

Melody Maker

MAY 18, 1957

EVERY FRIDAY 6d.

Frankie Laine

See Page 10

HOLLYWOOD BIDS FOR TOMMY STEELE

TV trip for Hazel

Fan fever in London



It was a busy weekend for fans in London. Frankie Laine was the celebrity on Friday. These fans met him on his way to meet the Press. He started a two-week season at the London Palladium on Monday . . .



. . . then on Saturday Rosemary Clooney met members of her fan club at this special "get-together" at the offices of Philips Records.

THE filmed life story of Britain's rock-'n'-roll idol Tommy Steele is to have a sneak preview at a London cinema next week.

And already Tommy has received offers of further starring rôles from three major companies.

Top movie executives who saw rushes of the film, "The Tommy Steele Story," contacted Tommy in Liverpool last week.

Three films

This week, at Cardiff Gaumont, a representative of Beaconsfield, the company who made the film, tried to get Tommy's signature to a contract for a further three films.

It is understood that the

Back Page, Col. 1



American jazz pianist Hazel Scott flew in last week-end for an appearance on ATV's "Sunday Night At The Palladium." She is seen here after the show with skiffle king Lonnie Donegan, who headed the bill.

Cyril Stapleton road show plans

CYRIL STAPLETON is in line to embark on a nationwide cinema tour with an all-star package show when his four-and-a-half-year run at the BBC ends on June 28.

The cinemas concerned are those on the Gaumont and Odeon circuits.

The show will tour its own stage manager, lighting expert and sound technician. It is understood that this is to ensure that the production will come as near as possible to BBC broadcasting standards.

October start

It is believed that the show will be launched in October, but the actual date and place of the "first night" are not yet known.

Details of the band Stapleton will take on tour were not available at press time, but as the package will star several big recording names, a unit on the lines of the present Show Band is visualised.

Cyril Stapleton will probably take a holiday with his wife and family before getting down to the business of recruiting the musicians and technicians for this ambitious venture.

Gerry Mulligan is planning a return

NEGOTIATIONS are already under way for a return visit by the Gerry Mulligan Quartet, which finished its British tour on Sunday.

The quartet opened a lighting tour of the Continent at Dusseldorf on Tuesday. They play Munich, Sweden and Holland before concluding the tour in Paris on Monday.

Gerry himself will return to London for two or three days' holiday next week.

After completing a big-band album for Columbia in New York, Gerry opens at Chicago's Modern Jazz Room on June 17.

The quartet is booked for the Newport Jazz Festival in July.

NEW DICKIE VALENTINE TV SERIES

DICKIE VALENTINE is to star in his own television series on Associated-Rediffusion.

The programmes will last for six weeks and the opening show is tentatively set for June 24.

"I hope to offer something

JILL'S HAPPY DAY

Singing star Jill Day was married secretly on Tuesday to her musical director, Dougie Robinson, at Paddington Register Office.

quite 'different.'" Dickie told the MELODY MAKER. "I should also like to bring in vocal guest stars of such calibre as Lita Roza, Ruby Murray, Dennis Lotis, Frankie Vaughan and Ronnie Hilton.

"Some people have the idea that show business rivals are

often 'at each other's throats.' This is just not true.

"And I also hope to be able to get Geoff Love's Orchestra to appear with me. I appeared with Geoff for 26 weeks on Radio Luxembourg."

In August, Dickie appears for a month at the China Theatre, Stockholm.

"I'm hoping to take a holiday with my wife around September," he added. "Maybe we shall go to the States—to New York and California."

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MM 185/57

Vera Lynn has no need to cry

STRONGEST British-made disc of the week in America was Vera Lynn's "Don't Cry, My Love," which Billboard picked as a pop "Best Buy."

It's particularly good in Boston, Chicago and Philadelphia.

Probably the next biggest seller from Britain is the McDevitt Skiffle Group's "Freight Train," although market reports indicate that the newly released, domestically cut Rusty Draper version on Mercury may take the spotlight from the small Chic label, which has McDevitt.

Donegan Gap

WHAT play there is on "Cumberland Gap" now seems to be Lonnie Donegan's on Mercury. The London label's second biggest seller after Miss Lynn's is the new Dickie Bishop pairing, followed closely by the Beverley Sisters' "Doodle Doo Doo."

The Tommy Steele "Butterfingers," which got a fine send-off in the trade papers, is starting to stir in some sectors, according to London's sales chief, Walt Maguire.

Brubreck row

DUE to salary difficulties, Dave Brubeck has lost two of his original sidemen. Drummer Joe Dodge is to be replaced by the remarkable Joe Morello, and bassist Norman Bates is reported about to "split" also.

Dodge is back home in San Francisco, doing freelance dates, and—working days as a bank teller!

Davis in Bohemia

INVALIDATING recent reports that he was giving up his horn, Miles Davis has been sitting in regularly down at Café Bohemia in Greenwich Village and, incidentally, playing better than ever.

Davis is also in the process of forming and rehearsing a new group.

New look

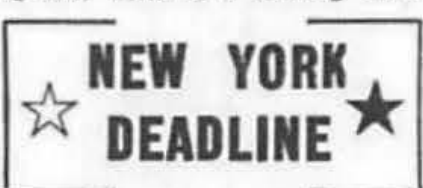
THE new Broadway musical "Shinbone Alley," starring Eartha Kitt, is having its musical score doctored by Ralph Burns and Manny Albam.

Many of the sages along Schubert Alley say that the

current musical difficulties could have been avoided if the show had been taken out of town before opening in New York.

Auditioning

THE projected Nancy Walker musical "Copper and Brass" is still without a leading man.



The producers are finding it difficult to find an authentic jazz clarinetist who can act and sing.

Many jazz musicians have been trying for the part, most of them not clarinetists: Bobby Scott, Don Elliot and Jimmy McPartland.

But it would seem that some-

one like Tony Scott will stand the best chance of getting the part. Tony has not auditioned, but will when he returns from Europe.

Starting out

TENORMEN Al Cohn and Zoot Sims have decided to form a group. They are currently dickering with a major label for an exclusive contract. . . . Al told MM: "This is something we should have done a long time ago. . . ."

First Jay and Kal, then Phil and Quill—altoists Phil Woods and Gene Quill—and now Zoot and Al. . . .

Brickbats

THIS week saw the opening of the "Musical League" baseball season.

The Charlie's Tavern Jazz All Stars faced the Jimmy Dorsey band in the first game. . . . The issue is still in doubt!

Bill Simon

MPs aid amateur 'Melody Makers'

AN appeal for the abolition of the 60 per cent. purchase tax on musical instruments used by amateurs was made by Mr. Alan McKibbin, Conservative MP for East Belfast, in the House of Commons last week.

"I recently visited a shop which supplies instruments to bands," he said. "The prices staggered me, as I am sure they will stagger other members who, like myself, may have very little knowledge of this subject."

Heavy cost

Mr. McKibbin said he found that good quality flutes cost between £100 and £170; side drums were from £15 to £25;

base drums from £20 to £36; cornets from £31 to £46; horns from £54 to £81.

"These prices show the heavy cost of fitting up a band," said Mr. McKibbin. "Most of the bands on whose behalf I am appealing make no charges whatever, except on very special occasions, and they do a lot to assist charities."

No encouragement

"Surely these people who just play for the love of it and the pleasure that it gives to others, ought to be encouraged."

Mr. McKibbin was supported by Mr. Victor Yates (Lab., Ladywood, Birmingham), who said that music was a necessity and the tax was "pernicious."

COLIN BEATON ON ANOTHER TRIP TO IRELAND

PIANIST Colin Beaton is now in Dublin for another series of Saturday night broadcasts. These will be a repeat of his "Sentimental Rendezvous" broadcasts which were so successful last winter. Singer with his quintet will be Lynda Russell.

WIGAN.—Trumpet leader Ted Lowe moves from the New Empress Ballroom in June to join Eddie Mendoza at Butlin's Camp, Pwllheli. He will return with his band to the Empress in September.

BLACKPOOL.—Eddie Lever Gardens, Blackpool, for 4 weeks to play at Manchester Opera House for "Pyjama Game." . . . Leicester singer Roy Lansford will be featured at the Starpic Top Twenty Song Centre on the Golden Mile this summer.

YORKSHIRE.—Northern finals of a world rock-'n'-roll championship will be at Leeds Mecca Locarno on June 20. . . . Singing impressionist Rosa Macari will appear for the summer at the Stanhope Country Hotel, near Leeds. . . . The Heaven and Hell Skiffle Group and the Ray Allen Skiffle Group have made test recordings for Decca. . . . The Morley Five Skiffle Group (Fridays) and the Calder River Skiffle Group (Saturdays) are resident at Bob Barclay's Leeds Studio 20.

MIDLANDS.—Blind pianist Dennis Hunt broadcasts on Whit Monday in "Between Times" at 6.30 p.m. in the Midland Home Service. . . . Harmonica player David Conway from Coventry stars in "The Joe Loss Show" on ABC-TV tomorrow (Saturday). He is to spend the summer at Butlin's Holiday Camp, Filey.

SHEFFIELD.—The Harry Richmond Trio has completed its first year in the Green Room at the Gaumont Theatre. Pianist Harry leads Ray Martin (drs.) and Derrick Bailey (gtr., voc.).

SOUTHSEA.—Twenty-one-year-old Isle of Wight model Ann Harriman will sing with Ben Oakley and his Orchestra in the daily open air concerts on the South Parade Pier, Southsea, this summer.

LLANDUDNO.—Tenorist Roland Mott is to lead a 10-piece band for the summer at the Winter Gardens Ballroom.

LIVERPOOL.—The West Coast Jazz Club will hold a series of Riverboat Shuffles on the Mersey in June, July and August, featuring the Merseyside Jazz Band, the Ron McKay Skiffle Group and the Ralph Watmough Jazzmen.

Jerry Dawson

READERS WRITE TO SAY . . .

Who is the one and only Tony Scott?

WHO does Tony Scott think he is, anyway? What right has he to knock Brubeck or any other modernists? Brubeck would lose his individuality if he did swing, but we have heard one or two—sides where there is, to our minds, a definite swing—e.g., his own "At A Perfume Counter."—*Patricia Brown, Janie Bennett, Leicester.*



Not alone

AFTER reading the outspoken remarks by Tony Scott (11.5.57), I think it is time someone informed him there are other jazz musicians beside himself.

Mr. Scott, it seems, has joined the crew of so-called intelligent critics and musicians who get pleasure from debunking the finest modern pianist of our time—Dave Brubeck. Brubeck swings, and creates music that avoids all the usual trends in modern jazz today.—*LAC Bill Ridley, RAF, Patrington, Nr. Hull.*

Interference

AFTER listening to Ken Colyer's recent broadcast, I suggest that someone send each of the band a pair of musical ears. The intonation of the band was terrible, as usual.

Traditionalists should waken up and give themselves a shake, instead of going backwards, beyond any musical consideration.—*James MacGillivray, Glasgow.*

Hard Race

IT is interesting to have Micky Ashman's assessment of the Spanier-Hines group to set against Steve Race's account. It tends to confirm a growing suspicion that Race has no real ability to judge the merits or demerits of any other kind of jazz than the post-bop variety in which he has steeped himself.

I don't begrudge him his cool cellos, angry pianists and hell-blowing tenorists, but if he isn't attuned to traditional jazz, I wish he'd admit as much, and leave the criticism of it to men who know what it's all about.—*Eric L. Thacker, Farnworth, Bolton.*

Skiffle (ugh)!

I RECENTLY waited with enthusiasm to hear Britain's foremost traditional band broadcast for 40 minutes.

Unfortunately, the group was rudely interrupted at frequent intervals by four men who, the announcer assured us, played skiffle.

Please put skiffle in a different category to jazz. As played by British groups, it bears no relation to jazz.—*Alastair P. M. Young, BFPO 44.*

Nearly 'adieu'

I SAW Jazz At The Phil in Paris on May 2. If the disgusting exhibition which the French audience displayed towards Stuff Smith is common among Continental audiences, then Britain certainly has the best-mannered listeners.

The noise was such that Norman Granz threatened to step the show and prevent us from hearing Ella Fitzgerald. Luckily, we were able to hear the rest of the show with a more restrained audience.—*Christopher J. Wright, Leicester.*

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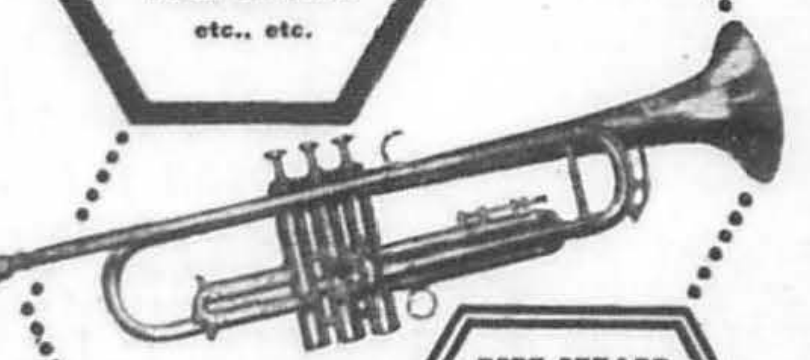
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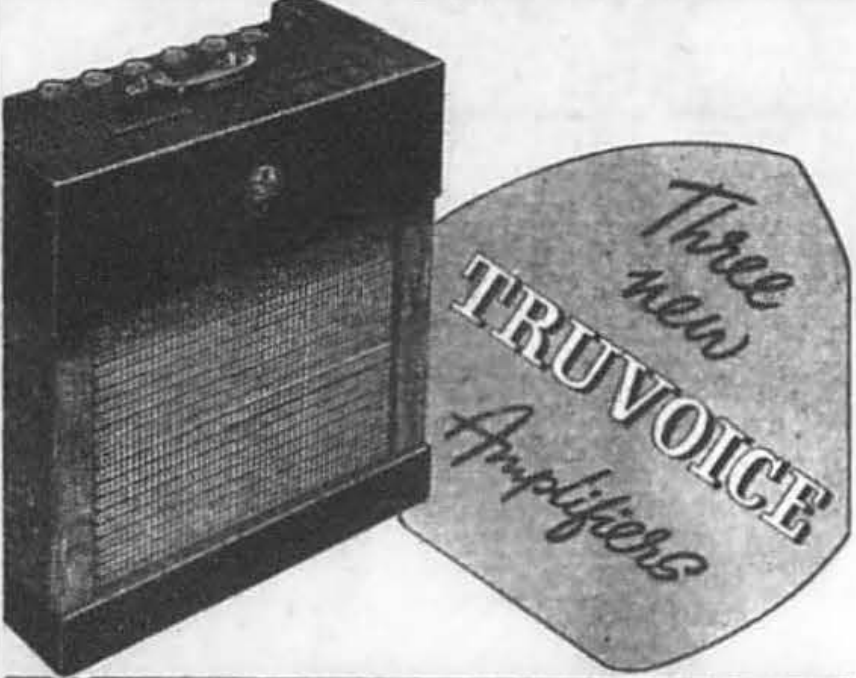
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BILLY ECKSTINE says



I live for modern jazz

That band is a very dear memory to me, so I don't think it's bragging to say that, for me, it was one of the greatest bands of any era.

Chords

We weren't trying to be commercial. We were busy experimenting with new chords and effects and a few things that, at that time, sounded like discord, but they weren't. In fact, a lot of our bad reviews at the time called them discords.

I love to play, but singing has always been the major factor in my career.

Pure

Disc jockeys are in a very unenviable position because their dominating motive is to get their programme listened to and if they only play records that they, personally, like, then they'd have no listeners.

That's why there aren't more ambitious souls like yourselves, getting jazz to the masses in pure forms. They just can't risk it if it's not handled properly. It's a real risk for them to go out on a limb.

That's why this "Jazz At Its Best" show in Montreal and the others throughout America deserve an awful lot of credit for boosting jazz. I've heard rock-n-roll for a long time. I used to hear it when I appeared in the South, but it never got much beyond places like Richmond, Virginia, and places in there. It must have something if so many people like it, but I sure don't know what it can be.

To England

Earl Hines is at the Hangover Club in San Francisco now and has been there for about two years, where a lot of the old dixielanders like Joe Sullivan hang out.

I'm going over to England for five weeks beginning in August and then I'll be spending the next three months in Europe and Scandinavia.

In this exclusive tape-recorded interview with Henry Whiston in Montreal, Billy Eckstine recalls his early days as a band-leader and describes his sort of music.

YOU know I've grown up in the sphere of modern jazz. The band I had right after leaving Earl Hines in 1944 was the first big band to play strictly progressive or modern jazz and not try to be commercial.

I'd learned to play trumpet and valve trombone while with Earl Hines, so I used the valve trombone a lot with my own band, playing along with the trumpets to get a different effect. You can't do that as well with a regular slide trombone.

At that time there were just Juan Tizol and myself playing the valve trombone.

No chance

That band I had sure developed into a group of stars. We had Dizzy Gillespie, Fats Navarro, Little Benny Harris, Charlie Parker, Sonny Stitt, Leo Parker, Gene Ammons, Benny Green, J. J. Johnson, Art Blakey, Tommy Potter, Connie Wainright, Sarah Vaughan, John Malachy, Gail Brockman, Gerry Valentine, Howard Scott,

Lucky Thompson, Budd Johnson, and a lot more.

There's not much chance that I'd ever have another band, but if I did it would have to be one that played modern jazz and nothing else. That first band came up during a record ban, so we didn't have a chance to record many instrumentals.

Most of our records were vocals. That was for the National label. Most of our old numbers, though, have now been reissued on Emarcy 12-in. long-playing records, including instrumentals like "Cool Breeze" and "Oop Bop Sh-Bam"—things that Dizzy recorded later with his own band on Victor.

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"Juan Tizol and I were the only ones playing valve trombone at the time I had my own band."

A BASIE BOOK AT LAST

COUNT BASIE has been an important man of jazz for 20 years, and it was high time that a book about him appeared in the shops.

In "Count Basie And His Orchestra (Its Music And Its Musicians)", Raymond Horricks has marshalled a mass of facts and opinions about Basie, his records, his principal soloists and most of the men who worked with him. There is, too, a Basie discography and a list of representative records by musicians from the band, by Alun Morgan.

No one who reads the book will deny that he has absorbed an abundance of information about the band. Whether the process will be thought a pleasant one is less certain.

For my part, I found the 300 or so pages hard going. And when I'd got through them I felt very little closer to Basie and his music than when I started.

Horricks writes from a distance. But perhaps he had neither met Basie nor seen the band when the work was done. There is nothing in his book to suggest personal knowledge of the musicians.

One result is that Basie comes to life only for a

few moments now and again. Personally, I'd like to read what Basie thinks of his past orchestras, instrumentalists and singers, and what they think of him and his present band. And many readers must be interested in Basie's views on orchestrators, and on the type of arrangements he intends to use from now on.

It seems to me that too much space has been given to "thumbnail sketches" of sidemen and not enough to Basie.

Raymond Horricks must be admired for his industry. I wish I could say that his book does Basie proud.

*Gollancz, 21s.

by Max Jones



● The author with Count Basie

BBC cameras scan the Golden Mile

All Aboard!



Carried away

Jazzman Pete King carries his bride, Stella Ferguson, to the car after their wedding on Friday at Caxton Hall. Musicians attending included Harry Klein, Benny Green, Ronnie Scott and Geoff Elison.

THE BBC is to televise excerpts from seven of Blackpool's summer shows.

First show on the screen will be Peter Webster's "Let's Have Fun," starring Kenny Baker, Joan Turner, Morecambe and Wise and Dennis Spicer. This will be televised from Central Pier on June 3—two days after its opening.

Anne Shelton and Jimmy Clitheroe will be seen in "Nap Hand," from the Queen's Theatre on June 5, followed on the 14th by the "Hylda Baker Show" from the Palace Theatre, which will also feature the Tanner Sisters and French singer Odette Crystal.

Big splash

Robert Earl will be seen in the "Big Splash Aqua Show" (Derby Baths) on June 17; there will be an excerpt from "Rockin' The Pier" (South Pier) on the 24th, and on July 8, Ruby Murray, Ken Platt and Tommy Cooper will be the bill-toppers in "Show Time" from the North Pier.

Finally, the "Super Revue" from the Hippodrome Theatre will offer Jill Day, Stan Stennett and Ken Dodd on July 8.



Frankie Lyman, 14-year-old star of the Teenagers, met "Freight Train" girl Nancy Whiskey before the Teenagers package opened its five-day tour on Monday at Brixton Astoria. With them is skiffle leader Chas. McDevitt (r.) and traditional leader Terry Lightfoot, who are also on the bill.

Rock Bobbin' Boats across the Channel

A BOATLOAD of rock-'n'-rollers from Britain will get VIP treatment when they land in Calais on June 1.

After rocking across the Channel to ten bands organised by London jazz club promoter Rik Gunnell, the fans will be met at Calais docks by the Mayor and civic band.

One of the British groups will board a lorry and lead a procession through the town, while other groups play in three different squares.

French jazz groups will also play to the fans.

TV on duty

Reports Rik: "The whole trip will be covered by British, French and American TV cameras and the French are hoping to broadcast the proceedings."

Additions to the bands booked are Terry Dene's Deneagers and Russell Quay's City Ramblers skiffle group.

Glamour

The Rank Organisation is expected to be represented on the trip by several starlets.

A second cross-Channel rock-'n'-roll trip has been organised for June 23 by Freddy Iraní of the Club de la Côte d'Azur.

THE LAST WALTZ

The Empress Ballroom, Portsmouth, is to close on May 25.

Eddie Calvert plans tour 'Down Under'

TRUMPET star Eddie Calvert is contemplating a four or five-month Australian tour in the autumn, with the nucleus of his road show, "Off The Record."

Artists likely to go with Eddie are singer Gerry Brereton, the Londonaires, pianist Ken Wheeler and drummer Bobby Adrian.

Interest has intensified due to the impending release in Australia of the film, "John and Julie," for which I played the theme song," Eddie told the MM.

Laurie Gold Group to tour Ireland

Laurie Gold and the Pieces of Eight start a ten-day tour of Ireland at Bray on Sunday.

They follow with dates at Portrush, Londonderry, Bundoran, Oldcastle, Cashel, Cork, Galway and Dublin, and end the tour with an airing on Radio Eireann on May 28.

Freddy Randall loses drummer Alan Green

Freddy Randall next week loses drummer Alan Green to the Army.

But for his two weeks' season at Green's Playhouse, Glasgow, Freddy will add Jimmy McCormack, Jimmy Boyle and Dougie Anderson (pts.), Bobby Nicholson and Jimmy Hill (altos); Bobby Thompson (tr.); Bert Goldwater (bari.) and vocalists Mel Francis and Rosemarie Dawe.

News in brief

LONNIE DONEGAN will top the bill at the "Skiffle Sensation of 1957" to be held at the Royal Albert Hall on June 9. Also booked are the groups of Chas. McDevitt, Bob Cort, Cy Laurie and the Avon Cities Jazz Band.

On June 22 he will open, and later present the prizes, for a skiffle contest at Bury (Lancs) Charity Carnival.

Ottillie Patterson and the Earl of Wvarnccliffe have been invited to act as judges.

Following a great response from listeners to the BBC debut of the dixieland group led by Sid Phillips trumpeter Kenny Hall, the group has been rebooked for the Light Programme's "Jazz Band Ball" on June 20.

Rory Blackwell and his Blackjacks started a four-week tour of Germany last Sunday.

After four years with BFN in Hamburg, arranger Eddie Rogers is now running his own orchestral service in London.

Trumpet-leader Leslie "Jiver" Hutchinson took part in an experimental colour BBC-TV show on Friday with vocalist Maxine Daniels. The programme was repeated on Wednesday and will be transmitted again today (Friday).

A "Festival Of Skiffle" will be held at the Century Cinema, Loughton, for five Sundays from May 26.

Musical journalist Doug Geddes has returned to EMI, where he will concentrate on the exploitation of the HMV label.

John Phillips, who was joint sales promotion manager of EMI with John Whittle, will now organise the sales promotion of all pop labels and Whittle will handle the classical labels.

Vera Lynn starts a new series of "Yours Sincerely" programmes for the BBC on May 30. She will be backed by the Woolf Phillips Orchestra.

The Chas. McDevitt Skiffle Group, with Nancy Whiskey, kick off the BBC's "Saturday Skiffle Club" series on June 1. The Bob Cort Group is booked for the second programme.

The Lee Jowett Seven started a weekly residency on Wednesday at the Aquarium Restaurant, Brighton.

Saxist Don Darby will lead a quintet at Butlin's Ocean Hotel, Saltdean, for the summer season, starting at Whitsun.

Harry Walton's Ragtime Band is booked for BBC-TV's "8.5 Special" tomorrow (Saturday) and has a Light Programme airing on May 23.

The singing Prince Sisters start a week's Variety on Monday at the Opera House, Workington.

NEWS FROM THE FIELDING OFFICE

TOMMY STEELE

SAYS:—

"Meet my pal

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Bookings now open at Theatre.

SHEFFIELD, CITY HALL

Tuesday, May 28 at 6.10 & 8.40

Prices: 5/-, 7/6, 10/6, 15/- (Platform 3/6).

Bookings now open. Box Office: Wilson Pecks, Fairgate, Sheffield, 1. Tel. 27074

GLASGOW, ST. ANDREW'S HALL

Wednesday, May 29 at 6.30 & 8.45

Prices: 3/6, 5/-, 7/6, 9/-, 10/6.

Bookings now open. Box Office: Culbertson's, 226 Southshield Street. Tel. Douglas 5382

MANCHESTER, King's Hall, Belle Vue

Thursday, May 30 at 6.20 & 8.40

Prices: 4/6, 6/-, 7/6, 9/-, 10/6 (Balcony 3/-).

Bookings now open. Box Offices: Belle Vue and Lewit's and Forsyths.

LEICESTER, DE MONTFORT HALL

Friday, May 31 at 6.30 & 8.50

Prices: 4/-, 5/-, 7/6, 9/-, 10/6 (Promenade 3/-).

Bookings now open. Municipal Box Office: Charles Street, Leicester. Tel: 27432

BIRMINGHAM, TOWN HALL

Saturday, June 1 at 6.30 & 8.50

Prices: 5/-, 7/6, 9/-, 10/6, 15/-.

Bookings now open. Box Office: Civic Radio Services Ltd., Paradise Street, P.O. Box 135, Birmingham, 1. Tel. Midland 1728

LIVERPOOL, EMPIRE

Sunday, June 2 at 5.30 & 8.0

Watch local press for prices and opening of booking.

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COST—only 35/- per ticket.

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

These bands definitely booked to appear

- HUMPHREY LYTTLETON & HIS BAND
- CHRIS BARBER'S JAZZ BAND
- CY LAURIE'S JAZZ BAND
- SANDY BROWN'S JAZZ BAND
- KEN COLYER'S JAZZMEN
- TERRY LIGHTFOOT'S JAZZMEN
- ALEX WELSH'S D'XIELANDERS
- THE MERSEYSSIPPI JAZZ BAND
- AVON CITY JAZZ BAND
- THE LES JOWETT SEVEN
- RIVER CITY JAZZ BAND
- THE MIKE PETERS STOMPERS
- RAY FOXLEY
- DILL JONES
- BOB KELLY
- STAN GREIG

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

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America is the nursery of jazz. I know of no British solo not inspired by an American recording...

says STEVE RACE



ONCE upon a time there was a British bandleader called Ted Heath, who announced in the MELODY MAKER that most of the big-name American bands were no better than ours.

That started a big fuss. "Who does he think he is?" demanded angry readers. "Of course they're better."

Once upon another time there was a conductor called Mantovani, who said our jazzmen "don't know music." That started another fuss. Jack Payne took him to task. A reader called Amer took Jack Payne to task ("We have some quite good jazzmen, but no greats").

'Much disgust'

The following week Mantovani got his remarks into perspective. "When it comes to playing jazz there is no doubt that our top instrumentalists are equal to anything America possesses," he wrote.

Then yours truly went to America. "We haven't a single bassist or drummer to compare with the relatively unknowns here," I said.

Bassist Mickey Ashman replied "with much disgust" that "Victor Feldman is one good example." (Example of what?—a drummer working in Britain?).

'Give it up'

He also instanced Messrs. Seamen, Ganley, Bush and even Jack Collier, despite the fact

that I was obviously talking about jazz players.

The same week someone called Bloch wrote to say that after the Basie visit "all British bands should give up trying to play jazz and leave it to those who really excel at it." That brought a reply from Ian Etheridge. "Do not Lyttelton, Barber, Colyer and Sandy Brown... excel at playing jazz?"

It's nonsense

And so on. Evidently it is necessary that British jazzmen should be not only as good as their American mentors but, if possible, better.

What nonsense it all is. America is the birthplace, the nursery and the finishing school of jazz. British jazzmen, many of them brilliant, rush American records across the Atlantic, copy them and assimilate their contents.

I do not know of a single British jazz solo which was not in some measure inspired by an American recording.

To our heads

Whenever one of our jazzmen is praised by an American it seems to go to our heads. "There you are!" we exclaim triumphantly, when Mary Lou Williams is polite enough to praise the fine Allan Ganley, or when Lionel Hampton (rightly) compliments Jimmy Deuchar. "We're as good as they are!"

The plain fact is that, by any kind of broad view, we are not. We have excellent individual players in this country—as I said in my article last week—but jazz-wise we are a nation of imitators. And there happens to be one or two things

We imitate— that's all

(MM, 11/5/57). I must disappoint them. After reading the article through twice, I fail to see why any more space should be wasted.

Golf clubs

"Spreading his hands on the table as if at the piano, Scott... loudly sang a short Brubeck phrase, beating the table at the same time. 'You see,' he said, 'it's so silly.'"

I couldn't agree more. Put a golf club to your lips, loudly sing a short Tony Scott phrase and see if you don't think so, too.

we have not yet succeeded in imitating, notably the beat of American drummers and bass players.

Tony Scott

Maurice Burman, in his kind notice of my "World of Jazz" radio programme last week,

wanted me to say "how our players compare with the Americans." Well, I've said it now. We imitate them well, but in some departments not quite well enough—as yet.

Several readers are expecting me to devote a couple of thousand words to Tony Scott's "Brubeck?—he's childish"

Dizzy attacks Louis

I HAVE just received the galley proofs of a piece which will appear in the up-coming issue of Esquire Magazine. The author is one John Birks "Dizzy" Gillespie (with Ralph Ginzburg)—and it's one of the tall-twisters of the year.

The title is "Jazz Is Too Good For Americans," and in it Diz gets a few things off his chest.

For one thing, he takes a crack at Louis Armstrong for his attitude of "Uncle Tom-like subservience." Then, in a footnote, he clarifies this with "Nowadays no cat should be a Tom..."

Gillespie's main argument is that jazz has not received the cultural stature at home that it has been given abroad.

"The great mass of Americans still consider jazz as lowbrow music. To them jazz is music for kids and dope addicts. Music to get high to—music to rub bodies to. Not 'serious' music. Not music to listen to. Not music to study."

As a result, says the

'TOO MUCH UNCLE TOM'

pioneer modernist, jazz, which "was once well on its way to becoming the real folk music of America," has been replaced by a "mongrel sound composed of strains of Presley, Liberace, Tennessee Ernie, Lombardo and Sh-Boom!"

He points to the fact that in the mid-40's there were 50 hotels in New York presenting live music. Today there are 14. "And ten years ago who would have thought that every last jazz club on 52nd Street would either be closed or turned into a stripper joint?"

Diz quotes Lionel Hampton "who now plays Europe so often he regards his trips to the USA as mere visits." Hampton had said: "We live on the enthusiasm in Europe. That's what's most rewarding. Jazz means not only them enjoying us—it's also us enjoying them."

Diz also brings out that America's biggest strictly

jazz magazine, "Down Beat," has a circulation of about 60,000, never having succeeded in becoming a mass periodical. "While MELODY MAKER, its English counterpart," has skyrocketed to a circulation more than twice that size."

Meanwhile there was one encouraging note during the past week out of Washington, where the State Department's jazz diplomacy operation recently was plugged up by economy-minded and colour-conscious politicians.

On Friday the State Department sent a strong letter to Senator Styles Bridges, member of the Senate Appropriations Committee, praising the benefits to the U.S. from tours made by Gillespie.

Jazz, it said, "has proven of real value in reaching important foreign audiences."

Gillespie's tours last year to the Near East and South America cost about 133,000 dollars.

Bill Simon

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Why Stuff quit

STUFF SMITH, taken ill in Belgium last week, has had to drop out of the JATP tour and return home for hospital treatment in Los Angeles.

Belgian jazz critic Yannick Bruynoghe, who sent us the news, says he met Smith shortly after the violinist arrived in Brussels on May 6.

"I had looked forward to hearing him play and sing," writes Yannick, "especially since reports from Paris and Holland were most enthusiastic."

"The musicians had a night off when they hit town. Stuff and I spent a quiet evening talking about mutual friends and listening to records—a subject on which Smith has firm ideas, his preferences being for such ever-greats as Hawkins, Carter, Webster, Tatum and the like."

"He seemed very tired though, and went off early for his rest. Then, next day, came a Jo Jones phone call with the bad news that Stuff Smith was very sick. At the hotel I found him in bad shape, unable to get up, and suffering from an old liver complaint."

"The Tuesday show went on without him, and next morning Norman Granz and his troupe left Smith behind in Brussels. Happily he recovered sufficiently to visit a specialist, who said he was strong enough to fly to L.A., via Copenhagen. So Stuff left Europe on Thursday (9th) while JATP continued to play Switzerland, Germany and Italy."

BLUE YODEL

THE Denis Preston account of Frank Walker's denial that Armstrong ever recorded with Jimmy Rodgers ("Corner," last week) has not so far shaken proponents of the Louis theory.

Geoff Knott, of Birmingham, says he was surprised at the exhumation of the "Blue Yodel No. 9" question, but considers the matter still open.

He points out that the session took place in Los Angeles at a

time when Louis was playing and recording there with the Les Hite band. "Therefore," he writes, "the question of a 'mixed recording in the South' does not apply."

Brian Rust makes the same points, adding that the Victor recording sheets showed one title only cut at that session—July 16, 1930—"with cornet and piano." The fact that the players were not named indicates nothing one way or the other, since Armstrong was under contract elsewhere.

It has always seemed to us that since the trumpet sounds

like Louis (and no one else), since he could have been in the studio that day and since he identified it as his playing when we surprised him with the record one day, there is not much doubt about the matter.

Moreover, Panassié confirmed that it was Louis when he got the disc, and we have since played it to Avakian, who also agreed. Rust says he asked Louis about it at 12.30 on May 13 last year, outside the Empress Hall, and Louis said: "Yes, you mean the cowboy singer. I made a record with him."

BERT BLOCK

ON the British tour with Gerry Mulligan, operating as personal manager, was Bert

Block, of Associated Booking Corporation (Joe Glaser, president)—an agreeable man with a band background.

Block was a well-known leader in the early 'thirties, with a "Mickey Mouse" outfit which recorded regularly for U.S. Vocalion.

"Among the musicians I had recording with me then were Axel Stordahl and Vic Schoen (tpts.), Dick Stabile (reeds) and Jack Leonard (voc.)," Block

told us at Mulligan's Stoll farewell last Sunday.

"Other trumpet players we had were Chris Griffin and Zeke Zarchy. This was the band they put Joe Haymes in front of, and the one that formed the nucleus of Tommy Dorsey's orchestra in 1935."

Later Bert Block quit the band business and went into management. George Shearing's is another of the groups he handles.



Joe Haymes, who fronted the orchestra which later—in 1935—became the nucleus of Tommy Dorsey's orchestra.

Cootie's back

COOTIE WILLIAMS, the great Duke Ellington and Benny Goodman trumpeter of another day, is making a comeback. This versatile musician, probably the greatest master of the plunger mute and always a most effective, expressive soloist on the open horn as well, is returning from the near-oblivion into which he sank in the '40s.

Cootie has been on the water wagon for about two years now. During this time he has led a fine little band at the famed Savoy Ballroom in Harlem. Now he feels he is ready, and Cootie has signed a new recording contract with RCA Victor.

He will record with his present seven-piece combo, which includes the hard-swinging Sampson Horton on organ and Wini Brown on vocals. Wini, too, has been absent from the disc scene for several years.

Cootie will also front a big band in up-dated arrangements of numbers in which he was featured with Duke and Benny.

Cootie first joined Duke in the late '20s, replacing another plunger man, the late Bubber Miley. When he left Duke to join Goodman in November, 1940, Raymond Scott wrote his tune, "When Cootie Left The Duke."

Disc jockey's dilemma

by Sam Heppner

I HADN'T presented a gramophone programme for two or three years and was beginning to regard myself as a slipped disc jockey when the BBC invited me back on "Housewives' Choice" for a fortnight.

Almost before the ink was dry on my contract, the bush telegraph raised the alarm in Charing Cross Road and, as one man, the music publishers and record companies rediscovered my existence.

I don't complain of it. Indeed, it was pleasant to hear from so many old friends again. I enjoyed their bonhomous sallies, their friendly letters and their generous hospitality—to say nothing of the parcels of records that reached me by almost every post.

I was surprised because a few

years ago, when I broadcast gramophone programmes more regularly, I scarcely heard from the music trade, and I can now only regard these feverish overtures as a manifestation of the comparatively recent phenomenon which people talk of as "the record boom."

I have heard other disc jockeys describe the whole thing a nuisance, but I may perhaps be more inclined than most to treat it sympathetically if only because I am by profession a kind of plunger myself.

I handle public relations for commercial products, so the job we do is virtually the same. We differ only as regards subject and the field of operation.

Guide

As a publicity man I am always interested to read in my own trade Press how editors and those people on the receiving ends of my information and Press handouts respond to my methods. I study everything they say, treating their words as a guide to future action.

As a disc jockey, I have found the song man's attentions delicate and tactful. But a few have neglected to remove their hobnailed boots and their tactics are resented as much by their colleagues as they are by me: "They spoil it for the rest of us."

There is the chap, for example, who rings my wife half an hour before the programme and says: "Can you tell me what Sam is playing to save me the trouble of listening?"

Discourteous

Quite a few ring up and ask for "Sam" in a rather casual, bull-at-a-gate manner. And while I'm not all that formal and old-fashioned, it seems a little forward and discourteous.

So does the approach of the plunger who gets me on the phone and says: "Hallo, is that Sam? I've just joined the So-and-so Record Company. We've never met, but I was wondering..."

When the music publishers started writing to me, I answered their letters right away. I thanked them for their helpful lists of new issues, explained that I naturally had to be guided by the housewives' requests, but that if I could do anything, etc., etc.

Moved

On receiving my reply, one of the plungers rang up to say he was practically moved to tears. This was the first time in his long experience that a disc jockey had ever answered his letter.

I was surprised to hear this, having been brought up to

regard letter-answering as a perfectly normal routine dictated by elementary considerations of politeness.

This was followed by other letters which rather put me off with their treacly blandishments. After all, a disc jockey is not a particularly elevated form of life. But in the end he had me sounding like a composite Beethoven, Shakespeare and Elgar.

Again, I am not too fond of the plunger who, when you say, "I've managed to get 'Dig That Rock' in for you," replies: "Oh, but I'm far more interested in 'Rockin' On My Roller Skates'!" That's happened to me too.

Fluctuating

One tries to be helpful, but if the disc jockey chopped and changed his record selections day by day to accommodate the fluctuating interests of the music trade, the programmes would never get on the air.

Most song plungers realise this.

But I have not as yet struck anything so brash as the plunger who rang a disc jockey just as he'd started to carve his Christmas turkey, and said: "I won't enjoy my Christmas dinner until I know whether you're playing..."

The plunger did not enjoy his Christmas dinner. The disc jockey hung up on him and went back to his turkey.

I, for one, don't blame him.

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West Coast Jazz?

There's no such thing...

AT 27, Bob Brookmeyer has had more musical experience than most jazzmen pack into their whole lives. Born in Kansas City—"Somehow I never did get to hear Basie and the other guys in K.C."—he took up the clarinet at school. "My teeth changed and as the bandmaster wanted a trombonist I took up trombone." Later he studied piano at a K.C. conservatory.

In 1951 he was called up for army service, and following his release in 1952 he played with a rapid succession of name bands, including Tex Beneke, Ray McKinley, Claude Thornhill, Louis Prima and Terry Gibbs. Most of these jobs were on piano.

Replaced Getz

Herman hired him as a trombonist for a short time and in late 1953 he brought his trombone in to replace the electric guitar in the Stan Getz Quintet.

"I guess you caught me in a talkative mood tonight," said Bob over a pint of beer. He swallowed. "You sure will have to write quickly."

He pushed his hand over his lank hair, which has now fully recovered from the barbaric Frankenstein cut which adorned some of his record covers. "You asked me if I think Negroes play better jazz than whites? Well, I'll tell you."

"So far as I'm concerned there's no such thing as a Negro. Just because a man is sunburned doesn't make him biologically different from his fellows. Any distinction is just a particularly unpleasant social phenomenon."

"Jazz music results from the conditions imposed on the coloured man under slavery. It's not true that jazz was produced by coloured men because they were coloured."

Jewish style

"Nor is there any truth in this idea about the lighter-skinned coloured guys being the best jazzmen. Look at Louis Armstrong and Miles Davis and tell me who's better than they are."

"There is a coloured way of playing in the same way that there is a particularly Jewish style of playing. The Jewish style results from a similar sort of oppression."

"Listen to Al Cohn, for instance, one of the most highly



Miles Davis

respected musicians in New York. He's a completely natural jazzman who plays great music in the Jewish idiom."

"Most of the East Coast jazz school shows strong Jewish influences in the same way that the earlier forms of jazz showed strong Southern influences."

"The West Coast? I don't think the music that you mean when you use that phrase can be seriously described as jazz. Most of the musicians that play it are dilettantes, and to palm it off as jazz is disgraceful. It's insipid and passionless."

"People who tag Gerry Mulligan as one of that school are stupid. Gerry is a warm, swinging and inventive musician. I think in time he will rise to the stature of people like Duke Ellington."

"Gerry is a composer on his instrument, as opposed to a stylist like Stan Getz. Sometimes, but not often, you get a musician who is both a stylist and a composer—Miles Davis, for instance."

"Miles is a brilliant player who has refined and honed his style down to near-perfection and still can't find the right setting for it. He won't travel out of New York on tour, so he stays at home and makes the best of the musicians he can find to play with."

"We have a nice, easy way of touring, leaving us with a lot of time in New York. Maybe we'll do a week in town and then have the next week off, except for perhaps a college concert."

"Then the next week maybe we'll have a couple of record dates and a job in town. It gives us time to ruminate. And rumination is the secret of progression."

"These guys who are out on hectic tours all the time never get the chance to work on anything new. They get stale and play the same things the same way all the time."

British jazz

Bob crossed to the bar and brought back a couple of bottles. "I like this English beer. In fact, I have always been the perfect Anglophile. Your musicians are pretty good, too."

"The only jazz I really like from Europe is that produced by the British and the Swedes. They both seem to have a great capacity for it."

"I wasn't thinking of the Heath band in particular. While it's a fine band, it hasn't a serious artistic contribution to offer. The great thing about that band is that they can play any style."

'Give me Duke'

"Kenton? He was the original rebel without a cause. Give me the Duke any day. Ellington's always had the greatest band in jazz and I don't see anyone to challenge him at the moment. The Basie band is at the top, of course. But remember, they're only doing the one thing, while Duke's band does everything."

"Why do I play valve trombone? I found the slide instrument lacked the passion of the valve. And it's easier to say the things I want to say with trumpet fingering. The positions on the slide aren't half so accurate, and this way I can play what I like without having doubts about finding the technique to say it."

"I can't say I'm very fond of any of the jazz valve trombonists around today. Brad Gowans was great, but there is so little of his recorded work available. Most of the contemporary guys sound too much like slide men trying to play valve, which is what they are."

Passion

"Whatever instrument you play, you must have a passion for it, and you must play it passionately. Even if you aren't good and keep making mistakes, you must have that passion."

"That's why I've no time for guys like Eddie Condon. What does he do? He's got some great guys in his band—Wild Bill, for instance, but they're not great because of Condon, and he doesn't add to their greatness. And I'd hardly say he played the guitar with passion."

"I used to play Dixieland a lot, you know. In fact, I was pianist with Pee Wee Russell's

band. Now he is a musician—a sort of prehistoric Lester Young."

"There were some great guys in that band. Lou McGarity was one. He's a fine trombone player, very much influenced by Teagarden—but then who isn't?"

Trombones

"Tea is one of the three greatest influences of all time. He was the second, and Bill Harris was third. I forget who



... BOB BROOKMEYER tells STEVE VOCE

the first guy was. But Harris has influenced me more than anyone. Then Dicky Wells and Earl Swope. I'm very fond of Dickenson, too. He's a sort of shaggy dog trombonist. Jay Jay Johnson? Marvellous."

"Those are my favourite trombone men. For arranging, I'll take Ellington, Strayhorn, Buster Harding, Jimmy Mundy, Al Cohn and Gerry Mulligan."

"Gerry is so full of fire and inspiration. It's ridiculous to describe him as 'cool.' All these words like 'cool' and 'hot' and 'be-bop' are just cheap words. They don't mean much."

"Look at Lester Young. A great player! And they have

the nerve to say a guy like that plays 'cool.'

"Jazz is getting very complicated and top-heavy. That's one reason why I'll never lead my own group."

"Look at this Charlie Mingus Jazz Workshop. Mingus has a tremendous conviction about what he wants to do. He just doesn't know what to do to do it."

Brubeck

"Brubeck is on solid ground so far as his structural designs are concerned, but when he

tries to do the single line Bud Powell style I think he flops. He's a hell of a nice guy, and everyone likes him."

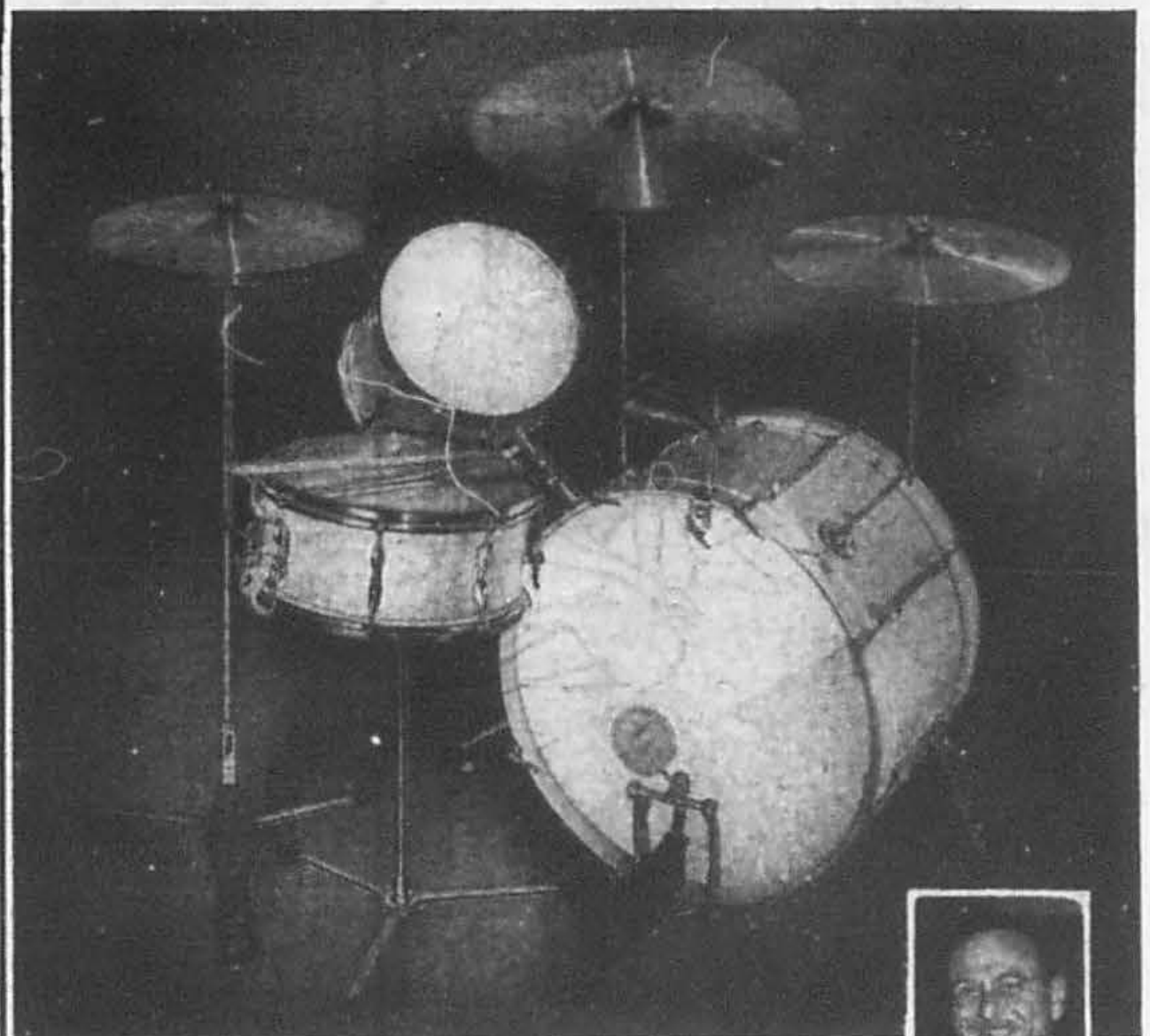
"Of course jazz is an art! And I don't just mean modern jazz. Guys like Sleepy John Estes, Sidney Bechet and those boys. Remember those Mezzrow-Bechet records? The feeling they had for each other's playing? Well, that's one of the timeless things in jazz. Gerry and I are doing the same thing in a different way."

Essentials

"Every jazzman has his own ideals, and whether it's Mezz Mezzrow or Stan Getz, he must be true to his own kind of jazz."

"In fact, I would go so far as to say that you cannot have jazz without three things: honesty, integrity and talent."

"Those recordings I made with Getz at the Shrine... Hell, look at the time. I'll have to beat it, we're due on."



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If we heard more British artists like Barbara Lyon with their great choice of tunes the British standard of taste would improve, with benefits all round, says Maurice Burman.

MUSIC MAGAZINE
THE REMOTER WIND
INSTRUMENTS
JOAN RIMMER
10.30 a.m. 5/5/57

WE'VE got our foot in the door. Music Magazine is a very highbrow programme and jazz has never lightened its portals. At least, not until Miss Rimmer spoke about the remoter wind instruments, which this time included the soprano saxophone. Various examples by straighttoes were used and the chances of hearing Bechet or Hodges, as foremost exponents of the soprano, seemed remote, indeed.

But suddenly—quite calmly and very naturally—Miss Rimmer whipped in Bechet's "219 Special." You could have

knocked me over with a stringendo. There is, of course, no logical reason why, for the benefit of the listener, jazz and serious music can't mingle on the same programme. In the past, it has

been a question of antipathy and misunderstanding. Excellent illustrative uses of both media can be used on the same programmes for the benefit of music as a whole. With those few bars of Bechet, a step forward has been taken by Music Magazine. Congratulations to producers Anna Instone and Julian Herbage, and to Joan Rimmer.

You realise, don't you, that if we heard more of these artists, with their great choice of tunes, the British standard of taste would be bound to improve to the benefit of both the listener and artist alike?

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The highbrows hear Bechet



By MAURICE BURMAN

SESSION AT SIX
MUSIC FOR MODERNS
6 p.m. 7/5/57

"WHY don't we hear more of Ella Fitzgerald, Mel Tormé, Duke Ellington, Count Basie and the music of Cole Porter? In fact, why can't we have records of the top American artists who can't be otherwise heard over here?"

"Well, Maurice, it is the BRITISH Broadcasting Corporation after all."

This conversation took place during an interview I had with BBC gramophone chief, Miss Anna Instone, for my column in February of this year. The result, I think with modesty, is this programme.

Never before has there been a commercial record programme of the highest type called "Music for Moderns" which features, with two fine British exceptions, an all-American programme.

We heard Ella, Nat, Sinatra, Julie London, Tommy Dorsey and our own very good Glen Mason and Barbara Lyon.

Dance Band Festival

THE BBC's third dance festival was better than second but not so good as first. Name value could have been higher and a lot of the material played could have shown more imagination.

Best number was the Baker-Chisholm duet with tasteful rhythmic backing. The Show Band played well. Delaney was good and Barber was much improved. Finales started with Delaney getting audience to clap—resultant happy chaos and general pandemonium led to final onslaught from the mass bands playing "The Saints." Mass band idea fine for climax but "Saints" gives you an idea of the programme's originality.

BREAK FOR JAZZ
KEN COLVER AND HIS JAZZMEN
and
THE COTTON PICKERS SKIFFLE GROUP
1 p.m. 7/5/57

KEN'S band has improved somewhat but it could, and should, sound better than it did. Faults were weakish ensemble, dominating banjo, lack of swing from the rhythm and lack of inspiration from solos. The addition of Bob Kelly's piano for the Yancey number was a big help. The Cotton Pickers were pleasant if one disregards the strong U.S. accent.

ALSO HEARD

Tony Kinsey Quintet with Dizzy Reece in smooth, swingly, satisfying jazz—not forgetting the warm, friendly compering of Dill Jones.

BURMAN'S BAUBLE

to the Kinsey Kats for their kool kapers.



(Times: BST/CET)
SATURDAY, MAY 18:
12.30-1.0 p.m. A 1: To The Memory Of Django.
12.45-1.15 DE: The Brothers de Paris.
1.0-1.15 A 1 2: Bells Of Joy, Five Blind Boys, etc.
2.55-3.20 O 2: Mainly Modern.
4.50-5.15 O 2: Dutch Swing College.
5.10-5.45 P 1: Jazz Developments.
5.15-5.45 Z: Swing Serenade.
6.40-7.0 O 1: R-and-B.
8.0-10.0 T: (1) Anthony, Baxter, James, Heftli, etc.; (2) Goodman, Kenton, Barnet, Murphy, Basie, Winding, J. J. Johnson, etc.
9.0-9.25 J: Basin Street Jazz.
10.0-10.50 W: Swing Club.
10.30-10.57 B: Panassié on Waller.
10.30-12.0; 12.10-2.0 a.m. 1: Rhythm ABC.
10.35-12.0; 12.10-1.0 Q: Jazz and Pops.
11.0-1.0 T: Repeat of 8.0 p.m.
11.5-12.0 J: America's Pop Music.
11.10-11.30 Y: Jazz 1957.
11.35-12.0 P 2: Harry James in Hi-Fi.
12.5-1.0 J: D-J Shows.
1.0-2.0 E-Q: Saturday Night Club.
2.5-3.0 H-Q: Hollywood-New York.
SUNDAY, MAY 19:
4.45-5.0 p.m. P 1: Ray Anthony.
6.45-7.0 B: Art Van Damme.
8.0-10.0 T: (1) American Pop Prefer-

ences; (2) Armstrong, Winding, Kenton, Hawkins, Herman, etc.
10.0-11.55 S: For Jazz Fans.
10.45-11.30 B: Claude Bolling Band.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
MONDAY, MAY 20:
1.0-1.30 p.m. J: Martin Block (daily).
8.0-10.0 T: (1) Nelson Riddle introduction...; (2) Traditional, Mainstream and Modern.
9.30-9.55 S: Life Of Bechet.
10.10-11.0 S: For Jazz Fans.
10.30 app-11.0 K: Jazz Panorama.
11.0-11.30 I: German Jazz.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-1.0 J: D-J Shows (nightly).
TUESDAY, MAY 21:
5.15-5.30 p.m. K: Dutch Jazz.
6.15-6.30 A 1 2: Shearing.
6.30-7.0 R: Modern Jazz.
8.0-10.0 T: (1) 60 Minutes With Les Brown; (2) Miles Davis, Parenti.
9.30-9.45 H 2: Jazz Magazine.
10.10-11.0 S: For Jazz Fans.
10.15-10.55 B-250m: The Real Jazz.
10.30-11.0 A 1 2: Max Roach.
11.0-1.0 a.m. T: Repeat of 8 p.m.
WEDNESDAY, MAY 22:
6.30-6.55 p.m. P 1: Modern Jazz '67.
8.0-10.0 T: (1) Andy Kirk, Barnet, Ella, May, Donahue, Nackett; (2) Kenton, Shank, Peterson, Shavers, Braff, Chico Hamilton.
9.30-10.30 P 3: Jazz For Everyone.
10.10-11.0 S: For Jazz Fans.
10.30-11.25 O: Jazz Journal.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-12.0 H 2: Combo Style.
12.10-1.0 a.m. I: Studio Session With Shank, Cooper, Mangelsdorf; Austrian All Stars; Edelhagen Orch.
THURSDAY, MAY 23:
8.0-10.0 p.m. T: (1) Goodman broadcasts 1937-38. (2) Jimmy Giuffrè, Lucky Thompson, Walters, Wilbur de Paris, etc.
9.30-10.0 P 2: For the Jazz Fan.
9.30-10.0 J: Instrumental Mood.
10.10-11.0 S: For Jazz Fans.
10.15-10.45 P 3: Hamp in Europe.
10.20-11.0 I: New Jazz Discs.
10.30-11.0 P 4: Spike Hughes in USA.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-12.0 P: Jazz, Flute and Clarinet.
11.15-11.55 DL: Jazz Band Ball.
11.25-12.0 O: Edelhagen Jazz Session.
FRIDAY, MAY 24:
4.0-4.30 p.m. I: Phineas Newborn, Jimmy Smith.
5.40-6.0 O 2: Pete Schiperoort Quartet.
5.55-6.10 Z: Johnny Keating.
6.10-6.40 L: Jazz.
8.0-10.0 T: (1) Herman, Hi-Le's, Les Brown, etc. (2) Gospel Singing, Hank Jones, Tai Farrow, Teagarden, Hines, Dickenson, Getz.
9.30-10.0 J: R-and-B.
9.30-9.45 P 4: For Jazz Fans.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 Q: The New Order in Jazz (1).

KEY TO STATIONS

A: RTP Paris-Inter: 1-1620m, 46.30m, 2-193m.
B: RTP Parisien: 286m, 216m, 318m, 356m, 445m, 498m.
C: Hilversum: 1-402m, 2-296m.
D: BBC: E-464m, 30, 25, 19m bands, L-1500m, 247m.
E: NDR/WDR: 309m, 189m, 49.36m.
F: Belgian Radio: 1-454m, 2-325m, 3-267m, 4-198m.
H: RIAS Berlin: 1-263m, 2-407m, 49.94m.
I: SWF Baden-Baden: 295m, 263m, 196m, 41.29m.
J: APN: 344m, 277m, 547m.
K: SBO Stockholm: 1571m, 256m, 245m, 306m, 506m, 49.46m, 380m.
L: NRI Oslo: 1376m, 337m, 226m, 477m.
M: Copenhagen: 283m, 216m.
O: BR Munich: 375m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
R: RAI Rome: 355m, 296m, 266m, 41.81m.
S: Europe 1: 1647m.
T: VOA Washington: 41, 31, 16m bands, 12.0-1.0 a.m. only: 1784m.
W: Luxembourg: 206m, 49.26m.
Y: SBO Lugano: 568.6m.
Z: SBO Geneva/Lausanne: 293m.

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The Duke orchestrates The Bard

TRUST Duke Ellington to come up with something different. As Pat Brand announced recently, the Duke's latest—it'll be his next Columbia LP—is "Such Sweet Thunder," written at the request of the Shakespeare Festival at Stratford, Ontario, where he made his first appearance last summer.

The title is a quote from *A Midsummer Night's Dream*. When Duke received the commission he and Billy Strayhorn spent

number he has already recorded.

Among the more delightful of the 11 pieces played were those devoted to Henry V (which in Duke's treatment became *Hank Cinq*), featuring Britt Woodman; "Sonnet For The Moor," a brief trifle featuring Jimmy Woode's bass backed by three clarinets; "Romeo And Juliet," a lovely Strayhorn theme featuring Hodges; and "Lady Mac," of whom Duke coyly said: "We feel she had a little ragtime in her soul." This was a swinging waltz with touches of Procope and Clark Terry.



many hours pouring over the Bard's plays. It was all new and exciting to Duke.

"Did you notice," he said to me at one point, "that all the plays are written in lines five beats long, two syllables each?" Duke had discovered the iambic pentameter.

Sonnet form

Soon he was inspired. There are indications of the Shakespearean scansion and even of the sonnet form in the actual construction of some of the originals that make up the "Thunder" suite.

Last week Ellington's orchestra, in a concert at the Town Hall, presented the premiere of the suite as the first of a series of four programmes entitled "Music for Moderns," combining classical music and jazz.

In the first half Anahid Ajemian appeared as violin soloist while Dimitri Mitropoulos directed the "Moderns" orchestra in an atonal work by Kurt Weill, "Concerto for Violin and Wind Orchestra, Opus 12." It was superbly played, but the work, arid and monotonous, never got off the ground. After the intermission, however, everybody did, and the house was flying with Duke and Strayhorn.

Whether you are an old Ellington fan or a newcomer to the Duke legend, "Such Sweet Thunder" is bound to fascinate you. It is supposed to consist of 12 pieces.

Knowing the dilatory nature of the Ellington-Strayhorn approach, I was not surprised when, appearing on my radio show the night before the concert, Duke said: "Well, we have nine of the tunes finished." By concert time 11 were ready; for the twelfth he substituted "Cop-Out," a

"Such Sweet Thunder," the title number, had superb sax section work and Nance's most confident open horn; "Sonnet For Sister Kate" (for "Taming Of The Shrew") was a plunger solo by Quentin Jackson; "Antony and Cleopatra" had a tangoish feel, with Sam Woodyard using his bare hands on the snares most effectively.

But most enjoyable of all was the number built around Clark Terry as Puck, in which Jimmy Hamilton's clarinet was voiced with Nance's violin and, at the close, Clark "spoke" through his horn (in the old Rex Stewart style) the famous line: "What fools these mortals be!"

All in all it was Ellington, and modern jazz, at its most successful and least pretentious. As we walked out of the half-empty hall—the show had not been sufficiently advertised and not enough Ellington fans had been aware of the importance of this premiere—a friend said to me: "Look at those hundreds of empty seats. What fools these mortals be!"

He was right. They don't know what they missed.

DON REDMAN —first arranger

THE first man to work seriously at orchestrating jazz was not Fletcher Henderson, as is usually believed, but Don Redman.

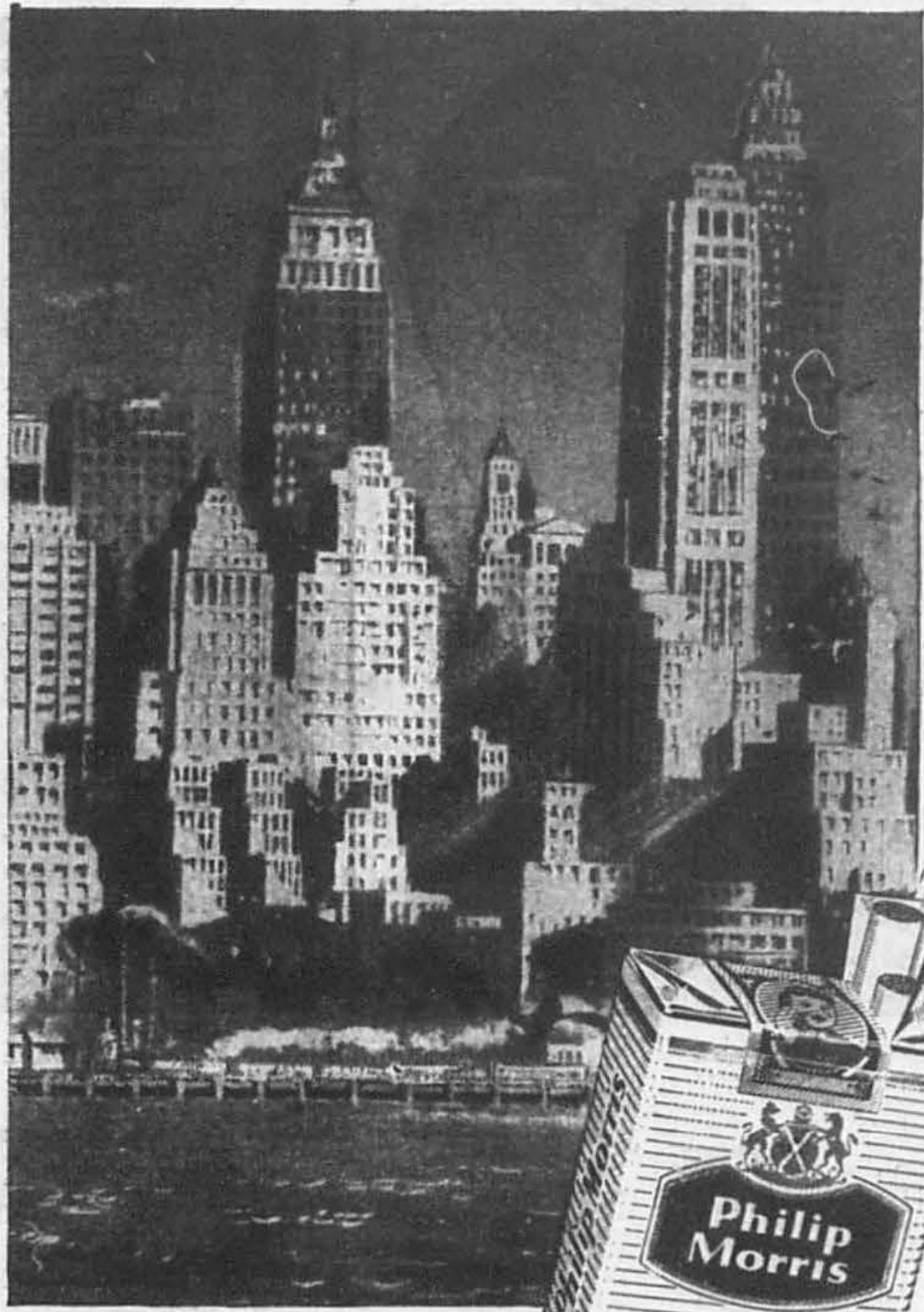
I found this out, to my own surprise, the other night during a conversation with Don at the Apollo Theatre, where he was leading the band for a comedy revue starring Timmie Rogers.

From Leonard Feather in New York

Don has spent most of the past six years as musical conductor, director and arranger for Pearl Bailey. He even appeared in a small acting rôle in her Broadway show, *House of Flowers*, in 1954.

"Fletcher came much later," Don told me. "He didn't start arranging until after I left his band."

"Most people think he arranged 'Sugar Foot Stomp,' for instance. He didn't. He



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Gutter and 'Sugar Foot,' which then was called 'Dipper-mouth Blues.' That happened to be the one I picked. I made it for Fletcher and that's the one that really clicked for him.

"I don't know of any written jazz before that time. In King Oliver's band there was very little arranging. They might have written out a saxophone chorus or something, but to my knowledge there wasn't any organised orchestrating."

Hawk's claim

"I'm not saying that I was the first, but I don't remember any others," and Coleman Hawkins claims I was the first to write arrangements.

"Whatcha Call 'Em Blues,' 'Money Blues,' 'Stampede' and



Don Redman

'Snag It' were all mine. Fletcher was not too active as an arranger until about 1927, when I left and went to McKinney's Cotton Pickers. Then he started writing arrangements."

*From Act IV, Scene 1: "I never heard so musical a discord, such sweet thunder."



Andy Williams 'arrives'

LATEST singer to zoom up into Hit Parade prominence is 26-year-old Andy Williams. His recording of "Butterfly" currently vies with Lennie Donegan's "Cumberland Gap" for top-selling honors.

Williams made his way from Iowa to Los Angeles on the radio circuits and finally landed up on the Steve Allen TV show, playing everything from a Red Indian to a gangster.

"But I've been singing for as long as I can remember," he says.

Williams's version of "Canadian Sunset" gave first promise that he might catch the public ear in a big way—but he obviously thinks that he waited long enough for his break.

"Everything happens in due time," he says. "Finally I've learned about patience."

PARIS REPORT...

YET another French musical is on the way. Called "Paris Music Hall" it is the fourth to be produced in a year.

For years it has been acknowledged that only America can produce first-class musicals. Now the French film men are out to prove that they can turn out just as good a job.

Those of you who have a nodding acquaintance with French pop singers will welcome a chance of seeing and hearing Mick Michey in "Paris Music Hall." He is probably top of the current crop.

Charles Aznavour, undoubtedly the highest paid pop singer in France at the moment is also in the film. Photo on the right shows Genevieve Kervine in one of the scenes from the film.



from Henry Kahn

The historic photograph below shows famous French violinist Stephane Grappelly (right) with equally famous U.S. violinist Stuff Smith, at a recording session in Paris on May 4.

Also on the discs were Stuff's Jazz At The Phil colleagues Jo Jones, Ray Brown, Oscar Peterson, and Herb Ellis. Stuff had to return to America through illness last week (see story on page 6).

THE KEEL HOMBURG

HOWARD KEEL—over here for a week at the Glasgow Empire, followed by two at the London Palladium—was surprised to learn that he had the reputation of the most British-dressed of all visiting Americans.

"I took to wearing a Homburg hat while I was in 'Oklahoma!' at Drury Lane," he explains. "Being a singer, I had to protect my voice against the British climate."

Dean Martin

That was in 1947. Keel returned to America to become a film star—but, surprisingly, his knowledge of British ways isn't in demand there.

"Actually, I have few friends in the business. There's Dean Martin, of course. He'd love to come over here again."

Martin has long since forgotten the cool reception that he got at the Palladium as partner to Jerry Lewis.

Sensitive

"He has a wonderful sense of humour. He's not a bitter type at all. And that self-assured personality is only a defence. He's very shy and sensitive underneath."

According to Keel, most artists feel that the world is against them at times.

"Why, I've been on-stage sometimes feeling that people hate me. We all go through that."—Tony Brown.

FRANKIE LAINE—SPECIAL INTERVIEW



King of the credit titles

FRANKIE LAINE attributes his two-year period without a major hit record to the death of his friend and colleague, Carl Fischer.

"After Carl died, something went wrong," Laine taps his throat significantly. "Up there. I sang the same; I tried my hardest on every song. But something was missing. Maybe just a psychological effect."

"Carl and I had been songwriting together for years before I made any progress as a singer. He did more than play piano on my recording sessions. He accompanied me."

"There's a difference, you know. As a matter of fact, his death decided me to cut down my own working hours. All that travelling around must have hastened his death. He had thrombosis. Used to complain of a pain here, a pain there. That's why they never found out what the trouble was."

Before he died, Fischer—a Cherokee Indian—wrote a suite. Today, Frankie Laine gets excited at the possibility that the Fischer opus may get recognition.

"I met up with a man and quite casually he mentioned that it was his ambition to put on an American-Indian ballet—the first time it has ever been done. He was delighted to learn that there was some authentic music already in existence."

By Tony Brown

'My fans have been loyal'

Laine is more concerned with such matters than with his status as one of the idols of Show Business. He shrugs off diminishing teenage interest in his work. "The kids turn to younger stars. My fans have been loyal—but they're older now."

Laine wasn't mobbed on his arrival this time. "But we arranged it that way," he points out. "We figured to fly in when people were at work."

Laine has sung on the soundtrack of so many films now that he could be crowned King Of The Credit Titles. He counts them off on his fingers. "I can remember five," he says doubtfully.

In case you've fallen into the common error, it is not the voice of Frankie Laine we hear on the track of the BBC-TV feature, "Champion The Wonder Horse."

"That's even deluded friends of mine, Norman Luboff—the man who runs the choir—asked me to do it, but I couldn't make the date because of other commitments. So he did it himself and did his best to sound like me."

And, strangely, Laine doesn't resent it.

"Why should I? He wanted me to do it. I recorded the song for him anyway."

Bigger impact

Visiting the Continent prior to his current tour, Laine discovered the importance of films in record promotion. "A song featured with a film makes a much bigger impact over there. I didn't realise that Doris Day didn't mean much before she sang 'Que Sera' in a film."

Laine has fought his way back briefly into the Hit Parade with "Love Is A Golden Ring." But he could have wished that "We'll Be Together Again"—his recording of the song he wrote with Carl Fischer—had sold better. Does Fischer's widow get the royalties? "We look after her," says Laine.

Laine sings his Top Ten at the Palladium

IT was a rather disillusioned Frankie Laine at the London Palladium on Tuesday evening.

Disillusioned at the first-night reviews of his fourth visit to the Palladium, which, unlike the others, were "cool" in the coldest sense.

"What are the Press trying to do to me?" he pleaded with the first house audience. "Are they always like this?"

Yet even Frankie can't deny there is a change this time. There are still thousands of Frankie Laine fans, but they—like Frankie—are a little older and perhaps a little more cynical than they were when he first stormed the Palladium in 1952.

But, make no mistake, Mr. Rhythm still wins this time the loudest applause comes when he takes a laugh at himself, or pretends to forget the words.

Worried

After his painful breakfast reading, Frankie seemed a bit worried when his first two numbers had rather a quiet reception. But then his granite face broke into a wide beam on hearing gallery calls for "Jezebel."

"Don't worry, folks," he cracked. "We've got them all routed. We'll get to them."

And get to them he did. In his 35 minutes on stage he did all his top ten—including "Jezebel," "A Woman In Love," "Moonlight Gambler," and his new one, "Love Is A Golden Ring."

But just in case you find Mr. Rhythm a little off beat, there are plenty of compensations in the rest of the bill.—Bill Holden.

PAT BRAND is on holiday. His "On The Beat" column will be resumed in a fortnight.



RHONDA FLEMING

HOLLYWOOD HEADLINES

ONE very thrilled young actress in Hollywood today is teenage Judy Tyler. She's been signed by MGM as the girl who is wooed and won by Elvis Presley in "Jailhouse Rock."

This is the first important picture for Miss Tyler, who comes to MGM via the New York stage and television. The pert brunette plays a record company promotion girl who encourages "the wriggle" in pursuing a singing career.

"Jailhouse Rock," by the way, is also the title of one of the six songs that Presley will sing in the picture.

JAZZ JOTTINGS... Barney Bigard's "Jazz Strutters" have moved into the Beverly Cavern... "Jazz Supper," last Saturday, from 2 a.m. till dawn, presented by Jazz International, featured the groups of Buddy Collette, Lou Levy and Warne Marsh... John Kerr, former Johnny Dankworth tenorist, is working for a music printing company in Hollywood.

FILM CLIPS... Voluptuous singer Julie London sings three numbers in the Robert Taylor starter "Three Guns." Latest filmstar to make her debut as a night-club warbler is Rhonda Fleming, who opens this month at the Tropicana, in Las Vegas... The entire music for Ella Kazan's "A Face In The Crowd" is done on guitar—no other instruments.



JULIE LONDON

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Songsheets

by Hubert W. David

WITH spring getting into its stride, some of us will soon be hopping a plane for the Mediterranean coast or getting out the kiddies' buckets and spades, consulting the time-table and reminding the milkman not to call.

Once in a while I think it is a good idea to have a holiday that is a little different. After the great success of last year's Canford Summer School, the organisers are putting it on again this year on an even bigger scale.

Here is an ideal way of combining a restful holiday with the opportunity of gaining further knowledge of music and the arts. The prospectus asks those interested in composing to bring their manuscripts along with them. They will be able to discuss their works with the teaching staff and get together with other writers.

This on-the-spot collaboration gives a songwriter a practical appreciation of his songs and, as small group orchestras are formed from day to day, he will no doubt grasp the opportunity of hearing his own works performed.

Star billing

MANY famous names appear on the working schedule. Johnny Dankworth is to lecture on the *Itinerary Of An Orchestra*. Ernest Borneman will discuss *American Music And Its African Roots*, while in lighter mood you will be able to hear Gerard Hoffnung play his famous bass tuba.

As well as the musical facilities, visitors can take part in tennis, hand fives, squash, cricket, swimming, riding, golf, rowing and dancing. Secretary to the Canford School, Miss Barbara Hayes, tells me that visitors this year will come from as far afield as Iceland, Holland, Sweden, Germany, Ireland and South Africa.

Incidentally, if you are an instrumentalist of some calibre, take your instrument with you—unlike the lady who took her harp to a party, you will be asked to play. Brochure from Miss Barbara Hayes, Canford Summer School of Music, 20, Denmark Street, London, WC2, or phone Covent Garden 2779. Dates: August 11-25.

Write-A-Melody Contest

I AM always happy to mention the Porthcawl Write-A-Melody Contest, for this has now been made an annual affair looked forward to by hundreds of songwriters. H. E. Dicks, publicity officer for Porthcawl, tells me the past three years' contests have attracted over 2,000 entries from places as far apart as Hollywood and East Africa.

A special ball is held each year and this year's successful competitor, Norman Coker, sat down with the orchestra and played his winning composition, "Say You Need Me," to the delight of the crowd of dancers.

Porthcawl has set a shining example to other towns in encouraging British songwriters and I hope other mayors and corporations will follow this lively example.

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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended May 11, derived from information supplied by 21 leading record stores. *

This week	Last week	Title	Artist	Label
1	(2)	BUTTERFLY (Other discs—Billy Williams (V-Cor); Tony Brent (Col).	Andy Williams	London
2	(16)	ROCK-A-BILLY Vic Chester (Decc); Don Lang (HMV).	Guy Mitchell	Philips
3	(1)	CUMBERLAND GAP Vipers (Par); Dick Bishop (Decc).	Lonnie Donegan	Pye-Nixa
4	(11)	WHEN I FALL IN LOVE Doris Day (Col); Jeri Southern (Bruno); Ron Goodwin (Par).	Nat "King" Cole	Capitol
5	(3)	BABY, BABY Don Lang (HMV).	Teenagers	Columbia
6	(14)	YES TONIGHT, JOSEPHINE Don Lang (HMV).	Johannie Ray	Philips
7	(9)	NINETY-NINE WAYS Charlie Gracie (Par).	Tab Hunter	London
8	(10)	TOO MUCH Elvis Presley	HMV	
9	(10)	LOOK HOMEWARD, ANGEL I'LL TAKE YOU HOME AGAIN KATHLEEN Josef Locke (HMV).	Johannie Ray Slim Whitman	Philips London
11	(12)	FREIGHT TRAIN Bob Cort (Decc).	Chas. McDevitt	Ortola
12	(5)	THE BANANA BOAT SONG Inla Te Wata (HMV); Steve Lawrence (V-Cor); Zack Malison (P-Nix); Sarah Vaughan (Mer); Fontane Sisters (Lon); Dorothy Squires (P-Nix); Shirley Bassey (Phil); Tarriers (Col); Peter Lowe (Par); Freddy (Poly); Lilli Verona (HMV); Stan Freberg (Cap).	Harry Belafonte	HMV
13	(5)	YOUNG LOVE Sonny James (Cap); Tommy Steele (Decc); Crew Cuts (Mer).	Tab Hunter	London
14	(8)	LONG, TALL SALLY Pat Boone (Lon); Marty Robbins (Phil).	Little Richard	London
15	(19)	WHY, BABY, BABY Denny Dennis (Emb).	Pat Boone	London
16	(18)	HEART Tony Bennett (Phil); Johnston Bros (Decc); McGuire Sisters (V-Cor); Ronnie Hilton (HMV); Dennis Lotis (P-Nix); Ruby Murray (Col); Joe Loss (HMV); King Bros. (Par); Four Aces (Bruno).	Max Bygraves	Decca
17	(13)	THE GIRL CAN'T HELP IT Alan Dale (V-Cor).	Little Richard	London
18	(15)	BUTTERFLY	Tommy Steele	Decca
19	(—)	BUTTERFLY	Charlie Gracie	Parlophone
20	(—)	I'M NOT A JUVENILE DELINQUENT	Teenagers	Columbia

Two records "tied" for 9th position.

*STORES SUPPLYING INFORMATION FOR RECORD CHART

Dawn Wholesale, Ltd., Manchester, 1; H. J. Carroll, Manchester, 18; Boyd, Cardiff; W. A. Clarke, London, S.W.3; Leading Lightings, London, N.1; Nema, Ltd., Liverpool, 4; Hickies, Slough; A. R. Tippet, London, S.E.15; Sydney Scarborough, Ltd., Hull; Role For Records, London, E.C.10; McCormack's, Glasgow, C.2; Imbels, Ltd., London, W.C.1; A. V. Ebbelwhite, London, E.C.3; Rykos' Record Shop, Middleborough; J. W. Mansfield, Ltd., Worthing; Popular Music Stores, London, E.6; Fales & Co., Torquay; Sandparts Music Stores, Ltd., Edinburgh, 1; Saville Bros., Ltd., South Shields; Engineering Service Co., Bolton; H. C. Mansell, Ltd., Birmingham, 2.

THIS copyright list of the 24 best-selling songs for the week ended May 11, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	HEART (A) (2/-)	Frank
2.	(11)	BUTTERFLY (A) (2/-)	Aberbach
3.	(2)	YOUNG LOVE (A) (2/-)	Cromwell
4.	(5)	SINGING THE BLUES (A) (2/-)	Frank
5.	(4)	TRUE LOVE (A) (2/-)	Chappell
6.	(3)	THE BANANA BOAT SONG (A) (2/-)	Morris
7.	(8)	LOOK HOMEWARD, ANGEL (A) (2/-)	Kassner
8.	(10)	MANGOS (A) (2/-)	Bron
9.	(6)	DON'T FORGID ME (A) (2/-)	Campbell Connolly
10.	(7)	MARIANNE (A) (2/-)	Montclare
11.	(17)	ROCK A BILLY (A) (2/-)	Joy Music
12.	(9)	KNEE-DEEP IN THE BLUES (A) (2/-)	Leeds
13.	(15)	NINETY-NINE WAYS (A) (2/-)	Good Music
14.	(16)	I'LL FIND YOU (B) (2/-)	Robbins
15.	(21)	CHAPEL OF THE ROSES (A) (2/-)	Victoria
16.	(12)	ADORATION WALTZ (A) (2/-)	Bron
17.	(13)	CUMBERLAND GAP (B) (2/-)	Essex
18.	(14)	THE WISDOM OF A FOOL (A) (2/-)	Leeds
19.	(19)	ALL (B) (2/-)	Anglo-Continental
20.	(18)	THE GOOD COMPANIONS (B) (2/-)	Peter Maurice
21.	(—)	FREIGHT TRAIN (B) (2/-)	Pan Music
22.	(19)	BY YOU, BY YOU, BY YOU (A) (2/-)	Omniphonic
23.	(—)	ROUND AND ROUND (A) (2/-)	Kassner
24.	(—)	AROUND THE WORLD (A) (2/-)	Sterling

A—American; B—British.
(All rights reserved.)

BRITAIN'S TOP JAZZ RECORDS

London (Week ended March, 11) (Supplied by James Asman's Jazz Centre, 23a, New Row, St. Martin's Lane, W.C.2)

1. CLUB SESSION WITH COLYER (LP) ... Ken Colyer, Decca
2. ELLINGTON AT NEWPORT (LP) Duke Ellington, Philips
3. FREIGHT TRAIN Chas. McDevitt, Ortola
4. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef
5. CUMBERLAND GAP Lonnie Donegan, Pye-Nixa
6. BARBER'S BEST (EP) ... Decca
7. THE GREATEST (LP) Joe Williams with Count Basie, HMV-Verve
8. JIMMY RUSHING SHOWCASE (LP) ... Vanguard
9. GEORGE LEWIS NEW ORLEANS RAGTIME BAND (EP) Esquire
10. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) ... Philips



AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated May 15, 1957

1. (1) ALL SHOOK UP Elvis Presley
 2. (2) LITTLE DARLIN' Diamonds
 3. (3) ROUNDS AND ROUND Perry Como
 4. (7) SO RARE ... Jimmy Dorsey
 5. (5) COME WITH ME Dell-Vikings
 6. (4) SCHOOL DAYS Chuck Berry
 7. (—) LOVE LETTERS IN THE SAND ... Pat Boone
 8. (6) GONE ... Ferlin Huskey
 9. (8) I'M WALKING Pats Domino
 10. (11) DARK MOON Bonnie Guitar
 11. (10) PARTY DOLL Buddy Knox
 12. (17) ROCK-A-BILLY Guy Mitchell
 13. (16) DARK MOON ... Gale Storm
 14. (19) I'M WALKING Ricky Nelson
 15. (20) WHY, BABY, WHY Pat Boone
 17. (—) IT'S NOT FOR ME TO SAY Johnny Mathis
 17. (—) TEENAGE ROMANCE Ricky Nelson
 18. (—) WONDERFUL Johnny Mathis
 19. (—) SMIS KEBAR Ralph Marterie
- (12) BUTTERFLY Andy Williams
Two records "tied" for 15th and 19th positions.
Reprinted by permission of "Variety."

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by a.s.e.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until June 1, 1957, for readers in Britain; until July 1, 1957, for foreign and Colonial subscribers.

Manchester (Supplied by Hms and Addison, Ltd., and Record Rendezvous)

1. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP) Ella Fitzgerald ... HMV-Verve
2. ELLINGTON AT NEWPORT (LP) Duke Ellington ... Philips
3. ALL THE CATS JOIN IN (LP) Buck Clayton ... Philips
4. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) ... Philips
5. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP) Philips
6. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef
7. CLUB SESSION WITH COLYER (LP) Ken Colyer ... Decca
8. CONCERT BY THE SEA (LP) Erroll Garner ... Philips
9. WILLIE THE WEEPER Saints Jazz Band ... Parlophone
10. BUDDY AND SWEETS (LP) Buddy Rich and Harry Edison, Columbia-Clef

Belfast (Supplied by the Gramophone Shop.)

1. MAGGIE MAY Vipers, Parlophone
2. CUMBERLAND GAP Lonnie Donegan, Pye-Nixa
3. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve
4. THE GREATEST (LP) Joe Williams with Count Basie, HMV-Verve
5. CHRIS BARBER PLAYS—Volume III (LP) ... Pye-Nixa
6. LONNIE DONEGAN HIT PARADE (EP) ... Pye-Nixa
7. 6.5 SPECIAL ... Bob Cort, Decca
8. I DON'T KNOW Avon Cities Skiffle Group, Tempo
9. SATCH THE TRUMP (EP) Louis Armstrong, Philips
10. ELLA AND LOUIS (LP) HMV-Verve

Birmingham (Supplied by The Diskery, 64, Hurst Street, Birmingham, 5.)

1. JOHNNY DODDS AND KID ORY (LP) ... Philips
2. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef
3. JIMMY NOONE'S NEW ORLEANS BAND (EP) ... Parlophone
4. DIZZY GILLESPIE—WORLD STATESMAN (LP) Columbia-Clef
5. ELLINGTON AT NEWPORT (LP) Duke Ellington, Philips
6. CONCERT BY THE SEA (LP) Erroll Garner, Philips
7. CLUB SESSION WITH COLYER (LP) ... Ken Colyer, Decca
8. CHRIS BARBER SPECIAL (EP) Pye-Nixa
9. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) ... Philips
10. CUMBERLAND GAP Lonnie Donegan, Pye-Nixa

Glasgow (Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2.)

1. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP) Philips
2. FREIGHT TRAIN Chas. McDevitt Skiffle Group, Ortola
3. STAN GETZ No. 3 (EP) Columbia-Clef
4. ELLINGTON AT NEWPORT (LP) Duke Ellington ... Philips
5. SUDDENLY IT'S THE HI-LO'S (LP) ... Philips
6. SOLITUDE (LP) Billie Holiday ... Columbia-Clef
7. ALL THE CATS JOIN IN (LP) Buck Clayton ... Philips
8. LIONEL HAMPTON QUARTET No. 2 (EP) ... Columbia-Clef
9. MIDNIGHT AT EDDIE CONDON'S (LP) Bud Freeman ... Emarcy
10. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef

CALL SHEET

(Week commencing May 19)

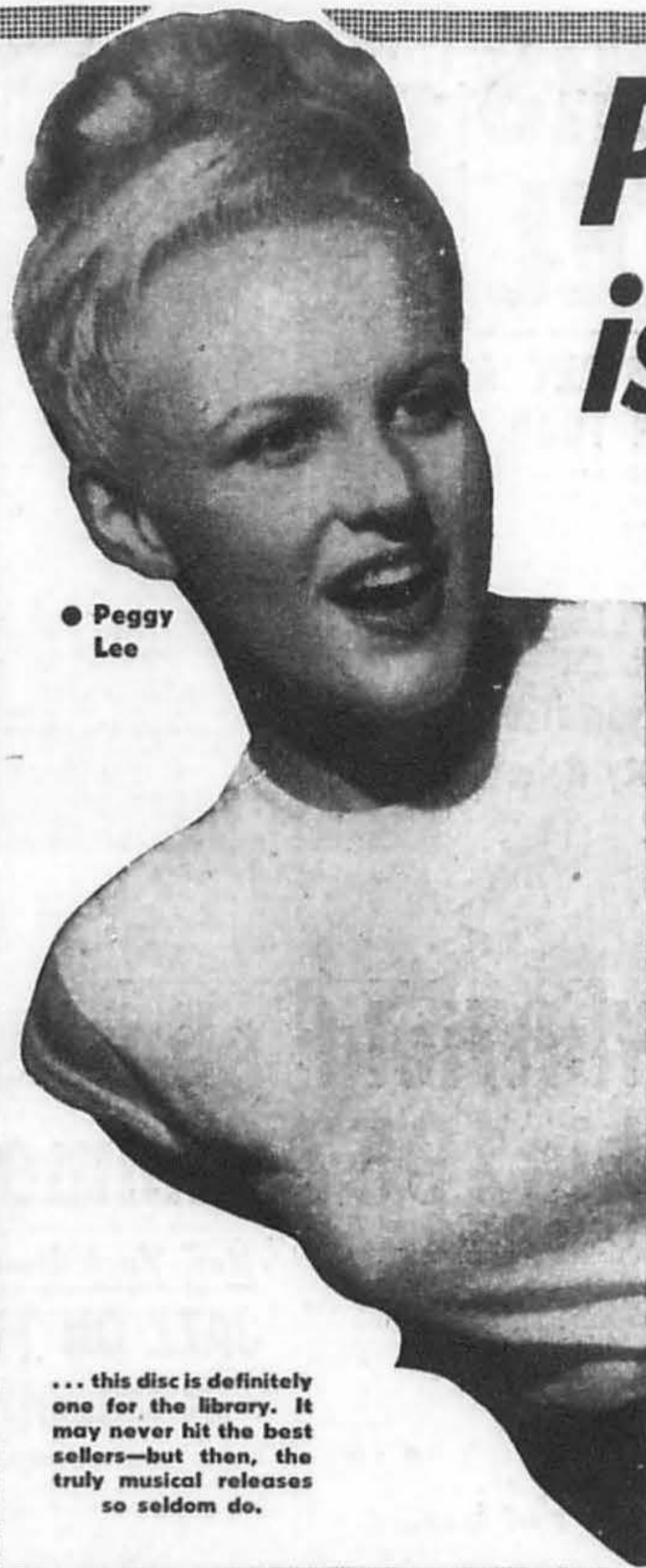
Ronnie ALDRICH and Squadronaires
Sunday: Savoy, Wakefield
Thursday: Stratford-on-Avon
Friday: De Montfort Hall, Leicester
Saturday: Leas Cliff Hall, Folkestone

Shirley BASSEY
Week: Empire, Liverpool
Eddie CALVERT
Week: King's, Southsea
Petula CLARK
Week: Palace, Manchester
Johnny DANKWORTH and Orchestra
Sunday: Abbeydale Cinema, Sheffield
Thursday: Trocadero Ballroom, Derby
Friday: Queen's Hall, Burslem
Saturday: Spa Ballroom, Scarborough

Eric DELANEY and Band
Sunday: Broadway Cinema, Letchworth
Friday: Savoy Ballroom, Southsea

Lonnie DONEGAN
Week: Empire, Edinburgh
Robert EARL
Week: Palace, Manchester
Nat CONELLA
Week: Metropole, Glasgow
Edmund HOCKRIDGE
Week: Empire, Liverpool
Howard KEEL
Week: Empire, Glasgow
The KIRGHIN Band
Week: El Dorado Ballroom, Leith
Frankie LAINE
Week: Palladium, W.
Cy LAURIE and Band
Sunday: Cy Laurie Club, W.I.

Tuesday: Cy Laurie Club, W.I.
Saturday: Harrrogate
Vic LEWIS and Orchestra
Sunday: Hippodrome, Coventry
Saturday: Pavilion, Buxton
Terry LIGHTFOOT Jazzmen
Sunday: Esplanade Theatre, Bognor
Tuesday: Mack's, Oxford St.
Wednesday: Market Hall, St. Albans
Thursday: Ex-Servicemen's Club, Watford
Friday: Star Hotel, Croydon
Freddie RANDALL and Band
Friday: Buckley
Saturday: Imperial Ballroom, Nelson
Edna SAVAGE
Week: Hippodrome, Manchester
Eric SILK and Southern Jazzband
Friday: Southern Jazz Club, Leytonstone
Saturday: Co-operative Hall, Tooting
Tommy STEELE/Freddie BELL and Bellboys
Week: Dominion, Tottenham Court Road
Mitchell TOROK
Week: Hippodrome, Bristol
Dickie VALENTINE
Week: Empire, Chiswick
Frankie VAUGHAN
Week: Hippodrome, Brighton
Hedley WARD Trio
Week: Hippodrome, Manchester
Alex WELSH and Band
Sunday: Wood Green
Wednesday: Dagenham
Thursday: Watford
Saturday: Addlestone
YANA
Week: Hippodrome, Bristol



● Peggy Lee

... this disc is definitely one for the library. It may never hit the best sellers—but then, the truly musical releases so seldom do.

Peggy Lee is supreme

POP DISCS
by
Laurie Henshaw

But the Dean? As relaxed and delightful as usual, I must say that this artist makes practically anything acceptable.

BOB MANNING: "Lonely Spell"—I'm Thru With Love You've Changed; Time Was My Ideal (Cap. EAP3-663.)

THIS is a successor to the previously reviewed "Lonely Spell" EP by Bob Manning—another American singer who is always well worth hearing. Highlight here is the first track, whose accompaniment is reminiscent of that on the Bobby Hackett "In A Mellow Mood" EP featuring "Serenade In Blue."

EILEEN BARTON: Too Close For Comfort/Here I Am In Love Again. (Vogue-Coral 45-Q7256.)

MISS BARTON belts out "Too Close," from "Mr. Wonderful," with all the brashness of a Judy Garland. "Here I Am" is sung with more restraint.

PATTI PAGE: "Patti's Songs"—You're Driving Me Crazy, Penthouse Serenade (When We're Alone), Rockin' Chair, Just One More Chance; Paradise, My Ideal, I Still Get A Thrill, I'll Never Be The Same. (Mercury MPT7535.)

PATTI PAGE is another singer well worth hearing. But this selection, while immaculately sung, lacks variety. An up-tempo number would have made a welcome break.

FRANKIE LAINE: Lonely Man/Without Him. (Philips PB691.)

"**LONELY MAN**" is one of those philosophical homilies the Americans project with such distressing sincerity. And we're back on a religious kick in "Without Him." I'm afraid I can't stomach this type of number without a strong dose of bicarb. Laine admirers may be transported by it, however.

PEGGY LEE: "Dream Street"—Street Of Dreams, What's New, You're Blase, It's All Right With Me, My Old Flame, Dancing On The Ceiling; It Never Entered My Mind, Too Late Now, I Don't Know Enough About You, Something I Dreamed Last Night, Last Night When We Were Young, So Blue. (Bruno, LAT8171.)

THE musically discerning always prick up their ears and reach for their pockets or purses when a new Peggy Lee LP appears in the supplements. They won't be disappointed with this one. Maybe it is not quite up to the memorable "Black Coffee" LP or to some of those titles recorded some years back with ex-husband Dave Barbour on Capitol, but it again reveals that Peggy is supreme when it comes to projecting quality songs of this nature.

The LP sleeve lists Peggy as appearing "with Orchestra," but the accompaniments—except for "I Don't Know Enough About You"—are all by a small instrumental group. So much the better, as it happens.

The outstanding tracks are "It's All Right With Me" and "So Blue," which swing like mad. It is interesting to compare the former with the previously reviewed Lena Horne version. Peggy wins hands down.

A brilliant pianist, reminiscent of Marty Paich, is featured throughout. Unfortunately, I have been unable to find his name.

In short, this is definitely one for the library. It may never hit the best sellers—but then, the truly musical releases so seldom do. Peggy Lee can perhaps take solace in the knowledge that she still enjoys the esteem of her professional contemporaries and many loyal admirers.

The presence of the Jordonaires adds little of value. Even Presley addicts will hardly swoon over these.

BARBARA LYON: Fire Down Below/C'est La Vie. (Col. 45-DB3931.)

THAT ingenious song, "Fire Down Below," gets appropriate sultry treatment from Barbara, but the accompaniment is somewhat ponderous. Surprising, when we see that it is the orchestra of Geoff Love, who usually manages to play with a beat.

Backing, a moody piece, is projected to some effect.

DICK HAYMES: C'est La Vie/Now At Last. (Cap. 45-CL14720.)

HAYMES does not sound too happy with "C'est La Vie," which is redeemed only by Billy May's accompaniment. That tinge of Sinatra is again evident on the reverse.

FRANK SINATRA: Crazy Love/So Long, My Love. (Cap. 45-CL14719.)

AND here's the real thing! "Crazy" is sung with Sinatra's usual finesse to a slow and highly effective beat backing from Nelson Riddle. There's a nice tenor-sax obbligato from Babe Russin.

"So Long" is not such an appealing number, but again there's a compelling beat.

DEAN MARTIN: Ten Thousand Bedrooms/Money Is A Problem; Only Trust Your Heart/You I Love. (Cap. EAP1-640.)

THESE titles come from the MGM film, "Ten Thousand Bedrooms." They are credited to the songwriting team of Nicholas Brodsky and Sammy Cahn, who have not reached their usual inspirational heights.

ELVIS PRESLEY with the Jordonaires: Too Much/Playin' For Keeps. (HMV 45-POP230.)

FROM the heights we hit rock bottom. Presley again howls like a prairie dog with indistinct diction.

Capsule reviews

CY LAURIE BAND (EP)

Blue Blood Blues; Keyhole Blues; Don't Go Away Nobody; There'll Come A Day. (Esquire EP 124.)

LEADER Cy plays quite well here and trumpeter Ken Sims lays down an adequate lead, but the rest of the band is pretty dire.

The trombone breaks and solo on "Don't Go Away" are incredible—a sort of Kid Ory with hiccups. All we need now is "Cy Laurie Plays Stan Freberg."—B. D.

MIKE DANIELS AND HIS BAND

Hiawatha; Don't You Think I Love You. (Parlophone 45-R 4285.)

A PROFESSIONAL-sounding band of semi-pros. The front line far outstrips the rhythm section for competence and jazz feeling. Interesting solos from trumpet and trombone, but flat clarinet spoils the first side.—J. H.

WAR OF THE ROSES (LP)

Eric Bally's Jazz Aces.—Sing On; Keeping Cool With Lemonade; Last Mile Of The Way; Saratoga Swing; The Whispering Pines Of Nevada; Madame Beccasine.

Bob Barclay's Yorkshire Jazz Band.—Montmartre; Friendless Blues; Maple Leaf Rag; She's Crying For Me; Memphis Blues; Ain't She Sweet. (Esquire 32-015.) 1/7/56.

THESE groups probably sound fair in clubs, but on a 12 in. LP they are tedious and also out of tune. Some nice numbers.—J. H.

MICK MULLIGAN'S JAZZ BAND (EP)
Raver's Edge; Beale Street Blues; Shim-Me-Sha-Wabble; Sally Jane. (Tempo EXA 52.) 13/9/56.

MICK MULLIGAN'S JAZZ BAND (EP)
After A While; St. James' Infirmary; Squeeze Me; I Would Do Anything For You. (Tempo EXA 54.) 19/12/56.

UNPRETENTIOUS jazz by a pleasant-sounding British group. A few wrong notes crop up, but inventive solos (especially by pianist Ronald Duff) are a compensation. Mulligan's trumpet playing is vastly improved.—J. H.

VIC ASH QUARTET WITH KEITH CHRISTIE (EP)

Gingers; You Took Advantage Of Me; Ash Felt; With The Wind And The Rain In Your Hair. (Nixa Jazz Today NJE1032)

"**GINGERS**" and "Advantage" are competent, lively performances with good solos from Ash, pianist Derek Smith and trombonist Keith Christie, adequately supported by bassist Sammy Stokes and drummer Phil Seaman. The other two seem rather messy—only Derek Smith shows up with honours.—E. J.

"RAGTIME PIANO ROLL" (LP)

Zig Zag Rag; Alabama Tickle; At A Georgia Camp Meeting; Dill Pickles; Junkman Rag; Medley; Pianophiends Rag/Black Beauty Rag; Medley; Polar Bear Rag/Louisiana Rag; Maple Leaf Rag (London AL3563)

THIS is the fourth in London's series of transcriptions from ragtime piano rolls by unknown pianists. "Here is the exact music you might hear on strolling by a saloon doorway in St. Louis or Kansas City in the 20 years before World War I," says the sleeve note. With such favourites as "Georgia Camp Meeting" and "Maple Leaf," it is a must for all interested in the development of piano jazz.—J. N. S.

GEORGE SHEARING QUINTET (LP)

Perfidia; Mambo With Me; Without You; Old Devil Moon; Mi Musica Es Para Ti; Anita's Naniago; Yours; Cuban Love Song; Watch Your Step; Poodle Mambo; Canto Karabali; Strange Enchantment. (Capitol 12 in. T737)

SHEARING, with John Pompeo (vibes), Gene Thielemans (gtr.), Al McKibbon (bass) and three Latin-American percussion players, in a 1956-recorded Latin-American-styled collection that places such stress on the L-A angle that the familiar Shearing character is almost obliterated. Still, pleasant listening for those who like the kind of thing.—E. J.



TOMMY SANDS

scores another great smash with
'RING-A-DING-A-DING'
and
'MY LOVE SONG'

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Two minutes from Tottenham Court Road Station

EVE BOSWELL STARTS WITH HOWARD KEEL



Eve Boswell

EVE BOSWELL stars with American singer Howard Keel at the London Palladium for the fortnight commencing on May 27.

Eve's last visit to the London Palladium was last year, when she appeared in a Disc Star show, and she has appeared in ATV's "Sunday Night At The London Palladium" five times.

LP exploitation

Eve is due back next week from America, where she has been on an exploitation tour. It was in connection with the release there of her long-playing record, "Sugar And Spice," which was retitled "Eve" for the American market.

On June 24, at Torquay, Eve starts a seaside tour in Harold Fielding's "Music For The Millions." Other dates include Bournemouth (July 15), Llandudno (29th), Aberdeen (August 5) and Margate (26th).

There are return appearances in Torquay (July 22), Bournemouth (September 23) and Llandudno (September 2).

Film postponed

Around June, Eve was to have visited Germany to start work on a film based on her life story. In view of her commitments here, however, the trip may have to be postponed.

In the autumn she returns to Berna Restaurant, Stockholm.

Teenagers week in the Emerald Isle

FRANKIE LYMON and the Teenagers will return to the States early next month.

Their tour winds up with a week from June 3 at the Coventry Theatre, Coventry.

Tonight (Friday) the group is at the Civic Hall, Sheffield, for two concerts, and on Saturday plays two concerts at the Regal, Edmonton.

On Sunday, the Teenagers open for a week at the Theatre Royal, Dublin. The following week they are at the Empire Theatre, Newcastle.

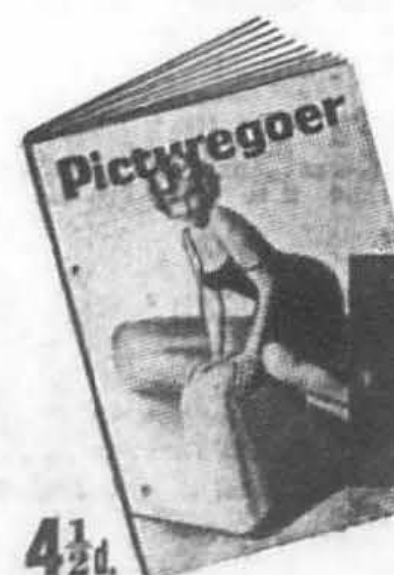
ANNE ON PARADE
Anne Shelton makes a guest appearance in BBC-TV's "Show Band Parade" on May 22.

HAS
Young Love
GONE TO YOUR HEAD, MR. HUNTER?

PICTUREGOER, the brightest, breeziest magazine on the news-stands, brings you the snappiest articles on films, pop, jazz and entertainment—not forgetting the most beautiful cover-girls and glamour studies of the perkier starlets. It all adds up to Britain's most entertaining review of entertainment!

Out Thursday, **PICTUREGOER** brings you a revealing article on the risk Tab Hunter is taking. A pop singer's fame can be great... but short, and Tab seems ready to gamble on this fickle fortune against the more solid opportunity of a film career... and all on the strength of one smash-hit disc!

BRITAIN'S ZIPPIEST WEEKLY!



Picturegoer

OUT THURSDAY - MAY 23

4d.

Follow the Sun



In Spain for a fortnight's holiday are MM Editor Pat Brand and his wife Frances, of Tanner Sisters fame. The couple left London Airport on Friday. The Tanners open for a summer season at the Palace, Blackpool, from June 8.

VIPERS START A 6-TOWN TOUR

THE Vipers started a one-night stand tour on Wednesday at Edinburgh Palals.

They play Glasgow Locarno tonight (Friday), Oxford Town Hall tomorrow (Saturday), De Montfort Hall, Leicester (19th), Birmingham Casino (20th), Gratton Rooms, Liverpool (21st), and Ryde (26th).

The group last week appeared in BBC-TV's "A-Z" show.

Marion Ryan fixes her Variety debut

A ten-week tour of top Variety theatres, starting on July 1, has been fixed for singer Marion Ryan. Marion leaves the Ray Ellington Quartet on May 27, after three and a half years, to embark on a solo career.

On Sunday she is one of the guest stars in the "Winifred Atwell Show" on BBC-TV.

David Whitfield shares his 1957 summer



David Whitfield

DAVID WHITFIELD is to star in the Howard and Wyndham show, "Five Past Eight," for the first three weeks starting on June 10 at the Theatre Royal, Newcastle.

Also starring in the show are Jack Radcliffe, Alistair McHarg and Billy Whittaker.

Stewart Cruikshank, managing director of Howard and Wyndham, told the MELODY MAKER: "I would like to contract Whitfield for the full season—but unfortunately he is booked elsewhere for the summer."

Then Southsea

David will then be appearing for 10 weeks from July 8 at the Queens Theatre, Southsea. On Tuesday he left for a holiday in Italy with his wife Sheila.

David had volunteered to pay a three-week visit to Germany to sing for the troops. The booking was cancelled to enable the singer to undertake his commitment at Newcastle.

OTHER SIDE OF THE RECORDS

Dusseldorf, Wednesday.

WHEN German jazz expert Reginald Rudolf was arrested recently, five State policemen were ordered to listen to his records to find something incriminating.

Rudolf was one of several members of the East Zone intelligentsia who featured in the latest series of arrests. He is charged with having, among other things, pursued an "anti-Stalinist" line in his lectures at Leipzig University.

New label features Malcolm Lockyer

Malcolm Lockyer and his Octet are the first jazz group to record for Delyse Records' Envoy label. The label this month entered the jazz and pop field.

The Lockyer Octet comprises Keith Bird, Freddy Ballerini and Al Baum (reeds), Tommy McQuater (tpt.), Jock Bain (tmb.), Malcolm Lockyer (pno.), Jack Llewellyn (gtr.), Joe Muddel (bass) and Jock Cummings (drs.).

Its first release is a 12-in. LP entitled "Sweet And Hot." Next month's release will star pianist Dennis Wilson.

ROSE, MORRIS & CO. LTD., LONDON, E.C.2

Apology!

We apologise for a price error made in last week's "M.M." for

MARTIN FRERES CLARINETS

This should have read:—
26 gns. TAX PAID
STILL THE BEST VALUE!

New York News

JAZZ ON TV — IN COLOUR

From Leonard Feather

AN estimated 50,000,000 viewers saw America's first major TV jazz production this week, an adaptation of Duke Ellington's Columbia LP, "A Drum Is A Woman."

The show was seen for a full hour on colour television as well as black and white.

Duke appeared in the rôle of narrator and the band was seen backing Joya Sherrill in one number, "Rhumbop," but generally the music was heard rather than seen.

Double top

WOODY HERMAN is due to get a double build-up by Verve Records as vocalist and bandleader. He will be promoted as a Sinatra-type swinging crooner on his first album, "Songs For Hip Lovers." Arrangements were by Marty Paich and Barney Kessel supervised the sessions.

Wild music

LITTLE RICHARD was jailed in Augusta, Georgia, after being blackjacked by two deputy sheriffs in a mêlée that broke up the singer's performance in an auditorium.

Deputies said Richard "seemed to go wild" when they tried to serve him with a paper in connection with a breach of contract suit by a former manager. He was released on 500 dollar bail.

On trial

THE New York State Court of Appeals ruled last week that singer Billy Daniels must stand trial in connection with a Harlem bottle-club shooting 18 months ago.

Miles Davis is reported to have told friends he is on his way to a new life in Mexico.

WINIFRED ATWELL

will officially open
Soho's Latest

Record Store

"STRICKLANDS"

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(Opposite Lay-on's Chinese Restaurant)

on Thursday, May 23
at 12.30 p.m.

Specialists in—
JAZZ · POPS
& CONTINENTAL RECORDS

MAX JONES and EDGAR JACKSON review JAZZ DISCS



● **Victor Feldman**
... displays much of the new assurance he has acquired since he first went to the States.

VICTOR FELDMAN (LP)
Jackpot (a); Karen (a); You Are Too Beautiful (a); You Are My Heart's Delight (a); The Minor And The Major (b); The Yoff (b); Wilbert's Tune (c).
(Tempo 12 in. TAPS).

(a)—Feldman (vib.); Terry Shannon (pno.); Pete Blannin (bass); Phil Seaman (drs.). 4/12/56. London. (Vogue.)

(b)—Personnel as for (a), except Lennie Bush (bass) replaces Blannin. 6/12/56. London. (Do.).

(c)—Feldman (pno.); Dizzy Reece (tp.); Bush (bass); Seaman (drs.) Same session.

I WOULDN'T quarrel with anyone who told me this was the best Victor Feldman yet. In his informative sleeve note, Tony Hall comments: "Vic displays much of the new assurance he has acquired since he first went to the States."

In that, I think, lies the clue to his increased stature. He has developed into an even more mature and imaginative musician than he was before he first left England to try his fortunes in America.

As well as Feldman's polished vibes, there are stimulating solos by pianist Terry Shannon, a

BRITAIN'S BEST

man who shows the influence of John Lewis. Note especially "Minor And The Major" and the strolling-paced, melodic and beautifully poised "Karen," both Feldman originals.

Jamaican trumpet player Dizzy Reece joins the group for 10 minutes of "Wilbert's Tune," a Feldman original dedicated to Wilbert Hogan, Lionel Hampton's drummer.

This track has Victor performing just as intelligently and excitingly on the piano as he does on vibes.

But the highspot is Reece. Here and there is a suggestion of a fluff, but this seems trivial compared with the power and invention he displays.

All round I'd rank this as one of the best records ever made by British jazz musicians.—E. J.

JIMMY DORSEY WITH SPIKE HUGHES AND HIS THREE BLIND MICE (EP)

Tiger Rag (a); After You've Gone (b); I'm Just Wild About Harry (b); St. Louis Blues (a).
(Decca DF6377)

Dorsey (alto, cl.); Hughes (bass); Claude Ivy (pno.); Alan Ferguson (str.); Bill Harty (drs.). 1936. London. (Decca.)

Previous issues († deleted): (a) Decca P18781, P6142; (b) P18761, P90031.

THIS piece of ancient British jazz history will have nostalgic appeal for memories that go back a quarter of a century. These quintet titles were cut while the elder Dorsey was in London with Ted Lewis and orchestra.

Spike Hughes played bass. He also organised the rhythm support which may have been the best he could manage (though, with house pianist Ivy up, I doubt it), but which sounds very ancient English.

Dorsey wheels off impressive triple-tongue exercises à la Tram on "Harry," belts out fairly hot clarinet, then returns to alto for the last chorus. The "St. Louis" clarinet solo, much copied in the thirties, includes some liquid low-register improvising and the famous tempo double-up. It still sounds healthy, and very Noone-ish in places.

All the "Tiger" strains are presented on clarinet before Dorsey changes to alto for two technically imposing choruses. These were variations which had many imitators, one on the first Billy Cotton "Tiger."

On "After You've Gone," Dorsey first carries the melody on clarinet at slow tempo, then plays an obligato to Ferguson's unambitious guitar solo. A fast solo on clarinet follows—good but surpassed by the one on Red Nichols' "After"—and the alto is brought in for the final chorus, slowed back for the ending.—M. J.

WALLY FAWKES—SANDY BROWN QUINTET (EP)

Bodger's Blues; Avalon; Mobile Blues; Polka Dot Rag.
(Decca DF6378)

Brown, Fawkes (cls.); Ian Armit (pno.); Lennie Bush (bass); Eddie Taylor (drs.). 10/12/56. London. (Decca.)

THESE two clarinet players make a powerful, sympathetic and overwhelmingly vibrant team which has lately been heard on a Decca single. This EP shows them in a better light.

On "Bodger's Blues," a 12-bar original by Fawkes, a clarinet riff theme gives way to piano, a beefy and boldly phrased Brown solo, low-register Fawkes, some fierce duetting, then a recap of the opening.

Fawkes leads on this, and in every respect—having especial regard to local rhythm sections and this slowish tempo—it can be praised as an example of improved British Traditional.

The clarinetists—both nourished by years of Dodds and Bechet music, but now following personal paths—work well together on the faster "Avalon," which again has Brown out first with an inventive chorus. He is succeeded by Armit and Fawkes before the leaders intermingle for a spirited ride-out.

Brown takes the lead on "Avalon," also on the third and fourth tunes, though in the improvised duets each of them is really playing a lead and ensemble part simultaneously.

"Mobile Blues" and "Polka Dot" are numbers associated with Bechet.

The former, an attractive composition with 12- and 16-bar strains, begins brightly, but is not developed to maximum effect, although Fawkes and Brown (in that order) play creditable and contrasting solos.

The fast rag has unison clarinets followed by hot ensemble, rhythm. Fawkes, Brown, then the

lead horns for a climax which is not always tidy. In sum, it is music with plenty of push and a flavour of its own.—M. J.

LIONEL HAMPTON AND HIS ORCHESTRA/QUINTET (LP)

I've Got A Brand New Baby (V); (b); Bop City Flamenco (V); Spain (a); The Bullfighter From Madrid (b); Hamp's Jazz Flamenco (b); Tenderly (a); Hot Club of Madrid Serenade (b); Toledo Blade (a); Flamenco Soul (b).
(RCA 12 in. RD27006)

(a)—Quintet: Hampton (vib.); Oscar Dennard (pno.); William Mackel (electric-gr.); Peter Badie (bass); June Gardner (drs.); Maria Angelica (castanets).

(b)—Orchestra: Hampton (vib.); Scoville Brown (cl.); Bobby Plater (alto); Eddie Chambliss (tr.); Curtis Lowe (bar.); Dave Gonzales (tp.); Walter "Fats" Morris (tmb.); rhythm section as for (a); possibly also certain unidentified Spanish musicians.

At June, 1956. RCA Espagnola Studios, Madrid. (Spanish RCA-Victor.)

find she could swing, as you can hear in "Hamp's Jazz Flamenco."

The items, ranging from familiar standards to Hampton originals—written for and reflecting the influence of his Spanish audiences—are split between an 11-piece contingent from his complete ensemble and his quintet.

The latter contributes the best parts of the set. Hamp's vibes seldom fail to be a joy, and there is a wealth of fine work by pianist Oscar Dennard, who in "Tenderly" is absolutely delightful.

Unfortunately the bigger group's contributions are rather a let-down. It sounds best in the mambo called "Bop City Flamenco," mainly because this is an easy arrangement of a catchy tune.

Except perhaps for the "Brand New Baby" blues, its other tracks don't amount to much. The performances are rather rough and ready; the Spanish studio's recording nothing to write home about.

Other Hampton's are:

LIONEL HAMPTON QUINTET (EP)
Just One Of Those Things (a); How High The Moon? (b).
(Columbia-Clef SEB10005)

LIONEL HAMPTON QUARTET/QUINTET (LP)

Flying Home (d); Je Ne Sais Pas (d); On The Sunny Side Of The Street (d); April In Paris (c).
(Columbia-Clef 12 in. 33CX10075)

(a), (b), (c)—Hampton (vib.); Oscar Peterson (pno.); Ray Brown (bass); Buddy Rich (drs.). (a) August, 1953; (b) September, 1953; (c) Late 1954. USA. (Am. Clef.).
(d)—Personnel as for (a), plus Buddy De Franco (cl.). Late 1964. Do. (Do.).

WITH so many Hampton records on choice these days, one needs to be highly selective.

The EP, with Hamp swinging up to normal form, is the equal of most of his small group recordings. But—and here's the rub—nothing we haven't heard from him with these cohorts before happens to vary the sameness of long Hamp solos, equally long spells of Peterson's technically expert doodling, and Rich's occasional burst of fireworks.

The LP has more variety of mood and tempi and there is the added colour of De Franco's clarinet. But academically proficient as he is, his playing leaves me cold, and it is Hamp who provides the interest.

He is lyrically delightful in "April In Paris," even though Quincy Jones' "Je Ne Sais Pas" is the best track all round. The worst is the 16-minute version of Hampton's eternal "Flying Home."—E. J.

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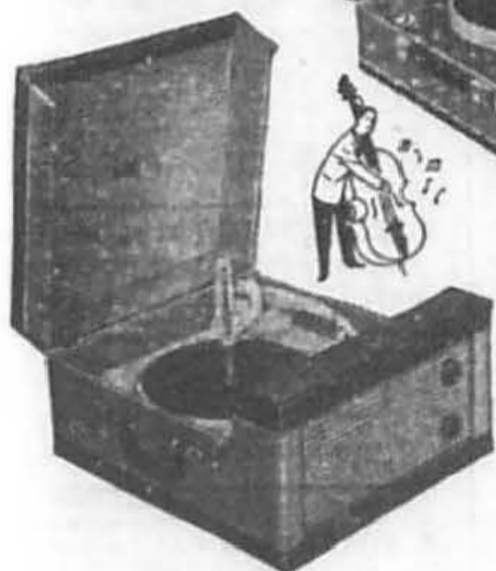
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column next week.

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HOT CLUB OF LONDON: MIKE
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AT THE SKIFFLE CELLAR, Greek
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Dave Duggan Group.

CROYDON JAZZ CLUB, Star Hotel,
London Road: TERRY LIGHTFOOT
JAZZMEN.

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

ENFIELD JAZZ CLUB, "The
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Jazz Discs

by
Max Jones
Edgar Jackson
 and
Jack Hutton

WOODY HERMAN AND THE SWINGIN' HERD (LP)
 Everyday I've Got The Blues (V);
 (a); Trouble in Mind (V) (b);
 Smack Dab In The Middle (V);
 (b); Pinetop's Blues (V) (b);
 Basin Street Blues (V) (b);
 Call It Stormy Monday (V) (b);
 Dupree Blues (V) (b); I Want A
 Little Girl (V) (b); Blues
 Groove (b).
 (Capitol 12 in. T784)
 (a)—Herman (cl., voc.); Richie
 Kamuca (tr.); Dick Collins, Johnny
 Coppola (tpts.); Cy Touff (bass-tpt.);
 Norman Pockrandt (pno.); Monty
 Budwig (bass); Chuck Flores (drs.);
 Am. Capitol. 1/12/55. USA.
 (b)—Herman (cl., voc.); Jay
 Cameron, Bob Hardaway (altos);
 Kamuca, Arno Marsh (trns.); Bill
 Castagnino, Burt Collins, D. Collins,
 Coppola, Dud Harvey (tpts.); Wayne
 Andre, Bill Harris, Bob Lamb (tms.);
 Victor Feldman (vib., conga dr.);
 Vince Guaraldi (pno.); Budwig
 (bass); Gus Gustafson (drs.). Do.
 15 and 16/5/56. USA.

WOODY HERMAN AND HIS ORCHESTRA/THIRD HERD (EP)
 Our Love Is Here To Stay (b);
 In A Little Spanish Town (b);
 Hollywood Blues (a); I Would
 Do Anything For You (b).
 (MGM EP590)
 (a)—Orch.: Herman (cl., alt.);
 Jack Dulong, Bill Perkins (trns.);
 Jam Staff (bar.); Ray Caton, Don
 Fagerquist, Doug Mettome, Shorby
 Rogers (tpts.); Jerry Dorn, Urbie
 Green, Herb Randle (tms.); Dave
 McKenna (pno.); Red Wooten (bass);
 Sonny Igoe (drs.). Am. MGM.
 1/6/51. Hollywood.
 (b)—Third Herd: Herman (cl.,
 alt.); Dick Hafer, Arno Marsh,
 Perkins (trns.); Staff (bar.); Caton,
 Phil Cook, Fagerquist, John Howell,
 Ernie Royal (tpts.); Carl Fontana,
 Jack Green, U. Green (tms.); Nat
 Pierce (pno.); Frank Gallagher
 (bass); Art Mardigan* (drs.). Do.
 30/9/52. USA.
 * Misspell Madigan on sleeve.

ATLTY called "Blues Groove,"
 the Capitol LP is, with the
 one exception of the all-instru-
 mental title piece, a collection of
 traditional blues sung by Woody
 Herman.
 Maybe his singing lacks the
 authenticity of such as Memphis
 Slim, Pinetop Smith and T-Bone
 Walker, whose songs (respec-
 tively, "Everyday I've Got The
 Blues," "Pinetop's Blues" and
 "Stormy Monday") are among
 those he uses.

But then Woody is, of course,
 white, and he does about as well
 as many, and better than most,
 at coping with what is in-
 herently coloured folks' music.
 The band does its share, too,
 towards making this a live and
 colourful performance. It
 swings along in fine style
 through the set of well varied
 tunes and treatments, and
 popping up every so often are
 excellent solos from, among
 others, Bill Harris—back with
 Woody after having been one of
 the corner stones of his famous
 1945-46 band—Richie Kamuca,
 Cy Touff and Woody's latest
 acquisition, our own Victor
 Feldman.
 The MGM EP hardly comes in
 the same class. For one thing,
 it falls between two stools. It
 is too "advanced" for the com-
 mercial market, too "commer-
 cial" for jazz lovers.
 Still the ensemble sound is
 often worth hearing, and there
 are a few good solos to help the
 proceedings along.—E. J.

JAZZ PIANO RARITIES (LP)
 Fats Waller accompanying Anna
 Jones (a); I Wish I Could
 Shimmy Like My Sister Kate;
 Trixie Blues.
 Dixie Four (b); St. Louis Man;
 Kentucky Stomp.
 Dobby Bragg (c); Fire Detective
 Blues.
 Meade "Lux" Lewis accom-
 panying Rob Robinson (d); Don't
 Put That Thing On Me.
 Turner Parrish (e); Trenches;
 Fives.
 (London AL3865)
 (a)—Anna Jones (voc.); Walter
 (pno.) Am. Paramount. 1924
 Chicago.
 (b)—Jimmy Blythe (pno.); uniden-
 tified str.; John Lindsey (bass);
 Jimmy Bertrand (drs.). Do. 1928
 Chicago.
 (c)—Bragg (pno., voc.). Do.
 7/9/25. Gennett Stud.co. Richmond
 Indiana, USA.
 (d)—Robinson (voc.); Lewis (pno.)
 Do. 1930 Chicago.
 (e)—Parrish (pno.). Am. Champion
 12/1/33. Richmond, Indiana, USA.



● Woody Herman with
 (from left) Jerry Coker, Dick
 Hafer, Bill Trujillo and
 Jack Nimitz.

LONDON'S "Origins Of Jazz"
 series caters for specialised
 jazz tastes, and does it well. This
 present piano set would have
 been a riot in the lean years;
 today, I suspect that only the
 more affluent blues buyers will
 go for it.

Waller records are thick in the
 shelves, and these tracks—
 though pleasant—are hardly
 worth considering as samples of
 his ability. The little-known
 Anna Jones has a young, reedy,
 Ethel Waters voice; her blues
 and slow "Sister Kate," hold
 some interest and are well
 recorded for the time.

Previously issued here on Jazz
 Collector L26, the Dixie Four
 performances have the romping,
 slightly maniacal atmosphere
 of so many Blythe-Bertrand
 sessions.
 Both are barrelhouse blues,
 rolled out in high spirits by
 Blythe and prominent, hard-
 pushing rhythm contingent and
 interrupted at intervals by
 exuberant cries from Bertrand.
 Apropos of the lively "Kentucky
 Stomp," Blythe's raggy style
 towards the finish calls to mind
 the playing of Frank Melrose,
 while Bertrand's whooping is
 reminiscent of Half-pint Jaxon.

Three of the four on the
 reverse are useful rarities. Dobby
 Bragg, here labelled Bobby
 Bragg, sings real blues (with in-
 teresting words) in a high,
 pinched voice to his own deca-
 rative piano accompaniment. He
 came to our attention earlier
 with that mysteriously titled
 boogie piece, "3, 6 And 9," on
 Jazz Collector L40.

The Robinson-Lewis duet is a
 salty vaudeville song, not very
 well done but containing a solid
 piano chorus. Turner Parrish's
 two wild boogies are something
 else again—driving fast blues
 which display a lot of ideas and
 facility for an obscure, untutored
 player.

"Trenches," the faster of the
 two, sounds like a rapid, elemen-
 tal version of Pine Top Smith's
 theme, played with heavy walk-
 ing bass and exciting treble
 figures.
 Both are valuable exhibitions
 of unspolled fast-blues playing
 which I have for years cherished
 on a treasured Champion record.
 The LP tracks have been taken
 from the same masters.—M. J.

ERROLL GARNER (LP)
 "Concert By The Sea"
 I'll Remember April; Tease Me
 Tonight; Mambo Carmel; Autumn
 Leaves; It's All Right With Me;
 Red Top; April In Paris; They
 Can't Take That Away From Me;
 How Could You Do A Thing Like
 That To Me?; Where Or When?
 Erroll's Theme.
 (Philips 12 in. BBL7106.)
 Garner (pno.); Eddie Calhoun
 (bass); Deniz Best (drs.). Carmel,
 California, during a public concert.
 (Am. Columbia.)
ERROLL GARNER (LP)
 Embraceable You (a); Lover, Come
 Back To Me (a); Always (a);
 Sometimes I'm Happy (a); I
 Can't Get Started (a); I've Got
 You Under My Skin (a); Blue
 Skies (b); Don't Blame Me (b);
 Full Moon And Empty Arms (b);
 Memories Of You (b); For You
 (b); If I Loved You (b).
 (Mercury 12 in. MPL6567.)
 (a)—Garner (pno.), Am. Mercury.
 Possibly mid-1946. USA.
 (b)—Garner (pno.); unidentified
 bass, drs. Do. Date untraced. USA.

than discerning, he rosters along
 in his most exciting manner.
 Even the inherent sedateness of
 the ballads does not for long
 keep him subdued. But he
 shows he can still play with great
 regard for nuances, dynamics
 and feeling.

I regret I cannot work up the
 same enthusiasm for the EmArcy
 LP.
 So far as I can discover, the
 first six titles were recorded over
 10 years ago, and I have reason
 to believe that the others may
 not be a great deal younger.

Not that age alone matters—
 though Garner has not yet graced
 the jazz scene long enough for
 his work to be placed among that
 of the exalted coterie whose
 recordings have become collec-
 tors' treasures.
 But those first six titles, all
 solo piano, are too often Garner
 in cocktail party mood, too often
 indulging frequently in ad lib
 tempo, sometimes over-gushing,
 sometimes just wishy-washy.

The other five items have bass
 and drums accompaniments
 which prevent Garner from play-
 ing about with the tempo but,
 being dull and lumpy, don't help
 him (or the listener) much.
 It's a pity, because American
 EmArcy have much more recent
 Garner—available, of course, to
 EmArcy here.—E. J.

THE HAPPY WANDERERS STREET BAND (LP)
 South Rampart Street Parade;
 Singing The Blues; Birth Of The
 Blues; That's A Plenty; Don't Get
 Around Much Any More; St.
 Louis Blues; Don't Fence Me In;
 (Capitol 12 in. T784)

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... two bands of traditional intention
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 battle for the honours with six titles each.
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EP 128 ERIC SILK AND HIS SOUTHERN JAZZ BAND
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 are readers and have played in
 more widely accepted bands. The
 rhythm men play by ear.

An informative sleeve note
 says the band plays "jazz with a
 Cockney accent... and nearer
 the Storyville spirit than many
 of our Jag-driven trads would
 care to admit."
 To me, that's putting it mildly.
 I have heard more honest jazz
 listening to this record and fol-
 lowing the band along Oxford
 Street than in a dozen London
 clubs.

The trumpet over-steps the
 corn line more than once but it's
 easily forgivable when you bal-
 ance up his jazz tone and feel-
 ing. And, as Eddie Condon would
 say, Mr. Longman is a male trom-
 bone player.
 The two-banjo/bass drum
 rhythm section does its job
 competently.—J. H.

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by BOB DAWBARN

TOUTS selling 5s. tickets for 15s. and police trying to clear fans from the stage door of the Royal Albert Hall pointed the success of the third and last concert in the BBC Light Programme's 1957 "Festival Of Dance Music."

Unheard

Musically, too, I felt that this last show, produced by Johnny Stewart and Geoffrey Owen, was the best of the three. As usual, the crazy acoustics

made it difficult to review the bands and matters were not eased by having singers and soloists at a centre microphone accompanied by groups at the side of the stage.

So far as I know, the strains of Eddie Smith's banjo are still bouncing off the galleries.

Top Delaney

Now for the 64,000 question—who got the most applause? Undoubtedly Eric Delaney for his energetic solo on "Clap Your Hands."

My own biggest kicks? Two excellent duets by Kenny Baker and Show Band trombonist George Chisholm.

'Disease'

The echo made it impossible to judge the Show Band and that spreading disease—off-beat clapping—did the same for Suzi Miller.

Other highly enjoyable moments included the easy delivery of Michael Holliday and the way he and Lita Roza turned a complete hash-up of a duet into the comedy turn of the evening; the neat Chris Barber front line; the inspired fooling of Ray Ellington and Marion Ryan; and the best comping of the series from David Jacobs.

STEELE FILMS

From Page 1
other two interested parties are Hollywood's Warner Brothers and Paramount.

"The Tommy Steele Story" is the rock-'n'-roll star's second film. His first, Delta films' "Kill Me Tomorrow," which stars Pat O'Brien, is showing this week in Manchester and other provincial towns.

Tommy himself will see the completed "Tommy Steele Story" for the first time in London next week, when the Harold Fielding Steele-Bell package plays the week at the Dominion, Tottenham Court Road.

You just have to smile when two glamour girls like this pull your moustache. The happy owner of the moustache is tenorist-leader Johnnie Gray and girls are (l.) Marion Ryan and Suzi Miller. They were appearing on Tuesday's Festival.

Palladium pianist on TV disc show

Pat Dodd, pianist with Cyril Ornadel and the London Palladium Orchestra, has a spot in this Sunday's "Jack Jackson Show." Also appearing are the King Brothers, Joan Heal, Alan Dean and Ruby Murray.

Humph for States in '58 exchange

THE Humphrey Lyttelton Band is to play in America next year in exchange for a group led by American trumpeter Buck Clayton.

The Clayton band will tour Britain for three weeks in February.

The deal was confirmed this week by Record Supervision chief Denis Preston, who recently returned from the States.

Lectures, too

The Lyttelton Band will tour American colleges, where Humph will also lecture on jazz.

Humph resumed work with his band last Saturday after a week's rest following a car smash in which he received minor injuries.

Humph's rival traditional leader Chris Barber last week drove his car into a ditch whilst on his way from London to his Variety date in Manchester.

The accident resulted in damage to his car—a Lotus sports—but no injury to himself.

McDevitt Skiffers turn professional

The Chas. McDevitt Skiffle Group, currently touring with Frankie Lyman and the Teenagers, is now fully professional.

Bassist John Paul and guitarists Alex Whitehouse and Denny Carter have left the group and replacements are bassist Lennie Harrison and guitarist-vocalist Bill Bramwell.

The group is completed by Nancy Whiskey (vcls.) and Marc Sharratt (washboard).

For Montgomery read —Montgomery!

Freelance trumpeter Monty Montgomery has pointed out that he is not the bandleader of the same name who, as reported last week, has opened at Clacton for the summer season.

TV with Platters

The Platters star in this week's "Sunday Night At The Palladium" on ATV.

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GALE (SUNNY) BREEZES IN FROM U.S.



AMERICAN singer Sunny Gale and bandleader Tommy Tucker (above) flew into Britain on Sunday night. They are taking part in a package show for U.S. bases.

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