ambassadors Club in Birmingham.

BELFAST—Drummer Trevor Jenkins has joined forces with ex-Harry Gold and Joe Loss trombonist Ted Darragh and formed a band for the Hangar Ballroom, Galway.

YORKS—Huddersfield's first modern jazz club started weekly sessions at the Plough Hotel yesterday (Thursday). . . . Hull drummer Clive Carnazza joins the Cunarder "Parthia" on April 13. . . . The package show, "Jazz From Studio 20," has

return bookings at Glass-houghton and Wakefield.

YARMOUTH—Janie Marden is to star with Al Read at the Aquarium Theatre this summer.

MIDLANDS—Leslie Douglas, currently at the Ideal Home Exhibition, Birmingham, broadcasts in "Time to Dance" in the Midland Home Service on April 11. Ken Rattenbury plays in "Between Times" on April 18. . . . Stars booked for ATV's "Lunch Box" include Julie Dey (April 15), Annette Klooger (April 22) and Sheila Buxton

(April 29). . . . Walsall's Milenburgh Jazz Band is looking for a rendezvous. It is the fifth time in two years that the band has been without premises.

NORFOLK—The Kirchins and Joe Daniels will play for a dance at the Memorial Hall, East Dereham, on April 10. . . . Eddie Calvert will play a cabaret spot at the Ingoldisthorpe Manor Hotel, Norfolk, on April 12 and 13.

BURGESS HILL—Delta Jazzmen, led on trumpet by George Jones, are resident at Burgess Hill Jazz Club every Tuesday.

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IT'S RUGGED IN THE STATES

says
Alan Dean

WHEN the MELODY MAKER asked me to give my impressions of American show business, I realised with a start that it was five years since I had left England.

Now I am coming home for a few weeks' working holiday I can look back on five fast-moving years of travelling and working all over the U.S., Canada and the Caribbean. They have been interesting, exciting, sometimes uncertain, but certainly gratifying.

One of the first things I discovered about America was that the hit record was lord and master of show business. In the States a major hit can bring a big fortune to all involved in a matter of months. I realise that the same thing

a big and very plush club seating about a thousand, with a lavish show featuring about seven acts, a chorus line and production, etc. The Zephyr Room in Cleveland is small, elegant and intimate, seating about two hundred. It has just one act and you are it.

Some clubs expect a 45- to 60-minute show, others limit you very strictly to a 15-minute act. One such place in which I worked had a gambling casino in the back room, and every minute the show ran over, the owners considered that they were losing hundreds of dollars in the back room. So they virtually timed you with a stop-watch.

When I did five-a-day at the Paramount on Broadway, the show was short and sweet in order to get one audience out and the next in on time. This isn't easy with five a day.

I feel the end result of this is that, as a rule, American entertainers are very sharp and know how to deal with any given situation. To survive, they learn to adapt themselves to all environments.

They all love working in England. They say we have the world's greatest audiences. And, of course, they all love our variety theatres.

In the States the stage is almost defunct and most of the work is in night clubs where a performer has to com-



● **ALAN DEAN**

the lyric standards are appalling and the music is rather infantile, but the beat is great.

If someone could produce some rock-'n'-roll with good tunes and lyrics and retain that surging beat, we would be getting somewhere. The latest trend in the States is called "Rockabilly," a combination of rock-'n'-roll and hill-billy.

One unfortunate aspect of the recent trend is that standards have been lowered to the point where it takes little or no skill or technique to perform the average pop tune, so that almost anyone has enough singing ability to make a hit record.

We have always more or less followed faithfully whatever trend becomes the thing in the U.S., but there are times when we might do well to reject some aspects and be a little more independent and original.

There are any number of things I could elaborate on, but one thing that did give me a big kick was visiting and seeing all the many places I sung about in popular songs through the years. Places like Chattanooga, Kalamazoo, the Swanee River, New Orleans, Broadway, Basin Street, Chicago, the Bowery, Texas and so on.

pete with all the other distraction. People come to night clubs to dance, eat, drink and whoop it up in general, so that the floor show is just another attraction for the evening.

In a theatre the audience is there for one reason only—to see the show. From then on it's up to the performer to do his stuff.

Now for the inevitable. What about rock-'n'-roll?

I should imagine that no other popular music has been the subject of so many disputes. But here are a few more words to throw into the pot.

Personally, I heartily approve of the happy, abandoned beat—slowly fading from other forms of pop music. Of course,



... with Patti Page

now apples in England, but it wasn't that way when I left. In those days a recording contract was something that came to an artist after he had become a name on radio or variety. Now, of course, the process is reversed.

As a performer I soon learned that show business in America is a much more rugged proposition than in England.

In England—a name performer works almost exclusively in variety theatres, where the audiences don't vary a great deal from town to town, so that once an act has arrived at a successful formula it will be accepted with equal enthusiasm at almost every theatre. There is a variation in audience



... with Lona Horne

reaction from town to town, but it isn't marked.

In the U.S. personal appearances are roughly divided: 75 per cent. night clubs, 15 per cent. hotels, 10 per cent. one-night auditorium tours and five-a-days-a-day theatres. I have worked all of these at one time or another and I found that not only does each type vary from the other but there is great variation within the types.

Night clubs, for instance. The Town Casino in Buffalo is



... with Nellie Lutcher

Lewis—the greatest

IN a jazz world of changing styles and fashions, George Lewis, who lands in Britain on Monday for a concert tour starting on Friday, is becoming more and more the symbol of old-time New Orleans music.

He is as little like the layman's idea of a typical jazz musician as is possible.

Quiet, unassuming, kindly, a non-drinker, it is difficult, when meeting and talking to him, to believe that he has lived through some rough times in New Orleans during his 56 years.

It is difficult to say that this musician or that is the greatest in jazz, but for me the Lewis Band I played with in New Orleans in 1953 was the greatest I have heard.

No showman

I learned a lot from playing with the band and I am sure we will all learn a great deal more from listening to Lewis on the coming tour.

It is difficult to give a true picture of such an unassuming and genuine character as George. On the stand he is no showman, but has an intriguing way of keeping time with his knees when the band is really rocking.

Although George's type of music is no longer very popular in his native New Orleans, he has plenty of admirers, particularly on America's West Coast, where he is at present working.

But in America there is not the same tendency to divide jazz up into compartments. A man is either a good jazzman or a bad one.

—Ken Colyer

Alan Dean with Kay Starr and Beryl Booker at the Embers in New York



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LETTERS

Something screwy somewhere

THERE is something screwy somewhere. EMI issue skiffle records in this country, and exploit them. They issue the real thing by Huddie Ledbetter on their little-publicised HMV International list.—Euryl Thomas, Llanelli, S. Wales.

McKinley is right

WITH regard to the item in "On The Beat" (23/3/57) as to what instruments played the shared solo in Miller's "In The Mood," I would like to draw your attention to the fact that Ray McKinley is certainly playing the original arrangement.

I remember that in the film "Sun Valley Serenade," which starred Glenn Miller and his Orchestra, the solo spot was taken by two tenors, one of whom was Tex Beneke.

I venture to suggest that in the commercial orchestration the solo has been shared by alto and tenor saxes, purely for commercial reasons, namely, that most semi-pro. bands do not carry a second tenor.—Stan Ray, Stoke Newington, N.16.

Thanks, Buddy F.

MAY we thank the Buddy Featherstonhaugh Quintet for some very fine jazz played during their visit to Cyprus? They carried the show on their shoulders, and one point prominent throughout was the rare quality of musical understanding between each instrumentalist.

For an island with virtually no active jazz in the modern field through lack of modern musicians, this show was an absolute godsend. The whole band swings with vitality and we sincerely hope that it gets the attention it deserves both in England and America.—Cpl. C. Lilley (and 19 other signatories), RAF, Nicosia, Cyprus.

And thanks . . .

TO . . . Harry Roy and his boys for a fine swinging programme on March 26 (1 p.m., Light). We hear so much about British bands that don't swing and rhythm sections with no beat, but Harry's band has both plus an obvious enthusiasm for the job.—B. Wennington, Kenyon, Middx.

MM WRITER TO ADVISE ON POLISH JAZZ

Suitcases for States



Band leader Denny Boyce (l.) and altoist Geoff Taylor are seen packing before flying to the States to lead their rock-'n'-roll group on a 27-day tour, which opened on Monday.

MELODY MAKER writer Tony Brown has been invited to lecture and advise on local jazz groups during Europe's most ambitious jazz festival.

This is the Second Polish Jazz Festival at Danzig from July 15 to 22.

Britain will be represented by the Don Rendell Jazz Six and Sandy Brown's Jazzmen.

Bands from all over Europe will take part.

And tours

Both the Rendell and Brown groups may also make a short tour of Poland after the Festival. London trombonist Graham Stewart had to turn down an offer for his Seven to appear at the Festival, but will undertake a two- or three-week tour of Poland during August.

Graham was a member of the Dave Burman Band which played at last year's Festival.

Crackpots to play summer Mecca tour

Dr. Crook and his Crackpots will do a 12 weeks' holiday relief tour for Mecca this summer.

First eight dates are Leicester Palais (May 27), Birmingham Casino (June 3), Streatham Locarno (10th), Manchester Ritz (17th), Leeds Locarno (24th), Nottingham Palais (July 1) and Sheffield Locarno (8th).

After a month at Green's Glasgow, the band returns to Mecca at Belfast Plaza on August 12.

Three for price of one at Manchester

Dancers at Belle Vue, Manchester, will have the choice of three ballrooms from tomorrow (Saturday).

Playing in the three halls will be Bonelli and his Band, Dave Wilson and his Dixielanders and a Latin-American group.

Ballroom change

Trumpet-leader Ken Turner will this month succeed Al Washbrook at the Victoria Ballroom, Nottingham. Al has been resident pianist-leader there since 1947.

Al Washbrook's plans were not settled at press time.

NEW 'CALL BOY' WILL FEATURE SHEILA BUXTON

SHEILA BUXTON will be featured in the first of a new weekly series of the "Call Boy" radio programmes on April 17.

This Northern Home Service series will again star Jimmy Clitheroe in the title rôle, and organist Jimmy Leach and pianist Harry Hayward will also be heard in the first programme.

Singer Lee Lawrence will be the star of the second programme. Music for the series will be provided by the BBC Northern Dance Orchestra.

GETTING BETTER



Joan Regan is this week still in hospital following the car smash reported in the MM last week.

This picture was taken in St. Mary's Hospital, Sidcup, where Joan is expected to remain for at least another week.

Doctors have discovered that in the smash she broke a kneecap and three ribs.

Scott-Hayes Band fixed for Flamingo

TENORISTS Ronnie Scott and Tubby Hayes have joined forces in forming a modern jazz group to take up residency at the new luxury "Jazz At The Flamingo" club.

A quintet, it will be billed as the Jazz Couriers, and will play at the club on Wednesdays, Saturdays and Sundays.

The club opens this Sunday at 33, Wardour Street, W.

Disbanding

Both Ronnie and Tubby have disbanded their own groups to take up this residency.

Remainder of the group is Terry Shannon (pno.), Malcolm Cecil (bass) and Bill Eyden (drc.).

News in Brief

SKIFFLE singer Johnny Duncan and his Blue Grass Boys last week passed their BBC audition and will air in the Light Programme's "Break for Jazz" on April 11.

Singer Leali Southern leaves the Cote d'Azur, W., on Sunday after six months.

Norman Cave, trombonist with the Sid Phillips Band, escaped with a severely bruised knee when his car crashed early on Sunday.

Pianist Dolores Ventura on Tuesday signed a year's contract for four records on the U.S. President label.

Leon Bell and his Belcats are guests of Lou Preager in AR-TV's "Palais Party" today (Friday). On April 27 they have a spot in BBC-TV's "6.05 Special."

Rumanian jazz and folk music violinist Noucha Dolina appears on Vera Lynn's BBC-TV show on Tuesday. Well known on the Continent, this will be her first show in this country.

Trumpet-leader Benny Litchfield returns to Swanson's Hotel, Jersey, Channel Islands, for the summer season starting on April 20.

The Vipers Skiffle Group and the Avon Cities Jazz Band make their first appearance at Birmingham Town Hall tomorrow (Saturday).

Blues singer Jimmy Jackson has depped with the Mick Mulligan Band for the past ten days due to the illness of George Melly, who was expected back yesterday (Thursday) at Sydenham.

The Chas. McDevitt Skiffle Group appears in BBC-TV's "6.05 Special" tomorrow (Saturday).

Saxist Danny Miller, an original member of the Joe Loss Orchestra, this week became engaged to Miss Ann Parton, of Streatham. The wedding is planned for the autumn.

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THE SKIFFLE — BOB KELLY

- APRIL 12th - CITY HALL, NEWCASTLE, 7.30 p.m.
- APRIL 13th - CITY HALL, SHEFFIELD, 7.30 p.m.
- APRIL 14th - STOLL THEATRE, LONDON, 3.30 & 7.30 p.m.
- APRIL 17th - ST. ANDREW'S, GLASGOW, 7.30 p.m.
- APRIL 18th - USHER HALL, EDINBURGH, 7.30 p.m.
- APRIL 20th - ST. GEORGE'S, BRADFORD, 7.30 p.m.
- APRIL 22nd - PHILHARMONIC, LIVERPOOL, 7.30 p.m.
- APRIL 23rd - TOWN HALL, BIRMINGHAM, 7.30 p.m.
- *APRIL 24th - DE MONTFORT, LEICESTER, 7.30 p.m.
- APRIL 27th - FREE TRADE, MANCHESTER, 8 p.m.
- APRIL 28th - STOLL THEATRE, LONDON

*With CHRIS BARBER and HIS BAND



Rosy view of skiffle

THERE has been a slow but steady increase in the popularity of American folk music since the war, and one result is the emergence of the skiffle group over here.

We feel less hot and bothered about skiffle music than a lot of chaps seem to do. The standard of performance here is often deplorably low, but then so is the standard of a good

COLLECTORS' CORNER

edited by Max Jones and Sinclair Trill

deal of popular music and jazz. And with skiffle and such, the material itself has the edge on most pop songs.

The majority of skiffle fanciers cannot be expected to move on to an appreciation of more authentic and subtle performances in the idiom.

So far as we can observe, the average s-fer is very young indeed and has calypso and other attractions lying in wait for him. Nevertheless, a proportion do take keenly to the music, and they swell the existing audience for artists of Bill Broonzy's class.

Broonzy, we discovered, showed the greatest tolerance towards skiffers fair and foul. He thoroughly enjoyed the sessions at the Roundhouse, in Wardour Street, speaking warmly of guitarist Rory McEwan, among others.

"If Lonnie or any of them like to take my best songs and record them, and maybe sell a million of 'em, I'll be proud. And if they do that after I'm gone, and my wife or children get some money out of it, I couldn't ask for more than that."

Authentic

ANOTHER American visitor with a rosy view of our skiffing is Derroll Adams, singer and five-string banjo expert from Portland, Oregon (see picture above).

Adams is over here with Jack Elliott, the Californian guitar player and singer who has visited us two or three times before. Elliott and Adams, who are often to be heard at the Roundhouse and several other clubs, are now in their fourth week in cabaret at the "Blue Angel" in Mayfair.

Adams was working at "The Purple Onion" folk-song club in Los Angeles before he came here. His banjo is featured on the soundtrack of a new Jeff Chandler film, "Drango."

He says: "I can't tell you how surprised I was to hear so many folk songs being sung and the large number of people over here interested in the authentic Negro songs and mountain music."

Guthrie's blues

Adams cannot be heard on records over here; but Jack Elliott has an eight-inch LP of good, hard "social" songs on the Topic label. Titled "Woody Guthrie's Blues," it includes the famous "Talking Columbia Blues" and "Hard Travelling" and some powerful ballads about the Colorado mine workers (Topic T5).

Topic also have three Elliott singles out, "Rambling Blues" among the sides, and Doug Dobell is about to release "Jack Elliott Sings" on his own 77 label.

BILL SIMON, IN NEW YORK, REPORTS ON:

ROCKABILLY

LET no one assume for a moment that rock-'n'-roll is a dead issue in the States. However, the local music industry is only now waking up to the fact that the boys from the hills have been quietly, swiftly taking over.

Recently on "The Billboard's" list of the 25 Best Selling Popular Records, no fewer than 14 discs had links with the country field, through either the songs or the artists.

The songs included such as the No. 1 hit, "Young Love," and "Too Much," "Teen-Age Crush," "Butterfly," "Singing The Blues," "Walkin' After Midnight," "You Don't Owe Me A Thing" etc., all by country writers. The pure, unadulterated country artists who have cracked the pop market include Elvis Presley (Victor), Patsy Cline (Decca) and Sonny James (Capitol).

Then there are the country artists who have ridden in on

the combination of hill-billy and rock-'n'-roll styles which we term "rockabilly." Here, we have newcomers Tommy Sands (Capitol), Buddy Knox and Jim Bowen—both on the new Roulette label.

And even some of the more conventionally "pop" singers are products of the hill country—for examples, Pat Boone (Dot) and Terry Gilkyson (Columbia).

Lowest ebb

A year ago, or until some of the white country singers began to wise up to the fact that Negro rhythm and blues were capturing even the Southern white audiences, country music was at its lowest ebb in several years.

The writers in the idiom, noted for their frank, down-to-earth story lyrics, apparently were trying to write pop-style tunes for Tin Pan Alley. Only a few were successful.

It took the big beat, borrowed from rock-'n'-roll, to put blood back into the veins of country music. When Presley appeared on the small Sun label, of Memphis, Tennessee, the radio and TV stations and the publishers of traditional country music tried to ignore him, despite the unmistakable response of their public. (Presley to this day has never appeared on the "Grand Ol' Opry," top radio and TV showcase for country music.)

New lines

Eventually, they took up the challenge. The writers of the old-style "weepers" got down to business again and came up with original lines. The publishers and agents began advancing their own rockabilly



artists: Marty Robbins (Columbia) is one of the best. Today, the artists and repertoire men are grabbing up anything they can get by such writers as Robbins, Melvin Endsley ("Singing The Blues"), Gilkyson, Boudleaux Bryant and several others.

Overrated

As for Calypso—there's a vastly overrated "trend." Outside of "Marianne" and "Banana Boat Song," one has to look hard for a Calypso that is really selling, and the companies are issuing them by the dozens. The A&R men accept them from writers indiscriminately.

True, they are doing better than previously in LP packages, partly because of the current vogue for vacationing in the West Indies. But the teenagers are not the big album buyers, and they're still the ones who create the "trends."

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BRUBECK and the FUTURE

he wrote himself. Creation, Creation: he hammers out the word, until one comes to understand the foundation of that faith, plainly demonstrated in this LP.

As any reasonably equipped musician knows, it is not difficult to play a new game if one can invent new rules. The great challenge, which most innovators shirk, is to play a new game on old ground. The "old ground" here is tonality.

No conflict

Here are the bedrock workings of one man's mind, unfettered for once by harmonic sequence, audience or accompaniment.

That is the strength of "Brubeck Plays Brubeck"—originality even within conventional bounds. We sense his key and his time-signature. We could put a chord-symbol name to every vertical harmony on the record.

Evolution

Yet here is an original musical mind, finding subtly exciting paths through territory trodden by countless feet over the years. It is as if one were to write an epic poem using only the words found in "Three Blind Mice."

No—that's not quite true. The raw materials which Dave employs—the diatonic scale (with passing notes) and the "home key" feeling—are not to be compared with those of a nursery jingle.

They are the evolution of centuries, the final resting point of the Western ear. They are the ultimate logic, if you like, of living music.

Significant

Why defy that logic, when one has the talent to extend its barriers? Dave Brubeck is the most uniquely significant jazzman of our time.

In him, I believe, lies the future of a large part of our music and of a tiny but important corner of the world's culture. It is a future bright with promise.

... a new game played to old rules—this is Brubeck's strength.

ON the assumption that there are something like 10,000 modern jazz pianists in the world, 9,999 seem to need rhythm section accompaniment to produce jazz which is rhythmically as well as melodically satisfying. The one exception is Errol Garner.

The remaining 9,999 have no particular reason to be distressed. Garner's two-handed approach is his good fortune and his trademark: an unadulterated ratiocination of Garner would be as tedious as an unblinking stare at any other trademark, however colourful or unique.

Alternatives

Still, the problem arises: what are the other 9,999 pianists to do when confronted with a blank 12-in. LP, an expectant record supervisor, an adoring public ready to hate at the drop of a hat, and a studio utterly devoid of bassists, guitarists and drummers?

The kind of avoiding action he employs will vary with each pianist. One will do his best,

with whatever fingers he may have to spare, to provide a foundation rhythm.

Another will ignore the pulse and trust to luck that his listeners have, like himself, rhythm sections in their heads.

A third will burst into flower as a cocktail lounge pianist.

Impatient

A fourth will see to it that much of his LP is occupied by jazz flavoured recitative, for which a rhythm section—even if present—would drop out anyway.

Having particular interest in Dave Brubeck's playing, I awaited his solo LP, "Brubeck Plays Brubeck" (Phillips BBL-7116) with some impatience.

Brubeck is no Garner, and probably wouldn't want to be. Which of the remaining four courses open to him will he adopt?

I soon discovered he adopts all four. At one moment he prods out a bass line with, seemingly, the forefinger of his left hand. At another he paces an imaginary rhythm section.

Next moment he's rolling out arpeggio chords and sugar-

coated runs like a relief pianist in the Pink Lounge. Finally, he explores the timeless measures of 20th century plain-song—a San Franciscan friar, as it were, in horn-rimmed glasses.

The result is complete success because it is comprehensive

because it is Brubeck. Since almost any serious jazz enthusiast is more of a purist than almost any jazzman the resulting LP will not find favour in all quarters, not even in all those quarters which accompanied me into pro-Brubeck-land some years ago.

The measure of one's enjoyment of "Brubeck Plays Brubeck" is, I am convinced, the measure of one's understanding of what Dave has been trying to do all these years.

Paul Desmond and Co. have both helped and hindered, like an anchor which is nonetheless on the end of a chain. Here, at last, Dave Brubeck is alone with his creative powers.

His jazz faith is clearly set forth in the sleeve notes which

Steve Race

Two minutes from the start of this LP one registers again that cornerstone of Brubeck's music which is at once his greatest challenge and his greatest triumph.

But for the feverish jazz explorations of Teddy Charles, Mingus and the rest, it might pass unnoticed.

The challenge

Let us set down that triumph. It is that Brubeck does his exploration and discovery not in some remote atonal language but in the most time-honoured musical tongue of all.

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Why mike stays in the studio

RADIO
by
Maurice Burman

I HAVE received this letter from BBC Variety Music Organiser, Donald Maclean, about my column two weeks ago ("Take the mike into the jazz clubs"):

"You advise my colleagues and I to broadcast jazz bands from their clubs and not from a studio where nervousness mars their performance."

"This seems, at first sight, to be such a sensible idea that I would like to explain why we seldom do it."

"I fully accept that a band whose broadcast performance you had criticised sounded better to you in its own club. But, with the greatest respect, I suggest that you were not judging by the same standards."

"Seasoned producers have learned—mostly through bitter experience—always to make their final assessment of a band 'over the circuit.'"

Same effect

"Fact is that a broadcast from a club rather than a studio usually benefits 'ideas,' shows much the same effect of nervousness, but shows up a whole new crop of inaccuracies which more than outweigh the advantages."

"When a 'local boy' makes good and his neighbours hear his first broadcast they frequently say: 'What have the BBC done to him?'"

"Dare I suggest the stark

possibility that nervousness and technical fidelity mean very much less than this fact: the standard of the average broadcast performance is higher than most of us realise?"

One of Ted Heath's best LP records was made at a Palladium concert. More and more American records are got from concerts and club engagements. I bring these points in for two reasons: bands play better in front of an audience and the technique of recording and pre-recording for radio is similar.

Evidently, according to Donald's letter, the BBC has broadcast jazz bands from their clubs, but I can't remember where or when.

Some things that happen for the first time may not always come off but in any case times change, bands have improved and BBC recording and broadcasting technique has vastly improved.

It is a fact that modern



groups which play in the London clubs are superior to the trad bands. And when I suggested this idea I was not thinking only of the latter. One can only try.

While thanking Donald and the BBC for the letter I still suggest that, for a start, pre-recordings should be made from a modern and traditional club.

Television goes everywhere, why not sound radio? Given a sympathetic compe with an eye for description—who knows, a new era might open for the whole jazz world.

● **TED HEATH'S BAND** made one of its finest LPs from a live show.

Negro spirituals and Burl Ives. And for a tit-bit we heard our own Leonard Feather "introducing" Benny Carter.

Tomorrow (Saturday) this whole programme is being devoted to Count Basie—don't miss it. Congratulations to the Light Programme and please leave well alone.

ALSO HEARD

SID PHILLIPS' final programme of a bright series (Clarinet Capers, 1.15 p.m. Sunday).

BURMAN'S SAUBLE goes to Count Basie—a small gesture of welcome and gratitude for the years of his wonderful music.



● Benny Carter



by
F. W. Street

(Times: GMT)

SATURDAY, APRIL 6:
11.30-12.0 A 1: Swedish Stars, Clifford Brown, Art Farmer, 11.45-12.15 p.m. DE: Jazz Cocktail, 2.3-3.15 DL: Salute to Basie, 4.10-4.45 F 1: Jazz Developments, 7.0-8.0 T: T.D., Hazel Scott, Napoleon, Goodman, Hawkins, Birdland Stars, 9.0-9.30 J: Hollywood Music, 9.30-9.57 B: Jonah Jones by Panassié, 9.30-11.0: 11.5-12.0 Q: Jazz and Pops 10.0-10.30 W: Swing Club, 10.9-12.0 T: Repeat of 7.0 p.m., 10.5-11.0 J: America's Pop Music, 11.0-11.55 DL: Baker's Dozen, 11.5-12.0 J: D-J Shows, 12.0-1.0 a.m. E-Q: Saturday Night Club, 1.5-2.0 H-Q: Hollywood - New York.

SUNDAY, APRIL 7:
7.0-9.0 p.m. T: Les Brown, Pete Kelly's Blues, Heywood, Basie, Spanier, Herman, Bechet, MJO, 9.0-10.55 S: For Jazz Fans, 9.45-10.30 B: French Jazz, 10.0-12.0 T: Repeat of 7.0 p.m.
MONDAY, APRIL 8:
12.0-12.30 p.m. J: Martin Block (daily), 7.0-7.30 K: Jazz Programme, 7.0-9.0 T: Les Brown, Artie Shaw (1937-38), Miller, Goodman, Barbara Lea, Charlie Parker, Silver, Andy Kirk, Chico Hamilton, etc., 8.20-8.55 S: Life of Bechet, 9.10-10.0 S: For Jazz Fans, 9.15-9.45 F 3: The Bop Quartet, 10.0-12.0 T: Repeat of 7.0 p.m., 10.5-12.0 J: D-J Shows (nightly).
TUESDAY, APRIL 9:
5.30-6.0 p.m. R: Modern Jazz, 7.0-9.0 T: Hetti's "Singing Instrumentals," T.D., Hackett, Hi-Lo's, Interview with Orrin Keepnews (A and R Riverside Records), 7.0-8.45 Q: 50 Years of Paul Whiteman, 9.10-10.0 S: For Jazz Fans, 9.15-9.55 B-258m: The Real Jazz, 9.20-10.0 A 1 2: Modern Jazz in England, 10.25-11.0 H 1: Jazz Session.
WEDNESDAY, APRIL 10:
5.30-5.55 p.m. P 1: Modern Jazz '57, 5.35-5.50 P 4: Mahalia Jackson, 6.30-7.0 H 2: Werner Müller's Swing Party, 7.0-9.0 T: Outstanding Pops (Shaw, T.D., James, etc.), Trad, Middle-Era and Contemporary Jazz, 8.30-9.30 P 3: Jazz For Everyone, 9.10-10.0 S: For Jazz Fans, 9.35-10.0 P 4: For Jazz Fans, 10.20-11.0 O: Sarah Vaughan, 11.10-12.0 I: Swing Serenade.
THURSDAY, APRIL 11:
7.0-9.0 p.m. T: Goodman, Hetti, S-F, Miller, etc., Newport Jazz Festival—Winding, Johnson, Brubeck, Interviews with Brubeck and Leonard Feather, 8.30-9.0 P 2: For The Jazz Fan, 9.10-10.0 S: For Jazz Fans, 9.15-9.45 F 3: Panassié, 9.20-10.0 I: International Disc Review, 9.30-10.0 P 4: Fletcher Henderson, 1927-28, 10.0-11.0 P: Mulligan Groups, Blues.
FRIDAY, APRIL 12:
3.0-3.30 p.m. I: Lucky Thompson, 4.0-4.30 K: Jazz from USA, 7.0-9.0 T: Music of Artie Shaw, Oliver to Gillespie, 9.10-10.0 S: For Jazz Fans, 9.20-10.0 Q: Mary Lou Williams.

KEY TO STATIONS AND WAVELENGTHS
A: RTP Paris-Inter: 1-1329m, 46.39m, 2-193m.
B: RTP Parisien: 289m, 218m, 318m, 350m, 445m, 498m.
C: Hilversum: 1-492m, 2-278m.
D: BBC: E-464m, L-1540m, 247m.
E: NDR/WDR: 309m, 189m, 49.33m.
F: Belgian Radio: 1-484m, 2-323m, 3-267m, 4-198m.
H: RIAS Berlin: 1-303m, 2-437m, 49.94m.
I: SWF Baden-Baden: 235m, 353m, 195m, 41.29m.
J: AFS: 244m, 271m, 547m.
K: SBC Stockholm: 137m, 255m, 245m, 306m, 505m, 49.49m, 383m.
L: NR Oslo: 1376m, 337m, 233m, 477m.
M: Copenhagen: 283m, 210m.
O: BE Munich: 375m, 187m, 487m.
P: SDR Stuttgart: 522m, 43.75m.
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THIS is a gorgeous programme. We heard this week the Armstrong and Benny Carter bands—both, incidentally, recorded off live shows—

Welcome to

COUNT BASIE

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Straight Life; Easie goes West; Softly with feeling; Cherry Point, etc. . . . 33CX1007 (LP)

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Stereophonic; Sixteen men swinging; Soft drink; Slow but sure, etc. . . . 33CX1034 (LP)

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Every day; Alright, okay, you win; Roll 'em, Pete; My Baby upsets me, etc. . . . 33CX1025 (LP)

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COUNT BASIE BIG BAND (1)
Cash Box; Tom Whaley; Jack and Jill; Basie Talks 33BX1029 (EP)

COUNT BASIE BIG BAND (2)
No name; Redhead; Bunny; Bootsie 33BX1038 (EP)

COUNT BASIE BIG BAND
with **ELLA FITZGERALD**
April in Paris

COUNT BASIE SMALL BAND
with **ELLA and JOE WILLIAMS**
Party Blues LX1021 (12" 78)

We are proud to welcome 'The Count, to Great Britain and to be able to offer his outstanding records on Norman Granz' 'Clef' series to British fans.

The last few years have seen Count Basie and his Orchestra become the top jazz group in the world. The band holds first place in both 'Down Beat' and 'Metronome' polls, while vocalist Joe Williams has won the male band singer poll in both these American periodicals.

All the records quoted are by the present band, featuring:
FRANK WESS, FRANK FOSTER, *tenor sax*;
THAD JONES, JOE NEWMAN, *trumpets*;
BENNY POWELL, HENRY COKER, *trumpets*;
MARSHALL ROYAL, *alto sax*;
CHARLIE FAWLKES, *baritone sax*;
FREDDIE GREENE, *guitar*.

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BASIE SPECIAL

Out for the Count

AT LAST LONDON HAS BEEN VISITED BY A JAZZ UNIT WHICH SATISFIES PRACTICALLY EVERYBODY. I SAY "AT LAST," THOUGH IT HAPPENED ONCE BEFORE WHEN DUKE ELLINGTON'S BAND SET THE BRITISH JAZZ WORLD ON FIRE IN 1933. But not since then have we been able to vibrate to such a glorious combination of swing, full-blooded orchestral tone and sheer group feeling as that displayed by Basie's 16-piece at their Festival Hall opening on Tuesday.

This is a beautiful band. It swings irresistibly; partly because the arrangements encourage it, partly because the rhythm team provides a perfect foundation, also because every man is a swinger and every section a knock-out.

'The best big band since the Duke,' says MAX JONES

Inspiring
At the start—the concert began with "Blues-O-Rama," Ernie Wilkins's fast arrangement of "The Moon" ("How High"), and the baritone sax feature, "Eventide"—a touch of nervousness, perhaps, prevented the band from finding its most rocking groove. Not that this mattered. The senses were fully occupied appreciating the magnificence of the trumpets, the uncanny way in which Sonny Payne phrased with them, and the inspiring quality of Basie's piano. The fourth item, Ernie Wilkins's fast, attractive "The

Midget," presented Newman's muted trumpet in competition with the Wess flute. This was the highspot thus far. I have voiced doubts before about the Festival Hall's P.A. system (which seems to be sadly deficient in horse power) and its acoustic properties. Once again, I was unable to hear half of what the soloists were doing. Neal Hefti's "Cherry Point" showed off the band's lovely, gentle swing and superior ensemble and section prowess.

So a little blues piano. Henry Coker played "Yesterdays" as a trombone solo; bassist Eddie Jones was solid and amusing in "Ralls"; Sonny Payne drummed fabulously on "Dinner With Friends."

Sparkling
I enjoyed everything that happened in the first half, though a perfectionist might have complained that two of the faster, drum-heavy numbers were not up to top



Striking
Then a revised arrangement of Hefti's striking blues, "Plymouth Rock," exhibited wonderful soft riffing, with the trumpets shaking quietly, some

shattering contrasts and imaginative solos by Newman and both tenors. The famous three-ending "April In Paris," which had the best Thad of the evening (very different from his recorded solos), received enormous applause.

The band followed up with three more beauties: Foster's "Blues Backstage," a Basie boogie with a lot of exciting piano, and a performance of Johnny Mandell's "Low Life" (Newman and both tenors again) so superb that Basie opened his eyes and beamed.

Riffing
After a small group jam session it was all Joe Williams until the "One O'Clock Jump" sign-off. Joe sang "Every Day" (lovely Wess tenor), "Teach Me Tonight," "Roll 'Em, Pete," "Smack Dab In The Middle" and "Alright, O.K.," phrasing in his expert fashion across the beat of the band.

In the flesh, the voice sounds less rich than on records; you had to listen carefully to get the vocal quality, from where I sat, and the fantastic bite and drive of the band's riffing proved a powerful distraction. I met men who were disappointed in Williams, but I found his singing subtle and highly effective, though less so than on the first Basie-Williams LP.

No music
The concert—two hours of dynamic big band jazz (without a sheet of music)—ranked with the greatest we have had here. Solo strength is not overwhelming, but the band's sound and swing are things to dream about.

Basie to test our top halls
The Count Basie Band will act as guinea-pigs during its British tour to help an investigation into the acoustics of the top concert halls.

Behind the idea is BBC acoustics expert and traditional bandleader Sandy Brown, who is preparing a report on the halls. Basie has agreed to co-operate by filling in a questionnaire after each concert, and the BBC, although not officially connected with the investigation, has expressed its interest. Sandy has also given the BBC his views on its various studios with regard to their suitability for broadcasting jazz and other music.



● Basie men in action—Above left, Ed. Jones; right, Joe Newman; below right, Joe Williams; below left, Ted Heath renews acquaintance with the Count. (Photos by Ron Cohen.)



QUOTES

—from famous personalities who attended Basie's opening concert

TED HEATH: At last we have been able to hear the real spirit and feeling of jazz. It proves it is useless sending jazz to America—you have to send them something a little different.

JOHNNY DANKWORTH: I haven't got over it yet. It was an object-lesson to legitimate musicians and jazzmen alike. It showed that jazz can be good from the softest to the loudest.

ERIC DELANEY: Honestly, it makes you feel like chucking everything in.

TITO BURNS: Glorious, isn't it?

DILL JONES: The band generated the energy of a power station. . . . I was tremendously impressed by the soloists. . . . for me Basie has always been one of the greatest pianists and he certainly proved it here.

MICK MULLIGAN: Marvellous!

CYRIL STAPLETON: One of the most exciting bands I have ever heard. . . . we must have the wrong sort of blood in our veins.

PAT BRAND: Fabulous. . . . but wait until the boys have caught up on their sleep. You ain't heard nothing yet!

JACK PARNELL: Help!

Pat Brand's ON THE BEAT
will be resumed next week



● The Count's fantastic drummer, Sonny Payne.



The Basie Line-up

REUNALD JONES, Thad Jones, Wendell Culley, Joe Newman (trps.); Henry Coker, Bill Hughes, Benny Powell (trmps.); Marshall Royal, Bill Graham, Frank Wess, Frank Foster, Charlie Fowlkes (reeds); Basie (pno.); Freddie Greene (str.); Eddie Jones (bass); Sonny Payne (drs.) and Joe Williams (voc.).

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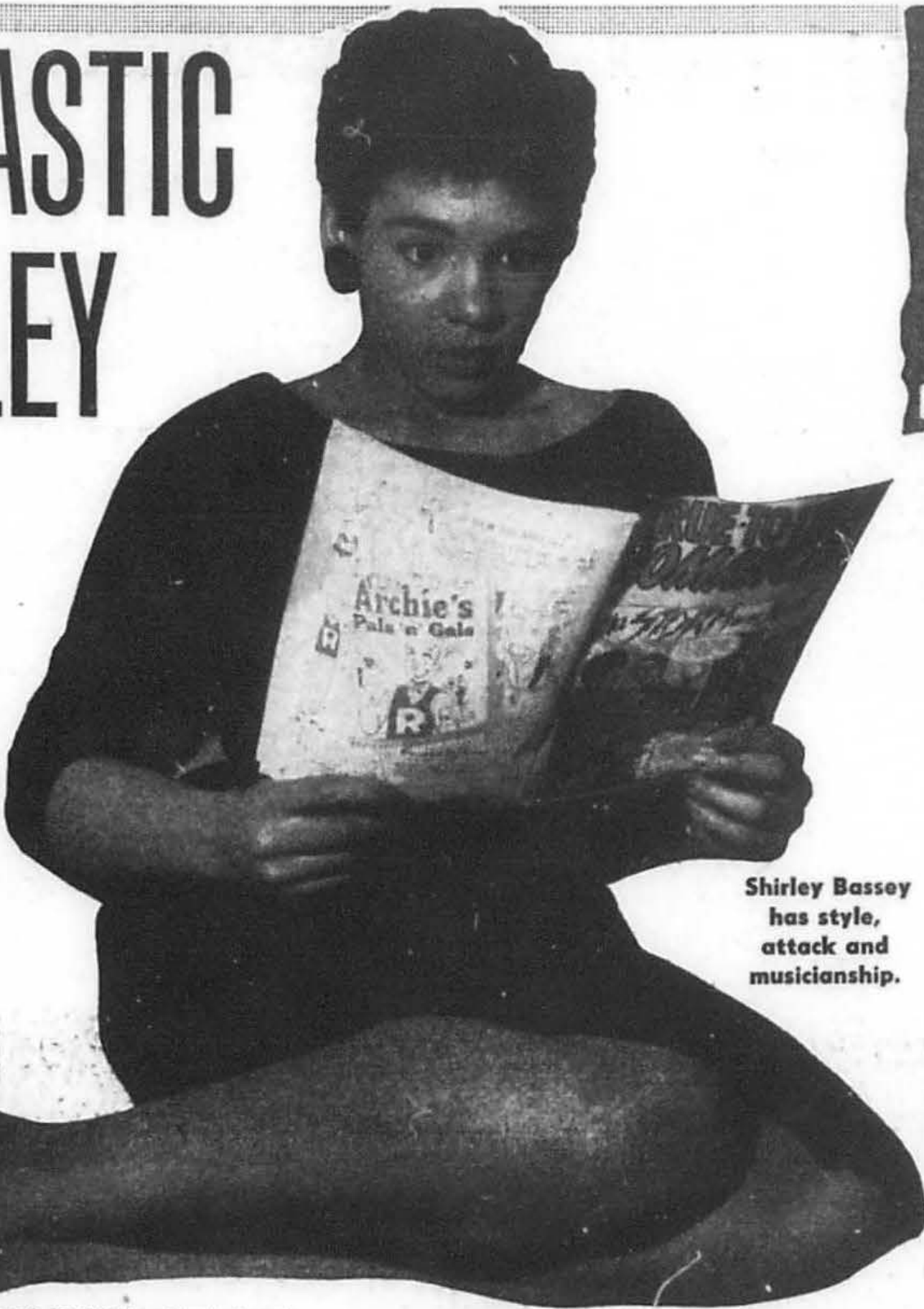
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LONDON: Sat., April 13th (3 p.m. only) and Tues., April 16th, Royal Festival Hall. Sun., April 7th, Davis Theatre, Croydon. Wed., April 17th, and Thurs., April 18th, Royal Albert Hall. **BLACKBURN:** Fri., April 5th, King George's Hall. **SHEFFIELD:** Sat., April 6th, City Hall. **LEICESTER:** Mon., April 8th, De Montfort Hall. **NEWCASTLE:** Tues., April 9th and Wed., April 10th, City Hall. **GLASGOW:** Thurs., April 11th and Fri., April 12th, St. Andrew's Hall. **SOUTHEND-ON-SEA:** Sat. April 13th (8.30 p.m.), Ritz. **CARDIFF:** Sun., April 14th, Capitol Cinema. **BOURNEMOUTH:** Mon., April 15th, Winter Gardens. **YORK:** Good Friday, Rialto Cinema. **BIRMINGHAM:** Sat., April 20th, Town Hall. **BLACKPOOL:** Easter Sunday, Palace Theatre.

FANTASTIC SHIRLEY



SHIRLEY BASSEY At The Café De Paris: Born To Sing The Blues, Somebody Loves Me, My Body's More Important Than My Mind/Sex, I've Got You Under My Skin. (Philips EP-BBE 12113.)

IT is rare enough to find a British artiste making a hit in London's Café de Paris, but when she takes America's Las Vegas by storm as well, then it approaches the fantastic.

Fantastic is the best word to describe the meteoric rise of Cardiff's Shirley Bassey. Still under 21 she has enjoyed a success in the States that comes to few British artists.

The Philips EP recorded during her recent stint at the Café de Paris helps to explain why.

She has that elusive quality best described as "style," which she combines with fine attack and a rare musicianship.

The recording is remarkably good for a "live" performance and the accompaniments by pianist Leslie Paul and the Arthur Goldsmith orchestra are adequate.

JULIUS LA ROSA (Side 1): Anywhere I Wander, My Funny Valentine, Suddenly There's A Valley, No Other Love Let's Make Up Before

We Say Goodnight, This Is Heaven. Side 2: Domani, Resanne, I Believe, Three Coins In The Fountain, When You're In Love, I Couldn't Believe My Eyes (London HA-A2631).

JULIUS LA ROSA won fame and a small fortune when he was publicly fired by U.S. TV star Arthur Godfrey from the latter's show.

Whether or not this was a stunt is not clear, but the fact remains that La Rosa won widespread sympathy

and invaluable attendant publicity.

The incident occurred back in October, 1953, since when La Rosa has been somewhat dormant recordwise.

The sleeve note on this LP points out that—apart from Arthur Godfrey—Sinatra and Perry Como also played a part in shaping La Rosa's career.

From Sinatra, we are told, the singer got his style; from Como, a wife. (The latter ambiguity is cleared up by the explanation that La Rosa met his wife-to-be when she was working as Como's secretary.)

There is, in fact, a trace of Sinatra and Como about La Rosa's singing, but he lacks the distinctiveness of either. To sum up: he is a competent singer rather than a distinguished one.

JERRY GRAY and his Orchestra: "Big Dance Tonight." Side 1: Thou Swell, Jurame, Champagne Boogie, Off Limits, The Way You Look Tonight, Off The Wall.

Side 2: Adios, The Darktown Strutters' Ball, Kettle Drum Hop, Oomp-Chuck, Coronado Cruise, Baby's Lullaby (Bruno, LAT8164).

seem to be borne out by this recording, which is somewhat rough by the standards we tend to associate with the Americans. The section work is loose and the arrangements dated.

But I still contend that the enthusiasm and beat generated by these musicians are rarely equalled by British players.

The IVOR and BASIL KIRCHIN BAND: Calypso/Jungle Fire Dance (Parlo, 45-R4264).

"CALYPSO!"—an invigorating number played with the Kirchin Band's usual verve—is sung by a young lady named Wendy Windows.

I am told the singer is really Toni Sharpe, vocalist with the Kirchin Band. I understand the non-de-plume was originally intended to hide the identity of Diana Dors, who had been approached to make the recording.

Apparently other commitments prevented Miss Dors from taking part.

However, all turns out well, for the song—of political topicality—is delivered with engaging spirit by Toni Sharpe.

"Jungle Fire Dance" is the drum speciality featured by Basil Kirchin on his public

Pop discs by LAURIE HENSHAW

appearances. We are spared the spectacle of his drum kit bursting into flames—the grand finale. This side, too, is played with enviable drive.

MARGARET BOND: Goodnight My Love, Pleasant Dreams / Your Love Is My Love (Parlo, 45-R4283).

SOME while since we heard from Margaret Bond. I am glad to say that this release is up to the high standard Margaret set on her previous solo recordings.

Margaret sings "Goodnight, My Love" with her usual effortless ease to an engagingly relaxed beat from Ron Goodwin's Orchestra. The d-5s would do well to spin this side.

MITCHELL TOROK: Pledge Of Love / What's Behind That Strange Door (Bruno, 45-05657).

"PLEDGE" is a sombre song in hill-billy vein. Backing is the one that should click. This is an obvious successor to "Green Door." And, like the earlier hit, it still leaves the listener in the dark.

CARMEN McRAE with the DAVE LAMBERT QUARTET: Whatever Lola Wants / Ooh (What 'Cha Doin' To Me) (Bruno, 45-05652).

CARMEN'S dry, jazzy voice is well suited to the lyrical mood of "Lola," which comes from "Damn Yankees." The backing, assisted by the dated bop-pose of the Lambert group, also swings.



● Carmen McRae

Hollywood headlines

LENNIE NIEHAUS, Bill Perkins, Kent Larson, Sam Noto and Chuck Flores are going to Australia with Stan Kenton on the Guy Mitchell package. . . . Maynard Ferguson left Hollywood with a new road band that included Larry Bunker, Joe Maini and Pepper Adams. . . . Don Elliott may have a part in a Broadway Show, "Love and Jazz." . . . The Ronnie Ball Trio was on the "Stars of Jazz" television show last week. . . . For the School of Jazz three-week summer season, at Music Inn in Lenox, Mass., the teachers will be John Lewis, Oscar Peterson, Dizzy Gillespie, Ray Brown, Herb Ellis, Milt Jackson, Max Roach, Jimmy Giuffrè, Bill Russo and Marshall Stearns.

HOLLYWOOD TV personality and DJ, Del Moore, has just recorded his new 20-piece outfit. . . . Stan Kenton's wife, Ann Richards, who will do local engagements while Stan is in Australia, is to do solo records on Capitol's new Prep label. . . . Bethlehem has recorded Mel Torme's "California Suite" plus new LPs by Dexter Gordon, Bud Freeman, Charlie Mariano and Sam Most. . . . Barney Kessel is the new rock-'n'-roll A and R chief for Verve.

FLUGEL hornist-leader Jack Millman runs jazz workshop sessions at the Harbor Inn, in Santa Monica. . . . The Red Mitchell Quartet, with James Clay and Lorraine Geller, is at the Haig. . . . 27 top west coast musicians were featured in a Bethlehem record session, with audience, at the closing (Jazz International) night of Jazz City.

THEY SAY . . . Lionel Hampton will play Australia in April. . . . Billy Taylor is writing a new book, "The Dilemma of the Modern Jazz Musician." . . . Armstrong, Ella, Sarah and Count Basie are scheduled to appear at Newport this year. . . . Boris Karloff will sing rock-'n'-roll numbers on the new Kate Smith TV show.

TONY CURTIS may play Artie Shaw in "The Trouble With Cinderella." . . . Nick Brodzky's songs plus Anna Maria Alberg-hetti's curves should make new release "Ten Thousand Bedrooms" a box office winner. . . . Film actor Ben Gazzara, in "The Strange One," bears an unbelievable likeness to Shelly Manne.

—Howard Lucraft

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 See also **SUNDAY Club.**

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NANCY WHISKEY CLUB, "Prin-
 cess Louise," Holborn: Resident
SKIFFLE. Guest: JACK ELLIOTT.

EASTER HOLIDAYS
 All classified advertisers,
 especially club secretaries,
 please note:
 The Easter issue of "Melody
 Maker" will be printed earlier
 than usual (on sale Thursday
 April 18). Therefore, all
 announcements for this issue
 must be received not later than
FRIDAY, APRIL 12.

*** SUNDAY—contd. ***
PARK LANE Jazz Club, Croydon:
 Dance. Listen. Two bands! **SETH**
MARSH Jazzband, DISCORD SKIF-
FLERS, 7.30 Admission 3/-.
QUEEN VICTORIA, North Cheam:
MICK MULLIGAN BAND,
 with **GEORGE MELLY,**
 Listen. Jive. Licensed. 7-10 p.m.
ROCKIN' AT THE MANOR, Manor
 House, N.4 (opposite Tube), Rock-'n'-
 Roll to the **ROCK-'N'-ROLL MAR-**
TYRS, 7.30-11. Licensed bar.
SOUTH ESSEX RHYTHM CLUB,
 "Greyhound," Chadwell Heath, 7-10
 p.m.: **RON LESLEY'S JAZZBAND.**
STAINES: CHARLIE GALBRAITH'S
 Jazzmen. Weevils Skiffle.—Boleyn
 Hotel, 7.30.

WOOD GREEN: ALEX. WELSH
DIXIELANDERS.
*** MONDAY ***
ANOTHER GREAT SKIFFLE
 session of jazz and folksongs, the
 fabulous **CITY RAMBLERS GROUP**
 and guests.—Cy Laurie Club, 7.30.
BATTERSEA JAZZ Club at "Stan-
 ley's," near Town Hall, 7.30. Buses
 45, 77, 168, 169, stop outside. We have
 real jazz by the outstanding up-and-
 coming (you'll see) **TRADITIONAL**
 group, **TEDDY LAYTON'S JAZZBAND**
 with **TREVOR WILLIAMS.**

CHAS. McDEVITT, Porcupine Jazz-
 men.—Thames Hotel, Hampton
 Court.
DICK CHARLESWORTH'S Jazz-
 band, Wandsworth Town Hall
KINGSBURY BATHS CAFE: Wel-
 come return of **CRANE RIVER JAZZ-**
BAND.
MARYLANDERS JAZZBAND, East
 Dulwich Hotel, Goose Green.
 Admission 2/6.

NEW DOWNBEAT CLUB,
 Manor House (opposite Tube), N.4:
 The first appearance here of the **DON**
RENDELL SEXTET, Ronnie Ross,
 Ken Moule, Arthur Watts, Hank
 Shaw, Allan Ganley; plus **JACKIE**
SHARPE QUINTET, Licensed bar,
 7.30-11.

OWEN BRYCE Band, Lynn Trent,
 Cyril Scott.—Bull Hotel, Birchwood
ROYSTON PUNTER JAZZMEN,
 Goffs Oak, Herts.
SOUTH ESSEX RHYTHM CLUB,
 "Greyhound," Chadwell Heath:
KENNY BALL CHICAGOANS.

*** TUESDAY ***
BARNET JAZZ CLUB, Assembly
 Hall, Union Street (High Barnet
 Underground); **SANDY BROWN'S**
JAZZBAND with **AL FAIRWEATHER.**
BROMLEY, KENT, "White Hart,"
 8-11: **TERRY LIGHTFOOT'S** Jazzmen.
CY LAURIE Jazz Club: CY LAURIE
BAND, 7.15-10.45.

FALCONWOOD: NORTHDOWN
STOMPERS, Falcon Hotel, S.E.9.
FORTY-FOUR Club, 44, Gerrard
 Street, 8-11: **JOHN HASTED** Jazz and
 Folk Song Group, with **MARION**
AMISS and "ZOM," Guests: **ELIZA-**
BETH and NADIA LETSKY. Thank
 you, Alex. Korner.
HARROW JAZZ CLUB, British
 Legion Hall, Northolt Road, South
 Harrow: **TEDDY LAYTON JAZZMEN**
 with **TREVOR WILLIAMS.**
PORT LOUIS JAZZMEN, "White
 Hart," Mitcham.

RAILWAY HOTEL, Epsom, 8-10.30:
 The new Millstone Jazzmen, plus
 Boleynville Skiffle Group.
REOPENING TONIGHT, the
"WHITE HORSE," WILLESDEN: the
ROCK-'N'-ROLL MARTYRS plus TV
 star **BRIAN CLARK,** Start 8 p.m.
SOUTHALL, "White Hart": The
 great **DON RENDELL JAZZ SIX.**
STREATHAM JAZZ Club, Bedford
 Hotel, Balham Station: **DAVE CAREY**
JAZZBAND.

TRAD. IN ACTON: Red-Leaf
 Rhythm Kings.—7.30, "White Hart,"
 Uxbridge Road.
WIMBLEDON, Broadway Hotel:
RON THORNTON JAZZBAND and
 Skiffle.
WOOD GREEN: THE GRAHAM
STEWART SEVEN.

*** WEDNESDAY ***
CHAS. McDEVITT Skiffle Group,
 featuring Alex. Whitehouse and John
 Paul — "Princess Louise," Holborn.
CHRIS BARBER'S Jazzband,
 "White Hart," Southall.
CY LAURIE Jazz Club: GRAHAM
STEWART'S SEVEN with ALAN EL-
SDON, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal
 Oak Hotel, Green Lane: **ALEX.**
WELSH DIXIELANDERS.
DICK CHARLESWORTH'S Jazz-
 band, Purley Hall.
HARRINGAY JAZZ CLUB: TEDDY
LAYTON JAZZMEN.

KEW JAZZ CLUB, Boathouse, Kew
 Bridge: **CRANE RIVER JAZZBAND,**
 plus Skiffle Group.
KLOMP KLUB, Merryhills Hotel,
 Oakwood Tube: "Swingin' once
 again!"
MODERN JAZZ at Club Perdidio,
 8 p.m., "Fox and Hounds," Syden-
 ham.

ROCKIN' AT THE MANOR, Manor
 House N.4 (opposite Tube), tonight,
BILLY CONNOR.
ST. ALBANS JAZZ CLUB, Market
 Hall, St. Peter's Street: **BY OVE-**
WHELMING DEMAND, TERRY
LIGHTFOOT JAZZMEN.

THE GROVE JAZZMEN, every
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ISLEWORTH.
*** THURSDAY ***
ACTON! SUPERB jazz from the
TOMMY WHITTLE Quartet, featur-
 ing Eddie Thompson Trio!—"White
 Hart."

A DOUBLE BAND SESSION,
ENFIELD JAZZ CLUB,
 7.30-10.30. "The Barn," Ponders End:
BOURBON STREET RAMBLERS,
 plus **SKIFFLE GROUP,**
 Also **JUBILEE JAZZMEN.**

A ROCK-'N'-ROLL session, RORY
BLACKWELL and his Blackjacks, at
 Studio '51, 10/11, Gt. Newport Street,
 W.C.2.
AT THE MANOR HOUSE, N.4
 (opposite Tube): The **JOHNNY**
MAKINS SKIFFLE GROUP, featuring
KABEY CLARKE, commencing 7.30.
 Members 2/6, guests 1/-.
CY LAURIE Jazz Club: ALEX.
REVELL BAND, 7.15-10.45.

*** THURSDAY—contd. ***
KINGSTON JAZZ CLUB (over Bur-
tons): CRANE RIVER JAZZBAND,
 plus New Hawtins Skiffle Group.
RIVERSIDE SKIFFLE, Swan,
 Walton-on-Thames, second grand
 session. Thanks, John Hasted, Stan
 Kelly, Eric Winter.
ROUNDHOUSE, WARDOUR
STREET, featuring **ALEX KORNER**
 and **CYRIL DAVIES.** Guests: **JACK**
ELLIOTT and DERROLL ADAMS.

THE TRAD. CLUB, 7.30:
MIKE PETERS JAZZMEN,
 —"Fox and Hounds," Sydenham.
WATFORD JAZZ CLUB, United Ex-
 Servicemen's Club, St. Alban's Road:
ALEX. WELSH DIXIELANDERS.

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● **MARTIAL SOLAL**



KENTON SIDEMEN WITH DON RENDELL AND MARTIAL SOLAL (LP)

The Way You Look Tonight; They Say It's Wonderful; Blues Martial; Steeple Chase; Jive At Five; I Remember You; Why Not?

(Vogue 12 in, LAE12028)
Don Rendell (tr.); Vinnie Tano (tp.); Carl Fontana (tmb.); Martial Solal (pno.); Curtis Counce (bass); Mel Lewis (drs.). French Vogue, 3/5/56, Paris.

EUROPE may have no jazz greats but she has several musicians who can take their places in any top American outfit and sound as good as the next man.

Proof is provided by this LP made during Stan Kenton's 1956 tour of Europe.

Most consistently good musicians on the seven tracks are Britain's Don Rendell and France's Martial Solal.

Rendell, in fact, possesses tone, technique, ideas, timing and beat, so what more could you ask.

As a whole, however, the disc has a number of faults. Due to the hurry with which it was recorded there was only time for one "take" of each title with the result that there are several fluffs and the end of "The Way You Look Tonight" is something of a shambles.

The arrangement for each title is a short and ragged ensemble before and after a string of solos of varying quality.

All the musicians are featured solo-wise—the bass getting a solo in every track which wastes a lot of wax.

Trombonist Fontana displays an enviable technique but I find him utterly without soul or emotion.

Trumpeter Tano, who was little featured with Kenton, is quite impressive, blowing some powerful, attacking jazz.

The rhythm is patchy, drummer Mel Lewis providing the very antithesis of swing on the very fast "The Way."

Despite its faults this is well worth adding to your collection.

—B. D.

EDDIE THOMPSON TRIO (EP)

Mobile; Everything Happens To Me; I've Got A Pocketful Of Dreams; Lever's Leap.

(Nixa Jazz Today NJE 1030)

Thompson (pno.); Jack Fallon (bass); Cedric West (gtr.). Nixa, 29/11/56, London.

IT is a sad fact that British jazz pianists seem to have to go to America to achieve any sort of recognition.

Two of the best still with us are Derek Smith and Eddie Thompson, both of whom find their ambitions frustrated here and talk of emigrating to the States.

Just to rub home what a pity it would be, Pye Nixa have followed up a recent first-rate EP by Smith with a new one by Thompson.

As befits a man who has worked for every conceivable type of small jazz unit, Eddie displays a rare degree of attack mixed with thoughtful improvisations.

Europeans shine

He bounces his way happily through "Mobile," "Pocketful" and his own "Lever's Leap" and meanders with plenty of charm through the more commercial ballad "Everything."

Messrs. Fallon and West give unobtrusive support.—B. D.

WILLIAM "BIG BILL" BROONZY (EP)

Careless Love; Somebody's Got To Go; Rock Me, Baby.

(Columbia SEG7674)

Broonzy (voc., gtr.); Kansas Fields (drs.). French Columbia, 10/2/56, Paris.

I SUPPOSE Big Bill cannot be expected to make nothing but solo records whenever he comes to Europe. But I always think he sounds best on his own, the addition even of drums alone doing him no good.

In this instance Fields paces him with expert flexibility (count the bars in the "Rock Me Baby" guitar solos, for example) and the degree of interference is very slight.

A long, slow "hollering" blues "Rock Me" occupies the whole of one side. Broonzy says he had recorded it previously, though I have not heard or seen a men-

tion of the record under this title.

It is a variant of one of his simple country blues and he sings it well, switching the power on for certain phrases and softening down expressively for others.

"Careless Love"—which he had not recorded under his own name before—is treated more as a hearty dance tune than as a touching love song. Taken faster than usual, this version is notable for Bill's hurried, throw-away delivery of the word "careless."

The EP is completed by a Broonzy original on the domestic triangle theme, "Somebody's Got To Go." The song, first recorded by him for Melotone in 1937, typifies the rather menacing humour of so many blues lyrics.

The guitar choruses suggest that the presence of a second man has held Bill's imagination in check. Neither the singing nor playing quite reaches Bill's peak standard, but it is a record worth buying.—M. J.

JIMMY RUSHING (EP)

She's Mine, She's Yours (b); In The Moonlight (a); Somebody's Spoiling These Women (b); I'm So Lonely (b).

(Parlophone GEP8507)

Rushing (blues singer) acc. by: (a)—Harold Clark (? sax); Dick Vance (tp.); Dicky Wells (tmb.); Musheer Karwoom (? pno.); Alfred Williams (? gtr.); Walter Page (bass); Ralph Jones (drs.). Am King, 5/10/51, USA.

(b)—Peter Frank Clarke (? alt. sax); Buddy Tate (tr.); Frank Gatreath (tp.); Wells (tmb.); Fletcher Smith (pno.); Jimmy Shirley (gtr.); Page (bass); Robert Donaldson (drs.). Do, 23/9/52, USA.

ALTHOUGH this cannot be compared with the elegant Rushing LPs on Vanguard, it is nevertheless well worth having.

Rushing's humorous delivery of the lyrics on "Spoiling These Women" is good fun, while his dragged-tempo version of "I'm So Lonely" is great blues singing.

The jumpy "She's Mine" contains an instrumental chorus in pure R-and-B vein, but Rushing sings with relish notwithstanding the accompaniment. The remaining tune is a ballad hardly worthy of Jimmy's talents, though he sings it with restraint and some feeling.

The accompaniment, by a pick-up group, sounds neither inspired nor well recorded, but spots of trumpet on Side Two are worthy of attention.—S. T.



● **Helen Humes**

JAZZ DISCS

reviewed by

Bob Dawbarn ● Max Jones ● Sinclair Trail

"RHYTHM AND BLUES CONCERT" (EP)

Helen Humes; Million Dollar Secret; If I Could Be With You, Jimmy Witherspoon; Big Fine Girl; No Rollin' Blues.

(Vogue EPY1108)

VOGUE have happily combined two of my favourite blues releases of 1952 on one EP. These electrifying performances were recorded at a Gene Norman blues concert during May, 1949, and both were reviewed in the M.M. of 26/1/52.

Helen Humes more or less re-established her reputation with "Million Dollar Secret," a gamey blues which philosophises about the advantages of friendship with "an old, old man."

Her penetrating voice extracts the last ounce of meaning from the words, and the appreciative roars of a keen audience help to keep the excitement high.

On "If I Could Be," Helen sings two choruses, the second an excellent creation showing slight Holiday mannerisms. Roy Milton's band provides a loose but effective accompaniment, the pianist doing most of the work on "If."

The Witherspoons are extremely robust examples of contemporary blues singing. "No Rollin'" being very fine throughout. The singer phrases with real swing and Don Hill's alto lends forceful support.

The faster blues, "Big Fine Girl," jumps hot and strong without let-up in the R-and-B fashion. Though poorly recorded, this is a most entertaining record.—M. J.

12-bar called "Calidad," seems to have very little inspiration behind it. "Boppers" and "Tornado" are not the best examples of his work, although towards the end of the latter he builds up a high degree of tension.

Hampton Hawes solos well, but is inclined to be obtrusive behind Criss.—B. D.

MARTIN SLAVIN SEPTET (EP)

Acc In Space; After You've Gone; Sweet Georgia Brown; A Smooth One.

(Nixa Jazz Today NJE1028)

Slavin (vib.); Al Newman (cl.); George Chisholm (tmb.); Ken Jones (pno.); Ike Isaacs (gtr.); Bill SuteLife (bass); Derek Price (drs.). Nixa, 6/12/55, London.

TITLE of this EP is "A La Goodman," which indicates exactly the type of music it contains.

It is all very pleasant although the clarinet lacks bite. Chisholm is at his most relaxed and both Slavin and Ken Jones supply palatable solos.

The rhythm bounces along happily enough.—B. D.



● **Martin Slavin**

SONNY CRISS (EP)

The First One; Calidad; Blues For Boppers; Tornado.

(Columbia-Clef SEB10059—11s, 11d.)

Criss (alto); Hampton Hawes (pno.); Iggy Shevack (bass); Chuck Thompson (drs.) Am. Clef, August, 1949, USA.

NO one has influenced modern jazzmen more than the late, great Charlie Parker, and much "Bird" is to be found in the playing of Sonny Criss.

On the whole I like Criss, but he is a somewhat erratic improviser, as this EP demonstrates.

"First," an up-tempo "original," based on "I Got Rhythm," shows him at his most fluent. The very next track, a medium

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June arrives in March



American singer June Richmond flew in on Saturday for a guest appearance in BBC-TV's "Benny Hill Show." She returned to her home in Paris the next day.

SHIRLEY BASSEY FOR TOUR & TV

SHIRLEY BASSEY is to make a four or five-week British Variety tour when she returns from America this month.

The tour, arranged by Lew and Leslie Grade, will open on April 22, but venues have not yet been settled.

Shirley successfully stormed America's top cabaret spots at Las Vegas, drawing unanimous praise from the critics.

More discs

The 20-year-old Cardiff-born singer has postponed her proposed appearance at the Olympia in Paris from May until September.

It is understood that she wants time to follow up her successes in Britain and the States with an extensive recording programme.

She will appear in the BBC's "In Town Tonight" on April 20 and has been set for ATV's "Sunday Night At The Palladium" on April 28.

STRICT TEMPO IS A WINNER



Victor Silvester (r.) receives the Carl-Alan Trophy for outstanding services to ballroom dancing from Alan B. Fairley, joint-chairman of Mecca, at a presentation on Saturday. Other winners were Joe Loss (modern dance orchestra), Lou Preager (resident band) and Harold Davidson (Old Tyme).

Gerry Mulligan Four will play 14 towns

DATES for the Gerry Mulligan Quartet's tour of Britain have now been fixed.

Following his two concerts at the Royal Festival Hall on April 27, Mulligan will tour the provinces before his last date at London's Stoll Theatre on May 12.

Tour dates

He will play Dudley (April 28), Glasgow (29th), Edinburgh (30th), Liverpool (May 3), York (4th), Croydon (5th), Southampton (6th), Leicester (7th), Brighton (8th), Newcastle (9th), Sheffield (10th) and Manchester (11th).

The Quartet may also play Hull on May 1. Tenorist Don Rendell has been added to the "Jazz Today" unit which will tour with Mulligan.

Guy Mitchell tour starting in June

Guy Mitchell will start a new British Variety tour with a week at Glasgow Empire from June 3.

He will follow with a week at Liverpool, a week of one-night stands and a week at Coventry. It was originally hoped that Guy would also appear at the London Palladium, but the plans have fallen through.

Bevs at Palladium with Johnnie Ray

The Beverley Sisters are to play two weeks with Johnnie Ray at the London Palladium, starting on April 15.

Immediately afterwards they leave for the States on another record exploitation tour.

'FAREWELL BLUES' AT TEMPO



Trumpeter Jimmy Deuchar, altoist Derek Humble (seen above) and trombonist Ken Wray waxed an LP for Tempo this week before leaving for a year's engagement with Kurt Edelhagen's Band in Germany.

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MERCURY A & R MAN FLIES IN—AND OUT

Mercury Records' A&R chief Bob Shad flew into London on Tuesday. He left the next day to return to Paris.

Shad attended a Mercury International Meeting in Amsterdam last week and recorded more than 50 titles while in Paris.

MELODY MAKER

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MM to the rescue of Winnie Atwell!

A few hours before Winifred Atwell was due to appear on Wednesday night at the Gaumont, Bradford, her regular drummer, Don Lawson, was found to have developed measles. To her rescue came the MELODY MAKER'S Bradford correspondent, Stanley Pearson, who contacted a local drummer in time for a quick rehearsal before Winnie took the stage.

Ronnie Harris goes into touring revue

Singer Ronnie Harris will co-star with Sid and Max Harrison in a revue entitled "Moulin Rouge," which opens at Chatham Empire on April 29. Other dates fixed for the tour are weeks at Sunderland (May 6), Sheffield (13th), Derby (20th), Nottingham (27th), Hanley (June 3) and Leicester (10th). The revue will also play an eight weeks' summer season at Portsmouth Empire.

TV TALENT SPOTTING

Cyril Stapleton is off to Paris next week to spend five days looking for any interesting acts for television.

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