

Are the fans really 'moaners'?

ARE fans wasting their time when they complain an artist is singing too much of this or too little of that? Here's a new slant on this topic from reader G. L. WARD, of Parkstone Road, London, S.W.12:

I have been a reader of the NME ever since it started. But it wasn't until last Friday's issue, when reading Talking Points, that I realised what a lot of moaners music fans are.

Every week they moan that they don't have enough of singer So-and-So, or that a certain bandleader has no right to play a traditional tune in rock-and-roll style, or vice-versa, and hundreds more silly moans.

What a waste of time it all is! Do they honestly believe that a singer or bandleader sings, or plays a tune in a certain style just because they want to? If any fan kids himself that they do, he is as silly as the letters he writes and the antics he gets up to.

There is only one reason why a singer or bandleader plays in a certain style—pounds, shillings and pence. I will admit that there are a few singers and bandleaders who do play and sing just because they want to. But they are as few as the fingers on my hand.

Finally, I would like to say that I realise that if this letter was published and the fans took any notice of it, you might be out of a job. But I believe in the saying: "An Englishman is never happy unless he is moaning."

Freelance Bing
LESLIE GAYLOR, of Pan Lane, Newport, Isle of Wight, writes:
I wholeheartedly agree with Frank Murphy about Crosby's career (last

Conducted by
CHARLES GOVEY

week's Talking Points).

While the American Decca company have done well with Bing by recording him on every occasion they could, I hope that the other companies will take full advantage of his new freelance arrangement.

How nice it would be for someone to record him in the manner of the famous 1931-5 sessions! The old Brunswick Company certainly knew how to handle their Bing.

Doris the actress

Miss G. WARD, of Tallis Grove, Charlton, London, S.E.17, writes:

I have read the two articles on Doris Day, by Mike Butcher and Keith Goodwin, with great interest.

I have seen "The Man Who Knew Too Much" several times since it started its London run, and you only have to visit the Plaza Cinema and listen to the comments of the general public to realise that they have accepted Doris, the actress.

But, as always, it takes a little longer for the critics to accept a musical star in a dramatic part.

Doris hasn't said that she intends giving up musicals, as you can tell by her forthcoming pictures, "The Pajama Game," etc. So I say, give Doris a chance and let's see her in both musicals and dramas.

The first 'Mice'

BILL RIDLEY, of Hazel Grove, Staines, Middlesex, writes:

I have watched with growing interest the hue and cry over the

Johnny Dankworth "Mice" disc. Why all the fuss? Admittedly, the record does what it is supposed to do—make money—but it is NOT original.

Has no one yet heard Ted Heath's "Look For The Silver Lining"? Ted plays throughout the record, imitating more artists than JD and doing it better.

For one thing, Ted does not have to tell you who it is he is imitating, and then the melody flows all the way through without repeating the same bars that JD plays over and over again.

I believe in credit where it is due. So why not some to Ted for getting in first?

Too much Hitchcock

Sapper JOHN BEAUMONT, of RE, Longmoor Camp, Liss, Hants., writes:

Having just seen "It's Magic" and "The Man Who Knew Too Much," I must agree with Keith Goodwin.

While thoroughly enjoying Doris Day's debut film (I think it bears any other at present on release), I found her latest to be too much Mr. Hitchcock, with not enough scope for the talents of Doris Day.

Let's have more musicals, Doris, where you can still remain supreme.

Not only teenagers

ANNE LESTER, of Southwood Avenue, Highgate, London, N.6, writes:

These days one reads and hears about teenagers raving about David Whitfield, Dickie Valentine, Frankie Vaughan, etc. But my husband, who is in his early forties, had the pleasure of seeing David Whitfield at Morecambe recently.

Now David's photos are on show in our living-room, and my husband cannot stop talking about his wonderful voice and pleasant personality. So, you see, David Whitfield is not only the teenagers' delight.

One in a million

RODERICK NISBET, of Cannon Hill Lane, London, S.W.20, writes:

Reader G. E. Rice is literally ridiculing himself when he advises

TALKING POINTS

Frankie Laine to leave jazz singing to the people who "know how."

How can anyone suggest that Frankie doesn't know how after his "Jazz Spectacular" disc has been hailed as a record in a million?

There are also his other jazz efforts, such as "West End Blues," which have been praised by pop and jazz disc-jockeys and fans alike. "West End Blues" settles once and for all the fact that Frankie is at heart a jazz singer and turned to his more commercial style merely to eat a little better.

Give us more!

MALCOLM MOORE writes from Ransom Road, St. Anns, Nottingham:

Reader G. E. Rice seems to have the idea that Frankie Laine requires "toleration." Let me assure him, on behalf of all Frank's fans, that he is to be admired, not tolerated.

Frankie may not be the best of the jazz singers. But he has a strong sense of jazz in his voice, and with Buck Clayton to back him up, I think he's turned out a wonderful effort.

To echo professional record critics, "Let's have more of this kind of Laine."

When song-star Ronnie Hilton was appearing at Manchester, he spotted 40 of the stars of the Moscow State Circus in the audience. He introduced them from the stage, and they received a tremendous ovation which they reciprocated by standing up and applauding Ronnie's own performance. Afterwards, they all came round to the dressing-room for a drink and a chat, and each of the circus stars asked Ronnie for an autographed picture. Ronnie (left) is here seen with Popov, the famous clown of the Moscow State Circus, who presented him with a charming autographed tribute to Ronnie's vocal artistry. This picture was taken by Ronnie's piano-accompanist, Will-Fyfe, Jr.



Funny business

TONY JONES, of Hertford Street, Alcester, Warwick, writes:

When are artists of obvious inferior quality going to stop taking the mickey out of popular trends in the music business?

Disc-jockeys should recognise these inferior records and refuse to play them in their programmes, thereby discouraging any repetition of numbers like "Met Rock" and "Tear-drop Hotel."

Any funny business going should be left to Stan Freberg, whose discs do not leave a nasty taste in one's mouth.

Still more Laine

M. F. W. SKINNER, of Wetherby Road, Acomb, York, writes:

I would like to remind reader Rice that Frankie Laine was connected with jazz many years before he became well known. As far as I am concerned, this record lives up to its name very well.

Would "Teenager," of Birmingham, please apply his or her full name and address, not necessarily for publication?

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THE 'GIMMICK' HIT PARADE

READER H. C. CLARKE, of Fairfield Avenue, Sheafle Hulme, Cheshire, writes:

May I congratulate Miss Kelly on her frank and true assessment of the present-day Hit Parade. However, I do disagree with her on one point.

It is wrong to assume that the public has at last recognised Mel Tormé, as magnificent as he might be, just because he gets a record into the Hit Parade.

If you say that, you are putting him in the same groove as all the other nine-day wonders.

Mrs. A. MIDDLETON, of Longview Drive, Huyton-with-Roby, Lanes, writes:

I am very annoyed with Miss Kelly. How dare she suggest that Johnnie Ray possesses some horrible gimmick!

I admit Johnnie hasn't much of a voice, but to me he is the greatest man in show business. The reason he has got on so well is that his style is his own natural style and is not put on, as most people think.

Johnnie earned top place and fame by being natural and not being afraid to let the public see his emotion.

"MODERNISTS" write from Connaught Hospital, Hindhead, Surrey:

I must agree with Miss V. P. Kelly. "Performers" like Elvis Presley, Gene Vincent, the Teenagers and Liberace appear to rely less on musical talent than on the foolishness of the mixed-up adolescents who buy their discs.

With the advent of Elvis Presley, it seems that pop music has reached rock bottom. Perhaps the appearance of such people as Mel Tormé and Frank Sinatra in the Hit Parade points to a much-awaited revival.

One thing is certain: Pop certainly cannot get much worse.

LINDSEY CORNTHWAITE, of The Green, Writtle, Essex, writes:

Why do readers such as Miss Kelly have to persecute the rock-and-roll singers so?

They ask where the great singers like Bing, Sinatra and Tormé are; and then they shout down the new-style singers such as Elvis Presley and Gene Vincent.

If people don't like this sort of

thing, why do they torture themselves by listening to it just for the sake of something to criticise?

The style of songs has changed and always will. Each new style will bring new topinners, but the few immortals from the past will always find an appreciative audience.

Reader R. MILLS writes from Church Lane, Leckhampton, Cheltenham:

How right Miss Kelly is; truly the Hit Parade of today stinks.

AFN HIGHLIGHTS

547, 344, 271 METRES

SUNDAY
P.M. 1 Mitch Miller; 3.05 Highway Of Melody; 4.30 Songs By Dixie; 5 Family Theatre; 5.30 Request Parade; 6 The Honey-mooners; 8.05 People Are Funny; 8.30 Edgar Bergen; 9.30 Star Playhouse; 10.35 Philadelphia Orch.; 11.30 Portraits In Music; 12 Serenade to Romance; 1.05 Sign off.

MONDAY
P.M. 12 Noon Request Show; 1 Martin Block; 1.30 Strictly From Dixie; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Matinee; 5 Requests; 6 Frank Sinatra; 7 Music In The Air; 8.05 Henry Morgan; 8.30 Arthur Godfrey; 9.30 Jack Carson; 10 F.B.I. In Peace and War; 11.05 Late Request Show. A.M. 12.05 Rhine Band; 12.30 Military Minstrel; 1.05 Sign off.

TUESDAY
P.M. 12 Noon Request Show; 1 Martin Block; 3.05 Stickbuddy Jamboree; 5 Requests; 7 Music In The Air; 8.05 What's My Line?; 9.15 On The Scene; 10 Let George Do It; 10.45 Tony Martin; 11.05 Late Request Show. A.M. 12.05 Dorsey Bros. Orch.; 12.30 Music 'Til One. 1.05 Sign off.

WEDNESDAY
P.M. 12 Noon Request Show; 12.55 Les Paul; 1 Martin Block; 1.30 Strictly From Dixie; 5 Requests; 6 Keesler Choir; 7 Music In The Air; 9.30 Rainbow; 10.45 Dixieland; 11.05 Late Request Show. A.M. 12.05 Dance Band; 12.30 Sleepy Time; 1.05 Sign off.

THURSDAY
P.M. 12 Noon Request Show; 1 Martin Block; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 5 Requests; 6 Chorallers; 7 Music In The Air; 8.30 Dragnet; 9.30 Instrumental Mood; 10.45 Mood For Moderns; 11.05 Late Request Show. A.M. 12.05 Chuck Foster Orch.; 12.30 Music 'Til One.

FRIDAY
P.M. 12 Noon Request Show; 1 Martin Block; 12.30 Strictly From Dixie; 2 RIAS Concert; 3.05 Stickbuddy Jamboree; 3.30 Matinee; 5 Requests; 6 Serenade In Blue; 7 Music In The Air; 8.05 Perry Como; 9.30 Jazz Album; 10.45 Melody; 11.05 Late Request Show; 12.05 Lennie Herman Quintette. A.M. 12.30 R. & B Showcase; 1.05 Sign off.

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WELCOME TO MEL TORME!

He arrived yesterday (Thursday) for his first-ever British tour, and here MIKE BUTCHER tells you all about this versatile 'veteran' of song

WE have been pretty fortunate in welcoming most of America's best pop and jazz singers to Britain during the past few years. Among my own favourites who visited us are Frank Sinatra, Billie Holiday, Nat Cole, Ella Fitzgerald, Billy Eckstine and Sarah Vaughan... and no doubt you have a personal list of thrills thus remembered.

But I have always wanted to see and hear Mel Tormé in person—just turn off that TV set and run out and catch him! Whenever and wherever you catch Mel, one vital thing about his act will stand out. He never stoops to the obvious, the conventional or the trite.

The tumultuous Mr. Tormé does just about everything that can be done in the employment of a great, jazz-grounded voice as the nucleus of a top-notch act.

Tumultuous

Which is just about what I and countless thousands of others could clearly visualise when listening to the Crescendo album.

Since then, however, I have been fortunate enough to receive the latest two Tormé LP's (thanks to the generosity of Marty Paich), and they resoundingly confirm the impression that Mel ranks among the top two or three artists of his kind in the world today.

Mel Tormé and the Marty Paich Dek-tette has already been scheduled for release here next week, (London LTZ-N.15009), which means that I shouldn't provoke too much frustration among the faithful by analysing it at length today.

The sleeve notes tell you more or less what to expect when they explain: "One of the first sounds to attract Mel's attention in the modern vein was the Gerry Mulligan Tentet, which operated on the West Coast some years ago, and produced some of the fresher combinations which are in

vogue today. Mel has always felt that these same patterns, reworked for the proper vocalist, would be a distinctive blending of voice and instruments to the satisfaction of both."

Marty Paich, in Britain a while back as Dorothy Dandridge's pianist, wrote the twelve arrangements and assembled a Tentet-style group comprising two trumpets, trombone, alto, tenor, baritone, French horn, tuba, bass and drums, featuring such prominent jazzmen as Pete Candoli, Don Fagerquist, Ben Encovdson, Bud Shank, Bob Cooper, Red Mitchell and Mel Lewis.

They rehearsed with Tormé (who also suggested various scoring devices to the willing and helpful Paich) and waxed a neatly assorted collection of familiar and lesser-known standards consisting of "Lulu's Back In Town," "When The Sun Comes Out," "I Love To Watch The Moonlight," "Fascinating Rhythm," "The Blues" (from "Black, Brown And Beige"), "The Carioca," "The Lady Is A Tramp," "I Like To Recognise The Tune," "Keeping Myself For You," "Lullaby Of Birdland," "When April Comes Again" and "Sing For Your Supper."

Peak class

And the results are even more startling, musically, than the memorable Crescendo set... at any rate for those with an ear attuned to Mel's horn-like beat and humour ("Lulu"), his beautifully measured warmth with a ballad ("Sun"), ability to *ad lib* wordlessly à la Ella or Sarah ("Birdland") and fantastic in-tuneness when vocalising unaccompanied ("Moonlight").

Don't be misled by the bright lightness of "Mountain Greenery" into thinking of him as a novelty specialist, those of you who have yet to hear more than a couple of his records.

On the sentimental side, Tormé reaches Sinatra's peak class at his best—as the Dek-tette set casually illustrates, but "It's A Blue World," his second new LP, will finally prove to the Doubting Thomases when issued by London in due course.

The strings and woodwind set maintain a romantic mood throughout, while Mel extracts every nuance

of lyrical and musical meaning from another impeccable programme: "I Got It Bad," "Till The Clouds Roll By," "Isn't It Romantic," "I Know Why," "All This And Heaven Too," "How Long Has This Been Going On," "Polka Dots And Moonbeams," "You Leave Me Breathless," "I Found A Million Dollar Baby," "Wonderful One,"

"It's A Blue World" and "Stay As Sweet As You Are."

Marty Paich again contributed some of the arrangements here, showing the same inventive understanding of Tormé's voice and style that Nelson Riddle displays with Sinatra and Cole.

In short, both albums are to be numbered among the most distinguished vocal sets in our kind of music.

Yet the live impact to which we will soon be exposed may clearly add an extra dimension to our knowledge of Mel Tormé—singer, composer, pianist, drummer, lyricist, showman.

See him!

There's little need to stress how strongly I urge you to run along and see him in the provinces, or at his Gaumont State, Kilburn, concert date for the NME on July 29.

One glance at his American press notices or a single track from any of his LP's must have convinced you by now how great he is!

American stars of his calibre remain rare enough for their British appearances to rate as EVENTS. Don't be amazed, therefore, if a Tormé show turns out to be your No. 1 thrill of 1956!



GLEN MASON

GLEN'S THE BOY FOR JACK!

KEITH GOODWIN interviews singer GLEN MASON, who has made a big name for himself with the 'Jack Jackson Show'

"PSSSTT," said the good-looking young man sitting opposite me at the table. "That's right, pull your chair a little closer—I don't want everybody to hear what I'm going to tell you."

"The point is this. You've seen the 'Jack Jackson Show' on ATV, haven't you? Good! Well, you know when 'Tiddles' lets out with that frightening miaow? . . .

"Guess who has to sit in front of him pulling horrible faces? Me, did you say? Dead right first time!"

So ended the first minute of a crazy, intelligent, humorous, and straight interview with 25-year-old singer-comedian Glen Mason—a star of the "Jack Jackson Show," and one of the brightest hopes in British show business today.

The "J. J. Show" vacated its late Sunday evening spot on Channel Nine over the week-end for a two-months' holiday after a run of 40 programmes. And Glen has appeared on 36 of them.

But this versatile young artist, it is something of a bitter-sweet event. "I'm happy to be having a holiday from it in a way. We all

the kicks and my own pleasure," and was always singing and "fooling around" at local parties.

Local schoolteacher H. B. Christie, to whom Glen now attributes much of his early success, heard him at one of these parties, and offered him a part in an amateur show. But Glen refused on the grounds that although he liked singing, he didn't like the idea of facing an audience.

Glen, however, soon developed an interest in show business, and attended a school of dramatic art. Christie encouraged him to study music, and acted as his tutor, and the two frequently discussed two subjects in which Glen now specialises—facial and hand expression.

All this was in 1948, the year when Christie formed the Scottish School of Variety, where Glen often demonstrated facial and hand expression to pupils.

To quote Glen himself: "H. B. Christie was certainly the guiding light in my early career, and if it hadn't been for him, I might never have taken to the stage."

By 1950, Glen was really "in the business," and in the following years, played successful summer season shows at St. Andrews, Montrose and Arbroath. "They were hard work, because they were changed twice a week, but I gained a lot of valuable experience from them."

HARD-WON SUCCESS

During the winter months, Glen played variety houses, and after almost four years in variety, he decided the time was ripe to move South and try his luck in London.

The time was 1953, and Glen came to London without knowing a single person there. For five months he was out of work, so he went back to Scotland, worked hard, and saved up enough money for another trip.

This "Scotland-London-broke-back-to-Scotland" routine took place three times in that year, but each time Glen made a few more friends.

"Most of them were in the music publishing business, and I found them more helpful than anyone else," he reflects.

Early in 1954, he made the long trek to London for the last time, and although he soon found himself broke again, he managed to land a cabaret engagement at Churchill's, and after a while, other things began to come his way.

His next big step up the ladder was a recording contract with Philips, and a couple of BBC radio shows. Then came his first TV show, to be followed by more as his popularity grew with audiences.

Since then, Glen has slowly been climbing the ladder, and is now well and truly in the star class. If you want proof, take a look at these figures—53 TV shows in 40 weeks. No mean feat for a young man on the way up!

Recordings still play a large part in Glen's career, because, although his aim is to become a complete entertainer, he still feels that at heart he is basically a singer, not a comedian.

His most recent hit disc is "Hot



KNOWN to the younger generation for his hit record of "Mountain Greenery," released this year, Mel Tormé was born in Chicago and is 31. He formed his still-remembered Meltones vocal group during the war and had a bit part in the first

Sinatra feature film, "Higher And Higher." Nevertheless, it was after he had served as pistol instructor for two years in the U.S. Army that Mel first attracted widespread attention, recording with the re-formed Meltones and as a soloist, singing and acting in such movies as "Good News" and "Words And Music," and finding fame with the international bobby-soxer set as a huskily romantic song stylist known as "The Velvet Fog."

Mel moved temporarily out of the limelight some five years ago, returning emphatically into focus with his record album made at the Crescendo Club in Hollywood a few months back. "Mountain Greenery" came from this auspicious set.

As a songwriter, Mel is responsible for the evergreen "Christmas Song" and "County Fair," while his full-length "California Suite" (Capitol LCT.6004) ranks among the most successful compositions in post-war light music.

His earlier discs include "Bewitched," "Again," "It's Dreamtime," etc.

(Please turn to page 10)



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JAZZ SERIES

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At the head of this article, you see handsome, serious Glen Mason as he really is. This picture shows him in comedy character as you see him on the "Jack Jackson Show."

need a rest sometime or other," he said. "But then again, it'll be hard going through Sunday without the show."

"You see, we have such a lot of fun on it, and we really look forward to each transmission," he added.

The "Jackson Show" has meant a lot to Glen. It is without doubt the most important milestone in his career to date, and has helped in no small way to bring him to the forefront of the entertainment scene.

A keen sportsman, Glen had high hopes of becoming a footballer during his early life in his hometown, Stirling, Scotland. He didn't think much about entertaining people then, although he liked singing "purely for

MODERN MOOD

HERE'S the second time in a month that I have had to gripe about seriously ill-judged editing on an LP.

Bunny Berigan cut some pleasant pop sides for Vocalion in 1936—informal combo versions of current hits, with vocals by the then ubiquitous Chick Bullock. In re-issuing eight of these in the generally representative Berigan album detailed below, however, Philips (or American Columbia) have spliced the tapes to delete Chick's choruses.

I would have objected to the arbitrary doctoring of records which have been collectors' rarities for years, even if Bullock were a noxious singer, the lyrics he tackled with Bunny were always puerile, and the cuts had been made without damaging the flow of the music.

But he wasn't, they weren't, and they haven't. Check tracks 7 (the piano solo) and 8 (Bunny's break) for infuriating proof. Or note the inevitable scrappiness of the other six in their mutilated state.

BUNNY BERIGAN (LP)
I Can't Get Started/Solo Hop/Dixieland Shuffle/Let's Do It/It's Been So Long/I'd Rather Lead A Band/Let Yourself Go/Melody From The Sky/Rhythm Saved The World/But Definitely/Shipping Through My Fingers/If I Had My Way
(Philips BBL.7086)***

NONE of the above remarks applies to "Started," Bunny's first (1936) and best record of his famous theme. "Hop," an interesting relic from Glenn Miller's earliest (1935) date under his own name, or "Shuffle" and "Let's" (1937) which serve as useful reminders that Berigan briefly led an honest big band in the Bob Crosby neo-Dixieland style.

Nevertheless, the combo tracks swing more between interruptions, have a good quota of vigorous lead and solo trumpet from Bunny, and are sometimes helped, seldom hurt, by the support of Artie Shaw, Joe Marsala, Jack Lacey, Joe Bushkin, Dave Tough, Cozy Cole, etc.

Worth considering for the great trumpeter who never did get started, business-wise, but influenced Harry James, Ziggy Elman, Charlie Shavers and others as much as he learned from Louis before his death in 1952.

NORTHERN NEWS

ALTHOUGH Aub Hurst—resident at the Victoria Hall, Halifax—reduced his band by two musicians last week, in effect the line-up is reduced by one musician only.

Aub, who has conducted his band for the past three years, has taken up his alto sax and clarinet once more and is leading the sax section. Aub replaces Eric Starkey, who has joined Eric Pearson's Band at the Embassy, Huddersfield. Baritone saxist Stan Aylott is the other man severing associations with Aub.

Fronting the band is vocalist Jim Pratt. A recent signing brought in drummer Les Copley.

Les Garratt's outfit at the Textile Hall, Bradford, recently suffering from unsettled personnel, appears to be returning to a stable line-up with new signings Johnny Chambers and Ken Terry (trumpets), who come in to replace George Fletcher and Derek Harper. The latter left the band to commence his own business.

A further change in the brass section is due to take place, and is occasioned by trombonist Carl Riley leaving to join a new outfit which tenor saxist Jimmy Power is forming. The new Power Band is believed to be readying to join the Mecca organisation.

Bassist Len Rattenbury, who left Les Garratt last week, will be replaced permanently—probably this week-end.

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BOB COOPER (EP's)
It's De-Lovely/Round Midnight/Hot Boy/It Don't Mean A Thing
(Capitol EAP.1005)***
Strike Up The Band/Deep In A Dream/Tongue Twister
(Capitol EAP.1021)***

THESE account for two-thirds of Bob's American LP called "Shifting Winds."

The Cooper scores make ingenious use of the tonal range in a group built around himself, Jimmy Giuffre, Bud Shank and Bob Enevoldsen, handling four tenors, alto, baritone, clarinet, bass clarinet, oboe, cor anglais, flute and trombone between them, and the musicianship is expert.

As you'd expect, however, there's a constant lack of structural and emotional strength beneath the glossy, detailed surfaces—all casually acceptable as *** entertainment, but far removed from the basic character of "Midnight" or "Thing."

BOBBY SCOTT (EP and LP)
Just One Of Those Things/But Beautiful/I Married An Angel/Once In A While
(London EZ-C.19008)***

Creed/Table Cloth Stomp/Parable/Kwan-Youen / Wig / Count Bill / Makin' Whoopee/Wigwam
(London LZ-N.14018)***

BOBBY, still a precocious 19-year-old, made the present trio EP and octet LP several months ago. He has widened his experiences more recently in the rôle of pianist with the Gene Krupa Quartet and vocal "creator" of "Chain Gang," yet has an inventive talent which should be diverted back into less routine channels.

EZ-C.19008 presents him as a warmly knowledgeable and swinging pianist of the Bud Powell school, perhaps closer to George Wallington than to Bud himself, with the sprightly assistance of James Corbett (bass) and Al Levitt (drums) in his salutary programme. Worth a fourth star if Bobby's piano conceptions were really personal.

And soon they may become just that, for his compositions and arrangements on LZ-N.14018 give welcome evidence of a clear, fresh outlook on present-day jazz, enough to inspire unwonted spirit and sympathy as a unit from Conte Candoli, Frank Rosolino, Charlie Mariano, Jimmy Giuffre (baritone), Bill Holman, Max Bennett and Stan Levey.

JIMMIE DEUCHAR (LP)
Dance Little Lady/Dancing In The Dark/Dancing On The Ceiling/Dance Of The Infidels
(Esquire 20-059)**

AN uncomfortable set on the whole, Jimmie's trumpet hitting the easiest stride in the opening choruses of "Infidels," but helped neither here nor elsewhere by the tense support of Terry Shannon, Lennie Bush and Tony Crombie—so

Kinder, Ltd., of Liverpool, are to present a series of jazz concerts at the Regal Pavilion, South Shore, Blackpool.

Groups booked for appearances this month are: Mick Mulligan with George Melly (22nd), and Freddy Randall (29th). August visitors will be Bobby Mickleburgh (5th) and Ken Colyer (19th).

Winter concerts are to be presented at the Queen's Theatre, commencing September 23. This series will be held fortnightly, as will the Liverpool Pavilion concerts, also due to commence in September.

The Wall City Jazzmen, whose resident venue is the Quaintways, Chester, visit London's Wood Green Club and the Hot Club of London this week-end, returning on Monday (23rd) to their own venue, where the guest band is to be Mick Mulligan.

Chester and Liverpool outfits recently decided to form their own Jazz Association.
RON DRAKE.

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excellent a group on paper that one wonders what went wrong.

SIR CHARLES THOMPSON (LP)
It's The Talk Of The Town/Fore/Dynalloy / Under The Sweetheart Tree/Ready For Freddie
(Vanguard PPT.12011)***

TREMENDOUSLY effective tenor from the still-underrated Coleman Hawkins brings these close to a five-star rating, especially for those with temperamental leanings towards the swing era's fervent romanticism.

Emmett Berry, Earl Warren (alto), Benny Morton, Steve Jordan, Aaron Bell, Osie Johnson and Sir Charles himself also pull their weight with adequate-to-powerful strength. But it's Hawk's record, in fact if not in name.

TO the casual observer Miss Shelley Moore's entrance to the espresso bar, wherein I was partaking of my afternoon cup of grey froth, had had no apparent effect upon this boy.

Only my close Alley friend, Doug Geddes, News Editor of the NME, noticed me spooning Barbados sugar crystals into my hanky pocket—a nervous habit I have when carried away—and thus made a point of introducing me.

"Shelley," says he, "has a voice with curves!"

Needing no second bidding, Shelley produced from her purse her latest Columbia pressing, which she made with the Eric Jupp Orchestra, and proved that she has a smouldering style in the best traditions of torch singers.

Having heard her bouffant ballad, "Stop Teasing Me," I cannot but think the lass is on the right lines. For not only does she slow-burn her way through the song, but is responsible for writing both the words and music.

Altogether a most creditable performance, and it's not her first tilt at songwriting either. Five others have been published, including the recent Ruby Murray print, "Please Hold Me Tightly."

Young gentlemen readers might like to know that Miss Moore in 3D matches up to her voice, and is built on the lines of the popular heroines in those colourful American comic books. She is not, I'm happy to say, anything like the girl next door. Check from the chick-pic on the next page.

Hear "Stop Teasing Me," and you'll agree Shelley has a voice that's soft and warm. Well, after all, look where it's been!

It's the proud boast of The Hilltoppers that they attended the University of Something-or-other in the USA. They don't explain how they whiled away their time at the old Parnassus but having had my ear bent by the two sides they are trying to peddle over here, "Darlin'" and "Tryin'," it becomes bell-clear that they all flunked in both Music and English.

I file this one under the heading "novelty," but you can bet your blue suede shoes that before another pay day passes, a certain little "inkle-tinkle, boom-bomp" piece called "Left Bank" will be fraying the nerves at every occasion in the manner of the late unlamented "Harry Lime Theme."

This French effort (which oddly enough translates as "It Is In Hamburg") can be had from Monsieur Onésime Grosbois and his piano, on the Columbia label, and from Winifred Atwell for Decca.

You'll barely get your money's worth on either unless you settle for onesided discs, for Grosbois' filler is a sadly mistitled affair known as "The Sun," and the test Winnie could manage was a version of "Rampart Street" that is about as stimulating as dental gas.

Gordon MacRae has always appealed to me as one of the few people who can sing it or swing it, as the occasion demands.

His two latest sides for Capitol are most formal; as straight as a string and—though the fault is not his—as dull as a hoe.

It occurs to me that every so often, the Americans whip up enthusiasm for what passes nowadays as a religious revival, and it looks as though 1956 is such a year. Thus we can expect slight pieces like "I Asked The Lord," and "One Misty Morning," in which MacRae is accompanied by a large orchestra and a horde of ladies all in white.

However, it is much to his credit that even whilst gritting his teeth against this material, his voice is excellent.

It's just possible I may be misunderstood over this. I do not, I



The fans turned out in force to greet the Hilltoppers (seen in foreground) when they made a personal appearance at Reed's Music Shop, in Mare Street, Hackney, London, E., last Friday.

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BUD SHANK and SHORTY ROGERS QUINTET
V.2385 Shank's Pranks; Left Bank
LUCKY THOMPSON with Gerard Pochonet and his Orchestra
V.2388 But Not For Me; East Of The Sun

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with 'Lonely Night in Paris'



Capitol

MORE, MISS MOORE!

assure you, seek to poke fun at anyone's beliefs—I respect yours just as I trust you do mine—but I cannot help thinking it would have been much more worthwhile to take one step further and perhaps make a first-class recording of, for instance, "Gentle Jesus, Meek and Mild," which is not only a most poetic line, but a very lovely hymn.

Even I would buy a copy.
After the cooing sounds I made about Columbia's "Billie Holiday Sings" in last week's NME, up



Shelley Moore. She not only sings songs, but she also writes them.

by ALEX MACINTOSH

comes another Lady Day disc under that company's Clef series.

It's a further 45 rpm Extended Play and titled, "An Evening With Billie Holiday," which includes "I Can't Face The Music," "Remember," "My Man" and "He's Funny That Way."

Well, I don't know how it is with you, but I always fall for personal quotes, so rather than scratch for a line to point up these performances,

here's a thing she said sometime: "I don't think I'm singing. I feel like I'm playing a horn. I try to improvise like Les Young, like Louis Armstrong or someone else I admire. What comes out is what I feel. I hate straight singing. I have to change a tune to my own way of doing it"

All of which gives a fair clue to Billie's attitude. Billie Holiday's attack is as rough as sacks, but it's the kind of sound you graduate to after a surfeit of the meringue music we get day after day.

For my dough, the best orchestral bet this week is "The Golden Baton"

from the Dick Jacobs Orchestra and Chorus. It's amusing, it's rich and, of its kind, pretty meaty.

The padding is "Te Amo." Nothing to be ashamed of there, either. Dick Jacobs is going very big in the States, so you can expect to hear much more from him in months to come. Vogue-Coral print these two.

★ ★ ★

Answer to the two young damsels, Sylvia and Jean, of Bow, London. Many thanks for your kind remarks about this penny-a-line-fustian I trot out weekly.

The record I mentioned was "Soliloquy" from "Carousel," sung by Frank Sinatra. The number is Columbia DX1666. But I'm told that as it was printed some time back it has now been deleted from the lists.

Still, you may be able to pick up a copy from a record shop around your way. I wish you luck, anyway, 'cause it is quite a brilliant piece and a disc to treasure.

I imagine you know that the Gordon MacRae version is on the Capitol Long Play of music from that show. That's good, too.

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

Last This Week:

- 5 1 WHY DO FOOLS FALL IN LOVE? Teen Ager (Columbia)
- 1 2 I'LL BE HOME Pat Boone (London)
- 2 3 ALL STAR HIT PARADE Winifred Atwell, Dickie Valentine, David Whitfield, Joan Regan, Dave King, Lita Roza (Decca)
- 3 4 HEARTBREAK HOTEL Elvis Presley (HMV)
- 4 5 I'M WALKING BACKWARDS FOR CHRISTMAS / BLUE-BOTTLE BLUES The Goons (Decca)
- 6 6 HOT DIGGITY Perry Como (HMV)
- 7 7 EXPERIMENTS WITH MICE Johnny Dankworth Orchestra (Parlophone)
- 20 7 WALK HAND IN HAND Tony Martin (HMV)
- 9 9 WAYWARD WIND Gogi Grant (London)
- 7 10 LOST JOHN Lonnie Donegan (Pye-Nixa)
- 12 10 WHO ARE WE? Ronnie Hilton (HMV)
- 11 12 WAYWARD WIND Tex Ritter (Capitol)
- 27 12 WHATEVER WILL BE, WILL BE Doris Day (Phillips)
- 17 14 MOONGLOW AND THEME FROM "PICNIC" Morris Stolfo (Brunswick)
- 15 15 SONGS FOR SWINGIN' LOVERS (LP) Frank Sinatra (Capitol)
- 10 16 MY SEPTEMBER LOVE David Whitfield (Decca)
- 13 17 SAINTS ROCK AND ROLL Bill Haley Comets (Brunswick)
- 14 18 A TEAR FELL Teresa Brewer (Vogue/Coral)
- 20 19 BAD PENNY BLUES Humphrey Lyttelton Band (Parlophone)
- 20 LEFT BANK Winifred Atwell (Decca)
- 16 21 TOO YOUNG TO GO STEADY Nat "King" Cole (Capitol)
- 19 21 SWEET OLD FASHIONED GIRL Teresa Brewer (Vogue/Coral)
- 13 23 NO OTHER LOVE Ronnie Hilton (HMV)
- 25 24 PORTUGUESE WASHED WOMEN Joe "Fingers" Carr (Capitol)
- 30 25 I WANT YOU, I NEED YOU, I LOVE YOU Elvis Presley (HMV)
- 22 26 FAITHFUL HUSSAR Ted Heath (Decca)
- 28 27 FAITHFUL HUSSAR Louis Armstrong (Phillips)
- 29 28 BIRDS AND THE BEES Alma Cogan (HMV)
- 23 29 HOT DIGGITY Michael Holliday (Columbia)
- 30 30 BE-BOP-A-LULA Gene Vincent (Capitol)

[It is regretted that one title was inadvertently omitted from last week's list. Bill Haley's "Saints Rock and Roll" (Brunswick) should have been included at No. 13.]

BEST SELLING SHEET MUSIC (U.S.)

- 2 1 Wayward Wind Gogi Grant
- 1 2 Ivory Tower Pat Boone
- 8 3 Allegheny Moon Pat Boone
- 4 4 Picnic Morris Stolfo
- 6 5 On The Street Where You Live Nervous Norvus
- 5 6 Moonglow And Theme From "Picnic" George Cates
- 3 7 Walk Hand In Hand Gogi Grant
- 7 8 Standing On The Corner Four Lads
- 10 9 I Almost Lost My Mind Pat Boone
- 10 More
- 9 11 Graduation Day
- 12 Whatever Will Be, Will Be Doris Day
- 15 13 Heartbreak Hotel
- 12 14 I Could Have Danced All Night
- 11 15 Hot Diggity

BEST SELLING SHEET MUSIC (BRITAIN)

Last This Week:

- 1 1 HOT DIGGITY (Peter Maurice) 2s.
- 2 2 MY SEPTEMBER LOVE (Bron) 2s.
- 3 3 WHO ARE WE (Bourne) 2s.
- 10 4 WALK HAND IN HAND (Duchess) 2s.
- 5 5 OUT OF TOWN (Kassner) 2s.
- 4 6 NO OTHER LOVE (Chappell) 2s.
- 6 7 YOU CAN'T BE TRUE TO TWO (Dash Music) 2s.
- 7 8 TOO YOUNG TO GO STEADY (Robbins) 2s.
- 12 9 WAYWARD WIND (Lafleur) 2s.
- 17 10 WHATEVER WILL BE, WILL BE (Melcher-Toft) 2s.
- 8 11 I'LL BE HOME (Box & Cox) 2s.
- 9 12 MR. CUCKOO (Macmelodies) 2s.
- 14 13 A TEAR FELL (Robbins) 2s.
- 13 14 IT'S ALMOST TOMORROW (Macmelodies) 2s.
- 11 15 POOR PEOPLE OF PARIS (Berry Music) 2s.
- 20 16 IVORY TOWER (Morris) 1s. 6d.
- 19 17 WHY DO FOOLS FALL IN LOVE? (Chappell) 1s. 6d.
- 15 18 ROCK AND ROLL WALTZ (Maddox) 1s. 6d.
- 19 THE BIRDS AND THE BEES (Maddox) 1s. 6d.
- 21 20 SERENADE (Blossom) 2s.
- 16 21 THE HAPPY WHISTLER (Bron) 2s.
- 22 22 TRY ANOTHER CHERRY TREE (Duchess) 2s.
- 18 23 MEMORIES ARE MADE OF THIS (Montclare) 2s.
- 24 ONLY YOU (Sherwin) 2s.

BEST SELLING POP RECORDS IN THE U.S.

Last This Week:

- 1 1 Wayward Wind Gogi Grant
- 2 2 I Almost Lost My Mind Pat Boone
- 3 3 Moonglow And Theme From "Picnic" Morris Stolfo
- 4 4 I Want You, I Need You, I Love You Elvis Presley
- 5 5 I'm In Love Again/My Blue Heaven Fats Domino
- 6 6 More Perry Como
- 7 7 Standing On The Corner Four Lads
- 9 7 Born To Be With You Chordettes
- 8 9 On The Street Where You Live Vic Damone
- 11 10 Be-Bop-A-Lula Gene Vincent
- 11 Allegheny Moon Patti Page
- 13 12 Sweet Old-Fashioned Girl Teresa Brewer
- 10 13 Transfusion Nervous Norvus
- 15 14 Moonglow And Theme From "Picnic" George Cates
- 15 Whatever Will Be, Will Be Doris Day

The American charts are published by courtesy of "Billboard."

Pat Boone



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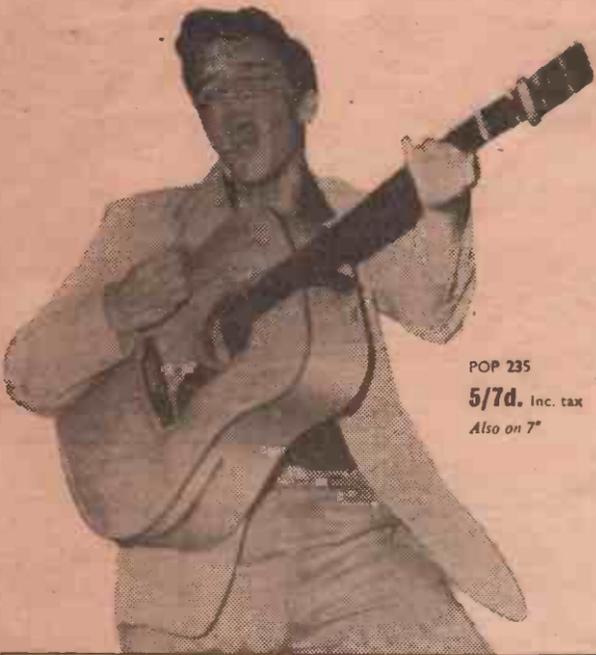
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New Bill Haley film even rock-and-rolls the cha-cha-cha!

"THE little people are taking over," was the apt phrase Alex Macintosh used to describe the new trend in popular music a few weeks ago. The new Bill Haley film, "Rock Around the Clock," which opens at the London Pavilion today (Friday), shows you exactly how they're setting about it.

The "little people" in this case are the Bill Haley Comets, the Platters and Freddie Bell and his Bellboys, who, between them, get through something like a dozen numbers in a picture mainly designed as a showcase for rock-and-roll.

The story, which tells how a group of local boys are discovered entertaining a small-town teenage crowd and are signed up to bring big business back to the dance hall circuits, might have come straight out of "Variety."

It is only when we come to the sequences linking the musical numbers together that we stray into the realm of fiction. Here we find the band manager and the female booking agent trying to beat each other's percentages down in the middle of a necking session.

Personally, I'd have thought they'd have done better if they'd concentrated on one thing at a time!

ROCK 'N' ROLL JAMBOREE

But to begin at the beginning. The opening scene shows a "conventional" dance band playing to an almost deserted hall. The bass player looks bored to death, and business is obviously very bad.

Steve Hollis, the manager, can stand it no longer. He tells the bandleader: "The only thing in your outfit that's up to date is your wrist-watch," and drives off into the night. He pulls up at a place called Strawberry Hill, where the posteriors of the local youth are wagging happily to the sound of—yes, Bill Haley and his Comets.

Steve at once shows himself up as a complete square by telling Haley his music is "very good." Someone replies, "You mean 'crazy,' man." But Steve quickly picks his way through the rock-and-roll jargon and, before you can say "Cool," he's got the local boys signed up.

The rest of the film describes how the success of the Comets spreads, first to a college for young ladies, then right across the country.

The climax of the film is a huge rock-and-roll jamboree, which is televised from coast to coast. The visual antics of the Comets during the rocking finale make the Eric Delaney Band look as sedate as a string quartet.

The atmosphere gets so heated that the tenorman starts playing with his hands behind his back (work that one out!) taking off, his jacket meanwhile; the bass player actually climbs aboard his instrument in an attempt to improve the beat; and leader Haley jerks his guitar up and down like some "groovy" mechanical digger.

As you can see, this isn't a film for the square—or for the person with any degree of musical taste.

Let us not kid ourselves, however, you may find "Rock Around the Clock" horrifying. It may even strike you that the moral of the film—"it's the percentage that counts"—is the exact opposite of that expressed in "The Benny Goodman Story."

But, with the Comets performing most of their well-known recorded titles, the Platters doing their hit versions of "Only You" and "The Great Pretender," and Tony Martinez's Band rock-and-rolling the cha-cha-cha, this is a film the young fans are going to turn out in their thousands to see.

The "little people" are coming your way. Don't say you haven't been warned!
CHARLES GOVEY.

Slim Whitman coming back for another variety tour here

SLIM WHITMAN, the American Western cowboy-recording star, has been booked for a return variety tour in Britain—to be followed by engagements in Australia and South Africa.

Although the exact starting date of Whitman's British opening has yet to be finalised, it will definitely commence during the early part of 1957, for a minimum of ten weeks. London agent Leslie Grade concluded this deal within five hours of his arrival in New York on Wednesday of this week (cables Nat Hentoff). It is reported that Whitman is to receive a percentage of the takings at all of his dates here—with a guaranteed minimum of more than £3,000 each week.

AUSTRALIA

In addition to his TV dates and Sunday concerts, Whitman's ten weeks will include a fortnight in Ireland—at Belfast and possibly Dublin. Immediately following his British dates, Slim then makes the 6,000 miles flight to Australia for his first ever visit there (five weeks) before continuing with three weeks in South Africa. All these dates were negotiated by the Grade Agency.

Earlier this year, Whitman opened the London Palladium variety season for two weeks, followed by a record-breaking tour of provincial theatres. Whilst in this country he was presented with a golden disc for sales of his recordings having exceeded two million during one year. His biggest success, "Rose Marie," is estimated to have passed 750,000 in the United Kingdom.

MEL TORME ON ATV THIS SUNDAY

OUTSTANDING U.S. vocal stylist Mel Tormé was scheduled to arrive at London Airport yesterday morning (Thursday), with a Press Reception arranged for later the same afternoon.

Mel will definitely star in the ATV "Sunday Night at Blackpool" programme to be relayed on the Northern, Midlands and London ATV channels this Sunday, July 22.

For his exclusive London concert appearance under the auspices of the NME at the Gaumont State, Kilburn, on Sunday, July 29 (8.30 p.m.), a huge demand for tickets during the past few days has resulted in a sell-out of all 10s. 6d. seats.

TICKETS

However, tickets can still be obtained at 8s. 6d., 6s. 6d., 4s. 6d. (standing at 3s.) from the box-office, Gaumont State, Kilburn (Telephone MAIDA VALE 8081), whilst applications at these prices can also be accepted from personal callers or by post from the NME offices—see advertisement on page 10 for full details.

Mel's first variety date opens at Birmingham Hippodrome next Monday, whilst he also broadcasts as guest star with Cyril Stapleton and the Show Band tomorrow (Saturday) at 1.10 pm. in the Home Service.

Enthusiasts of one of the world's acknowledged top vocal entertainers are urged to make sure of being present at the Kilburn concert—which also includes the Vic Lewis Orchestra and Bix Curtis's all-star "Jazz From London" unit—by making immediate reservations.

KINSEY BASS CHANGE

BASSIST Eric Dawson leaves the Tony Kinsey Quintet next weekend, Saturday, July 28, after a stay of a year. He intends to freelance in London.

Former Tubby Hayes bassist Pete Blannin joins the following day.

As announced last week, tenor star Don Rendell has become the fifth member of the group.



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VISIT

DANNY ARNOLD'S GOLDEN GARTER SHOW
LIDO, CLIFTONVILLE, MARGATE

JILL DAY OFF TO U.S.

FOLLOWING her retirement from her Blackpool summer show on health grounds, glamorous songstress Jill Day left London Airport last night (Thursday) for a holiday in America.

During her stay, however, she is expected to have discussions with the American office of MCA about the prospects for future film and TV engagements there.

Jill's plans on her return to this country include a starring role in the big autumn resident show at the Coventry Theatre, opening in October. She is also expected to begin her series for BBC-TV, though no opening date has yet been set.



To celebrate his twelve years as resident bandleader at the Rialto, Liverpool, noted Northern musical personality Hal Graham gave a goodwill luncheon at the Celebrite, London, on Tuesday (17th) to professional friends who had helped him in his career. This picture shows (l. to r.): Stan Bradbury (Bradbury Wood); Ernie Ponticelli (Chappells); W. H. Randells (of Liverpool); Hal Graham; Dick James (Brons), and Ray Sonin (Editor of the NME).

Special Heath Palladium 'Swing Session' is to be recorded

ON Monday of this week, Ted Heath and his Music finally concluded waxing the special 12-inch LP comprising titles spotlighting localities where the band appeared during their recent tour of the USA.

To be released simultaneously in Britain and America, on the Decca and London labels, respectively, the titles are "On The Alamo," "Georgia On My Mind," "I'm Coming Virginia," "Beautiful Ohio," "Stars Fell On Alabama," "Way Down Yonder In New Orleans," "Carolina In The Morning," "Lullaby Of Broadway," "St. Louis Blues," "You're In Kentucky Sure As You're Born," "Louisville Lou," and "Charleston."

Another exciting LP project for the Heath Orchestra will be the recording of a special "Swing Session," which is to take place at the London Palladium on Sunday, September 2.

This will be the first Heath "Swing Session" for more than twelve months at the London Palladium, but will be presented on the same lines as the previous series comprising guest artists in addition to the orchestra.

U.S. RETURN

Two days prior to this concert, on Friday, August 30, the film "It's A Wonderful World" will have a West End première at the Leicester Square Theatre.

In addition to conducting his orchestra, Ted Heath undertakes a straight acting rôle in this film, and his former vocalist, Dennis Lotis, also appears.

Questioned by the NME regarding his next tour of the USA, Ted revealed that negotiations have reached an advanced stage for the visit to commence next April.

A pressday cable from Nat Hentoff revealed that the Heath disc of "Faithful Hussar" and "Have You Met Miss Jones?" has been launched by London Records in America, and is already a big seller.

DONEGAN RETURNING

DESPITE a firm offer to undertake four weeks in Chicago, plus weekly engagements in Miami, Atlanta and Birmingham (Alabama), British vocal star Lonnie Donegan has refused further U.S. dates and is scheduled to arrive at London Airport from New York next Wednesday, July 25.

Details are still awaited concerning concert and stage dates in Britain, but the NME understands that Pye-Nixa plan a number of recording sessions for Lonnie as quickly as possible after his arrival back.

BARBARA LYON WEDS TOMORROW

WHAT promises to be the year's biggest show business wedding takes place tomorrow (Saturday, 21st), when television, radio and recording star Barbara Lyon marries BBC producer Russell Turner.

The ceremony takes place at St. James Church, Spanish Place, London, W., at 2.45 p.m., followed by a reception in Knightsbridge.

Celebrities from all spheres have accepted invitations, and amongst those expected to attend are Anna Neagle, Herbert Wilcox, Douglas Fairbanks, Tyrone Power, Tony Martin and Cyd Charisse, Esther Williams and Ben Gage, Bernard Braden and Barbara Kelly, Ray Martin, Van Johnson, Zoe Gail, Dick Bentley, Gilbert Harding and a host of others.

Famous BBC producers as well as brother Richard Lyon will act as ushers. The bride will be given away by her father, radio star Ben Lyon. The newly weds will be honeymooning on the Continent.

BRITONS FOR HOLLAND

DUTCH radio producer Karel Prior has been in London this week, signing British artists for appearances on his Saturday night "Showboat Show" from the VARA station at Hilversum.

Among the artists he has already secured for the show, which is one of Holland's top radio programmes, are: Vera Lynn, Carole Carr, Tony Brent, Shirley Bassey, Jill Day, Maxine Daniels, Tonia Bern and Freddie Marshall.

STAR pianist Eddie Thompson leaves the Freddy Randall Band following their date at Troon, Scotland, this Saturday. He will be replaced by Matt Ross, from the Bobby Mickleburgh Band.

FIRST records by rising young ex-Squadronaires vocal star Jackie Lee will be issued on the Polydor label in September. Titles are "On The Outskirts Of Paris" and "Love Me As If There Were No Tomorrow."

Short notes...

American modernist alto-star, former Kentonite Bud Shank is negotiating to bring his quartet to Europe—including dates in Britain—this autumn... When the current Joan Regan BBC-TV series ends on July 27, Billy Cotton, Jr. will produce three programmes featuring Kay Cavendish and three starring Lorraine Desmond on successive Fridays... Two instrumental titles issued on different records in Britain by Cyril Stapleton and his Orchestra—"Italian Theme" and "Tiger Tango"—have been coupled and released on the London label in the USA with outstanding success. Also on London, a large-scale LP project concerning British orchestras will be launched in the States within a few weeks. This encompasses 36 12-inch albums devoted to the orchestras of Stanley Black, Frank Chacksfield, Ted Heath and Robert Farmon... Kathie Kay, Johnny Brandon and Doreen Duke will appear in BBC-TV's "Festival of Song" programme on Monday, July 30... Victor Feldman, British vibes star and all-round jazz "great," will be returning to London from the States for five weeks later this year—but in November, not September, as previously announced... A short series called "Soundtrack Serenade," highlighting some of the best known musical films, begins on the BBC Home Service on August 4... "My Twenty-five Years in Show Business" is the title of a concert to be given by pianist/showman Liberace, to celebrate his Silver Jubilee in show-business tonight, (Friday, July 20). This takes place at the famous open-air stadium, The Hollywood Bowl, in California.

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CYRIL STAPLETON LEAVING SHOW BAND ?

Startling BBC changes rumoured

WIDESPREAD RUMOURS HAVE SWEEPED LONDON MUSIC CIRCLES FOR THE PAST WEEK—STRONGLY INDICATING THAT CYRIL STAPLETON AND THE SHOW BAND WILL TERMINATE THEIR BBC CONTRACT AT THE END OF THIS YEAR.

Despite denials by BBC Dance Music Chief, Jim Davidson, and a Show Band producer, John Browell, information received by the NME from reliable sources suggests in no uncertain manner the likelihood of a complete re-organisation of plans in the New Year.

Cyril Stapleton's agreement with the BBC can be terminated by either party giving three months' notice. All members of the Show Band are contracted to Cyril Stapleton personally—not to the BBC.

It has been intimated, from well-informed circles, that a new leader will be named within the next three months by the BBC to direct a specially formed orchestra from next January.

STATEMENTS

However, at this early stage, it could not be ascertained whether any present Show Band instrumentalists would be offered a contract with the new orchestra, or whether a complete all-star personnel would be specially assembled.

Approached by the NME for a statement concerning these rumours on press day, Jim Davidson commented: "As far as I am concerned, we have no plans for changing the Show Band set-up at the moment."

Producer John Browell stated that whilst there have always been rumours, he was not aware of any radical changes, but that if such a major operation were planned, it would be taking place at very high BBC level.

However, from his point of view,

he was continuing with routine arrangements.

Cyril Stapleton was contacted in Manchester at midnight on Wednesday and admitted that members of the band and others had conveyed to him rumours indicating a BBC change of policy.

But Cyril was emphatic that no confirmation of these rumours had been conveyed by the BBC to him. However, in his own words: "My contract can be ended by three months' notice."

THREE NAMES

As this matter is of such great importance, obviously to obtain confirmation of proposed BBC plans is virtually impossible, but the names of Geraldo, Eric Jupp and Alyn Ainsworth have figured prominently in rumours of future plans, which have followed exhaustive enquiries by the NME.

Unquestionably, Cyril Stapleton has guided the Show Band to the highest peak of post-war sound radio entertainment, but in some BBC quarters, certain executives have openly expressed the view that the structure of the Show Band should be remodelled—on the grounds that, after three broadcasts a week for over four years, a complete change of musical policy should be instituted.

The Show Band was inaugurated under the direction of Cyril Stapleton in October, 1952, and, after overcoming violent criticism at the outset, has grown into a popular institution.

Last year, Cyril Stapleton was selected by the "Daily Mail" as the Outstanding Musical Personality of 1955, and, in November, he appeared with the Show Band at the Royal Variety Performance at Victoria Palace, London.

KEITH PROWSE RECORD LABEL DEVELOPMENTS

THERE are strong indications that the famous Keith Prowse organisation are shortly to launch their own record label in Britain—following the exclusive news of this project first printed in the NME on April 20.

Negotiations have been taking place by Keith Prowse with Elly Oberstein, chief of the largest low-priced record organisation in the USA.

On Oberstein's behalf, a representative of the Keith Prowse organisation has asked the NME to refute the possibility suggested recently, that a merger might take place between Oberstein and another well known U.S. low-priced record producer—Manuel Kopelman, for the British market.

The probability of a deal by Keith Prowse with Oberstein (who automatically records every hit title in America) is considered very likely.

Palace, London.

During the past twelve months, Cyril Stapleton has been offered several lucrative engagements by commercial radio and TV concerns, but these have all been declined.

STAPLETON STATUS

His status today is so great that, if his position with the BBC were severed, the alternatives that would obviously be offered to him would be of far greater financial reward.

The growing indications of new BBC plans concerning the Show Band will probably cause Stapleton to seek clarification at the earliest opportunity, rather than wait to decide on his future plans within a period of three months.

The last broadcast prior to the annual Show Band holiday break-up is on Saturday, July 28—resuming on August 27. However, commencing October 7, the famous Monday night "Show Band Show" will be transferred to Sundays, and it is understood that Geraldo and his Orchestra will broadcast regularly on Mondays.

WHITFIELD, REGAN WEST END SHOW PLANS

TWO famous British vocal personalities—David Whitfield and Joan Regan—have been named as chief supporting stars for a projected West End show—headed by comedian Frankie Howerd—to be staged by Val Parnell at the London Hippodrome this autumn.

First indication of this project was revealed by Frankie whilst appearing as the celebrity in the BBC-TV "What's My Line" programme on Monday.

However, the respective representatives of both David Whitfield and Joan Regan were emphatic that no contract had been signed, but agreed that negotiations are taking place.

SEPTEMBER ?

Keith Devon, of the Bernard De'font Agency Ltd., told the NME: "Joan is already committed to appear in a pantomime at Leeds this Christmas, which would make it impossible for her to undertake a long winter season in London." He agreed, however, that an alternative singer could replace Joan Regan when she commenced at Leeds.

Enquiries made by the NME tended to suggest that Frankie Howerd's statement was somewhat premature, but if this project does materialise, it would commence at the London Hippodrome at the end of September.

Sydney Grace, of the Lew and Leslie Grade Office, confirmed that there was a likelihood of David Whitfield undertaking such a season, but the plan was still subject to the final decision of Val Parnell.

The only previous West End appearances by David and Joan were both early this year, when each of them appeared in variety at the London Palladium for a fortnight—on different dates.

STARGAZERS' TV

BRITAIN'S top vocal group, the Stargazers, have been signed for the three BBC/TV dates to be undertaken by Cyril Stapleton and the Show Band on Sundays, September 9, 16 and 23.

It has also been confirmed by the BBC that Stanley Black will be resident in the fortnightly "Off The Record" series introduced by Jack Payne, which returns to the TV screens on Monday, October 1.

Tex Ritter will be the guest on "Desert Island Discs" (BBC-Sound) next Monday (23rd).

DUTCH SWING BAND COMING HERE ON EXCHANGE DEAL

SUBJECT to Union requirements being met from both sides, the famous Dutch Swing College Band is to play in Britain on an exchange basis with Dinah Dee and her All Girls Band.

The British Musicians' Union has agreed to the exchange, providing similarly satisfactory arrangements can be made for Dinah in Holland.

The British visit has been negotiated by young Midland agent Mike Warren, with Dutch agent Lou Van Rees.

If the tour comes off successfully, Dinah Dee will spend a residency at Rotterdam's Ambassadeur Ballroom, whilst the Dutch Swing College Band will probably play dates at Birmingham Town Hall (November 12), Dudley Hippodrome (November 18), St. Andrew's Hall, Glasgow (November 20), with a visit to the Nottingham Rhythm Club on November 13.

GERALDO, EVE BOSWELL LAW SUIT

BANDLEADER Geraldo, under his real name—Gerald Bright—is bringing an action against Parlophone recording star, Eve Boswell.

The case is due to come before the High Court, some time later this year.

Geraldo is seeking an account of money which he claims is due to him in connection with professional engagements.

Eve Boswell was at one time the featured vocalist with the Geraldo Orchestra, until she branched out on her own in 1951.

JERRY COLONNA RETURNING NEXT WEEK

FAMOUS American screen, TV and recording personality Jerry Colonna, makes a quick return visit to Britain for a variety tour—preceded by an ATV "Sunday Night At Blackpool" appearance on July 29.

Jerry then stars in variety at the Palace, Manchester (July 30), followed by the Empire, Liverpool (August 6); Opera House, Belfast (August 13); Empire, Glasgow (August 20) and the Hippodrome, Birmingham (August 27).

During the early part of September, Jerry will spend a holiday in Rome, prior to returning here for three further music-hall dates yet to be announced.

BAND OFFER

In order to play this British tour, Jerry postponed an offer to form a band for a season at Las Vegas. He is, of course, famous for his trombone playing, and was a big success on his first solo stage dates in Britain from October to December last year.

During that period, he recorded for the HMV label in London.

FOUR GRADS WITH TORME

CANADIAN vocal group, the Four Grads, who made such an impact with their debut broadcast in a recent "In Town Tonight" programme, have been signed to appear on two Mel Tormé variety dates.

Venues where the group can be seen are the Hippodromes at Manchester and Bristol on August 20 and August 27, respectively.

The Four Grads are due to make a long-play recording during their short stay in this country, for the World Record Club.

They will also be seen by viewers in the next BBC-TV "Festival of British Song" on Monday, July 30.

Billy Daniels extends tour

THE success of Billy Daniels' variety tour of Britain—due to have ended this month—has created a re-arrangement of plans which will enable him to continue here until the end of September.

Billy returns to London for a week at Chiswick Empire, commencing next Monday, July 23; followed by the Hippodrome, Bristol (July 30); Opera House, Belfast (August 6); New Theatre, Cardiff (August 13); Regal, Great Yarmouth (August 27)—with probable visits to the Winter Gardens, Morecambe, week commencing September 3, followed by Manchester Hippodrome.

Besides his television appearance in the Henry Hall "Here's To The Next Time" Show next Wednesday, July 25, Billy is expected to star again in the ATV "Sunday Night At Blackpool" programme on August 19, in which case he will play two concerts at the Opera House on the same evening.

Billy's British booking representative, Leslie Macdonnell, told the NME that a Sunday concert date has been arranged at the De Montfort Hall, Leicester, on September 2, whilst Daniels interrupts his tour for one week during mid-August to visit his daughter, who is being educated in Switzerland.

HAMPTON, BECHET DATES

SEAMAN FIVE SWELL LIST OF JAMBOREE BANDS

THE Phil Seaman Quintet have been added to the already impressive list of famous bands for this year's Jazz Jamboree at the Gaumont State, Kilburn, at noon on Sunday, October 14.

Drummer-leader Phil formed the unit only a few months ago and it is now the resident attraction at London's Studio '51 Club. Remainder of the personnel comprises altoist Joe Harriott, former Geraldo guitarist Dave Goldberg, American bassist Major Holley, and pianist Johnny Weed.

Bands already announced include those of Ted Heath, Johnny Dankworth, the Ray Ellington Quartet, with vocalist Marion Ryan, Ronnie Aldrich and the Squadronaires, and Bix Curtis's "Jazz From London" unit.

Comper is Tommy Trinder.

RONNIE HILTON SIGNS FOR NEW 208 SERIES

POPULAR HMV disc-star, Ronnie Hilton, has signed contracts for a new 208 series—to be broadcast by Radio Luxembourg every Monday, commencing September 10.

Meanwhile, following his two successive hit records—"No Other Love" and "Who Are We"—the demand for Ronnie in variety has intensified, and his agent, Leslie Macdonnell, reports a full date list for the remainder of the year.

His stage commitments until mid-October are as follows: Regal, St. Leonards (July 30); Winter Gardens, Morecambe (Aug. 6); ABC Cinema, Bridlington (Aug. 20); Hippodrome, Ipswich (Aug. 27); Regal, Great Yarmouth (Sept. 3); Hippodrome, Bristol (Sept. 10); Hippodrome, Birmingham (Sept. 17); Empire, Liverpool (Sept. 24); and the Empire Theatre, Nottingham, on October 15.

During weeks commencing August 13, October 1 and October 8, Ronnie will pre-record his Radio Luxembourg broadcasts, whilst he televisions for ATV on Sunday, July 29, and for the BBC on Sunday, August 12.

RONNIE KEENE SETS ROYAL PERSONNEL

RONNIE KEENE, tenorist husband of singer Marion Keene, has set his personnel for the new resident band which he will be leading at the Royal, Tottenham, as from July 31.

Fronting on tenor, Ronnie will direct Chick Mayes, Pete Townrow and Don Smith (trumpets); Gib Wallace and Val Williams (trombones); Johnny Scott, Kenny Lack and Bunny Gould (saxes); Pete Moore (piano); Ray Duddington (bass), and Billy Wayne (drums).

IMPRESARIO Harold Davison still awaits final confirmation from the AFM approving the Lionel Hampton-Vic Lewis reciprocal exchange, but meanwhile continues making plans for British dates of the Hampton Orchestra—commencing with two performances at the Gaumont State, Kilburn, on Sunday, September 30.

It is then planned that once-nightly shows at Kilburn will take place from Monday, October 1 until Friday, October 5—with double performances on both Saturday, October 6 and Sunday, October 7.

As previously announced, the Kilburn engagements will be followed by 22 provincial bookings for the Hampton Orchestra.

Dates for the Vic Lewis Band in the USA still cannot be decided, as the orchestra are committed to tour with Frankie Laine (if the American singer visits Britain during September and October), but pending a definite decision on the Frankie Laine project, Vic is unable to decide on the period when he will visit the States with his orchestra for 30 days.

ITINERARY

A cable from NME New York correspondent Nat Hentoff suggests that the itinerary will be arranged during the next week for the American concerts during August, featuring British tenor sax star Tommy Whittle as guest artist with the Hampton Orchestra.

However, veteran jazz star Sidney Bechet (appearing in Britain in exchange for Whittle) has been set for an appearance at the City Hall, Sheffield, on Saturday, September 15—in addition to the venues listed last week.

Furthermore, instead of playing at the Usher Hall, Edinburgh, on Wednesday, September 12, Bechet will now appear at the Rialto, York, on that date—together with the French traditional group, Andre Rewelioty and his Band, and the Humphrey Lyttleton Band, who will appear with him throughout his 15 days in Britain.

Lita Roza in Blackpool ATV show

"SUNDAY Night At Blackpool" for next Sunday (July 22) features comedian Derek Roy, singing star Lita Roza, and speciality artists.

Tommy Trinder (air transport permitting) will, as usual, be the resident comper.

Last Sunday (July 15), Trinder's aircraft had to make a forced landing, so that he missed half of the show. Comedian Harry Bailey held the spot until Trinder's arrival.

Bassist Bill Sutcliffe leaves the Johnny Dankworth Band on August 5, following Johnny's current season at the Villa Marina, Douglas, Isle of Man. He intends to freelance.

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Where are the new jazz stars?

by **BENNY GREEN**

ONCE as a small fractious child, I asked my father what perspective was, at which he promptly walked me to a nearby amusement arcade, stood me on the threshold and told me to look up at the dazzling and haphazard cluster of coloured lights over the doorway.

He then led me across the road, telling me to keep my eye on the lights as I went. By the time I reached the far pavement, the haphazard constellation had magically rearranged itself into an ordered pattern which spelt out the word "Amusements."

"And that," said my father as I gaped in wonder, "is perspective."

It is now ten weeks since I set foot in a London jazz club, and the coloured lights of that frantic little world are beginning to reveal a coherent pattern which was far too easily overlooked while I was standing so close to them and even sometimes playing under them.

The provincial visitor to a West End jazz club has rarely over the past five years been stumped by the appearance on the stand of an unfamiliar face or in the advertisement columns of an unfamiliar name. This fact is explained not by the entirely false theory that the jazz club circle is a tightly closed one, but by the unfortunate truth that the number of new jazz stars to prove their worth over the past few years has been pitifully small, and remarkably so when one recalls the heyday of the now legendary Club Eleven.

CLUB ELEVEN

It is a revealing fact that today almost all the founder-members of the Club Eleven are more firmly established than ever before as the top jazz attractions in the country.

Except that talent always seems to arrive in fits and starts, there seems no explanation for this anaemia among the younger musicians, but it is certainly a paradoxical truth that modern jazz is now established as a commercial proposition as never before.

It is actually possible for the top jazzmen to make a living playing jazz and jazz only, but it is precisely because of this improvement in the economic status of modern music that its exponents are today more hamstrung in their musical freedom than ever they were in the days when as much-maligned avant-gardists they struggled to sell modern music to a public which knew even less about it than it does now.

Since the days of the Club Eleven co-operative experiment, managements have entered the picture.

Now managements are by no means composed exclusively of the scoundrels and filchers that the revolutionary messiahs said they were, but however sincere or virtuous a club management may be, it is never, never composed of practising artists, and can, therefore, never hope to understand the problems of the performer.

To a club proprietor a modernist is a modernist, and there remain no finer distinctions to be made, which explains several howlers of policy committed in recent times.

When last summer a managing interest contrived to bundle together two of our leading modern groups into one band, the experiment would have been quite amusing had it not contained so many of the elements of tragic wastage.

JATP

However, it is virtually impossible to impress upon a non-musician that although A and B are both modernists, and both very good musicians, it is quite definitely not the done thing to pair A and B off together in a musical courtship, because they do not think and feel the same way about jazz.

Oh, they respect each other all right, but they just do not have the same conception, and it is no use pretending they have, just because the juxtaposition of their names might constitute a temporary draw at the box-office.

Those readers who have gazed with disbelieving eyes on the personnel lists of Mr. Norman Granz will appreciate the point I am making, for Mr. Granz, the first tycoon of modern jazz, has over the past years exhibited a positive genius for throwing incongruous talents together and permitting them to cancel each other out of existence.

From JATP to the London jazz clubs may seem a far cry, but if the British talent is smaller, the principle nevertheless looms just as large, and it is faulty logic for any club proprietor to mix talents and expect a talented result.

I remember my own mixed feelings a few months ago when booked by a management to appear as guest with a quartet which had been working as a group for some time, and was understandably thrown out of its stride by my intrusion. The position was a difficult one.

THOUGHTLESSNESS

I could have pointed out to the proprietors their thoughtlessness in tossing me into the arena with four warriors who were already doing very nicely, but it was one of my eating weeks, and as it was most considerate of the management to have booked me in the first place, the situation was impossible whichever way one looked at it.

And yet even the embarrassment of that night was preferable to the sheer

mystery surrounding other club dates that modernists have been obliged to fulfil.

I refer to those piquant evenings when you actually mount the bandstand before you know who or what you are playing with.

Partly, I suspect, because of the innocent meddling by non-musical proprietors, and partly because of the missing influx of young blood into the jazz scene, it is generally understood that the club situation in London has, so far as the artists are concerned, deteriorated so far that players often mount the stand with a fatalistic shrug and one eye on the clock.

I believe Victor Feldman said something about this situation before he left the country, and it will be interesting to see whether he notices any improvement or a further deterioration when he returns this autumn after a year's absence.

One thing is certain. There will be no new musicians for him to hear for the first time from whom he can derive much pleasure.

Meanwhile, those pretty coloured lights continue to blaze away, spelling out a simple message for those who care to take the trouble to cross the road and read it.



PACE-MAKERS FOR THE GIANTS

Jazz records reviewed by **HUMPHREY LYTTTELTON**

LAST week, I discussed in general terms the Mezzrow-Bebet recordings which have been issued by Vogue under the title "Really The Blues" (Vogue LAE.12017).

Now for a detailed survey of the music. The sides are not numbered, and it might seem logical to start with the track entitled "Really The Blues, Parts I and II." But I am going to be contrary and start on the other side with "Ole Miss."

This was recorded before "Really The Blues" and is one of the Quintet sides cut in 1945 which hit the highest peak in the King Jazz series. This record is ensemble throughout. Bechet takes the lead, playing a simple trumpet part with his tone at its guttiest. They start with the bugle call theme, over a strong, but gloriously springy rhythm.

The second break is harmonised, and I should imagine Mezz cooked it up. It's a honey, starting low and soaring up to a triumphant lead-in to the ensemble. One more soaring break from Bechet, and then we're in the second theme.

Mezz's supporting part is full of variation. Sometimes he's dancing

up and down the register in his "Royal Garden Blues" manner, at other times he prods away with a well-chosen harmony note more like a second trumpet. Bechet's playing here is majestic—much more simple than I've ever heard him elsewhere and with the easy relaxation of a man who doesn't feel that he must lug the whole band along by the scruff of its neck.

SPARKS FLY

When he finally opens the throttle for the ride-out chorus, the result is overwhelming. "Bowin' The Blues" opens with a chorus of florid blues piano by Fitz Weston and Pops Foster zooming away at the back.

Then come two of those simple little themes which seemed to fly off like sparks whenever these two musicians came together. I hesitate to allocate authorship, but they do seem to me to bear the Mezzrow stamp—indeed some of them can be traced back to blues choruses which he has played in the past on other records.

Of the three slow blues produced on the '45 Quintet session, this is perhaps the least successful, though it has its moments. "House Party" comes from the first session in 1945 which had Hot Lips Page on trumpet, and a rhythm section of Sam Price, Danny Barker, Pops Foster and Sid Catlett on drums.

It's an expressive blues, taken much slower than most New Orleans style blues and with the ensemble emphasis on atmosphere rather than classic form or instrumental clarity. The mood is set by the wonderful low-down piano intro by Sam Price.

First ensemble is led by Hot Lips, who was one of the finest blues trumpeters jazz has ever known. His tone is not rich in the Armstrong sense, but it has a sort of snarling hotness which is most exciting.

He takes the second chorus solo—real blues trumpet, this, without the smallest concession to the sentimental cadences of popular song. The third and last chorus really starts to dig in, with Bechet soaring and swooping against a nagging figure repeated by Page.

UNCLARINETIC

Comes the opening piano passage again, and the piece literally grinds to a halt. Turn the volume full up and let this one just trample over you.

It's back to the '45 Quintet next, with "Old School," a variation of the 32-bar theme which Mezz recorded with Ladnier and de Paris as "Revolutionary Blues."

Once again it's ensemble throughout—and some inspired Bechet in that unusually relaxed and sparing mood. Mezz pushes this one to a fine climax by cutting his second part right down to short jabbing figures in the last two choruses.

This technique of Mezzrow's is one which he seems to have arrived at on his own, possibly through a synthesis of Noone and Teschmacher. It's most unclarinetic, to coin a word, but very effective. "Tommy's Blues" is from the 1947 quintet session, with Price, Foster and Marshall.

Here some of the special character of the early Quintets has gone, chiefly because, apart from first and last choruses, it's given over to solo work instead of the two-part counterpart

which struck such a rich vein on previous sessions.

This one starts with one of those conversations which Bechet seems to favour by way of introduction. It sounds a bit contrived.

The theme is taken from Ladnier's "If You See Me Comin'" solo, and it makes a good duet theme.

Solos all round are fine, especially Price's rich piano. "De Luxe Stomp" is back to the '45 session—a medium-tempo blues, all ensemble, and another winner at that solid but springy tempo at which this rhythm section excelled.

Finally, to round off Side One, we have one of the classics which the King Jazz sessions produced—"Out Of The Galloway." It opens with an eight-bar theme by Mezz; a really haunting little tune this, blown with great strength by the reeds against a heavy rhythm.

Twice through, and then Bechet emerges with two majestic blues choruses. It was in references to this record that Dizzy Gillespie blew the gaff on the whole bebop outlook when he said "Nothing happens." If this is nothing, then Chartres Cathedral is a prefab.

I find that space is fast running out, so I must be more cursory about the second side. It, too, contains a classic, sister ship to "Galloway." This is "Gone Away Blues," another magical theme by Mezz.

BECHET

Once more Bechet rises to the heights. His first chorus is monumental—a simple, Hawaiian sort of melody, presented starkly with none of the baroque ornamentation which Bechet often favours in his blues.

This leads to the same climactic last chorus as "Galloway," varied very slightly. Here are two of the very best instrumental blues in all jazz.

Another gem on this side is "Blood On The Moon," unhappily marred on my copy by bad dubbing which gives it a distressing waver. Hot Lips reminds us that he is one trumpeter who really could sing the blues with the best of them. And in between vocals there's another magnificent Bechet chorus.

This use of tempo is an aspect of creative use of tempo changes, common in early jazz but overlooked in recent years. With Bechet's entrance for his solo, the section bears down on the beat, retarding it very slightly. The effect is dramatic in the extreme.

Similarly, when the ensemble goes into the straight for the final ride-out, Sid Catlett's deliberate stressing of the off-beat slows the tempo again, a logical move which is obviously felt by the whole band.

This use of tempo is an aspect of jazz which the revival has so far not touched on.

Summing up then, I would nominate this LP as the finest single monument to Bechet's genius produced on record, and a triumph for Mezzrow.

History should reserve a special place of honour for those musicians of modest stature who have acted as pace-makers for the giants. Mezz will be right up there.



At Streatham Locarno on Monday night (16th) the finals were held of the "Springstep" competition, organised by Bear Brand Stockings to launch a new dance stocking on the market. Feature of the evening was the appearance of film star Esther Williams to present the £250 prize to the winners. NME picture shows (extreme left): P. H. Ford (Managing Director, Bear Brand Stockings); Esther Williams (second from right); and Frank and Peggy Spencer, the £250 winners.

BAND CALL

Week beginning July 20

AMBROSE ORCHESTRA
Monday: Locarno Liverpool (week).
FREDDY RANDALL BAND
Friday: Dunoon; Saturday: Troon; Sunday: Carlisle; Monday: Sunderland; Tuesday: Thirsk; Wednesday: Redcar; Thursday: Wheatley Hill.
TERRY LIGHTFOOT'S JAZZMEN
Friday: Star Hotel, West Croydon; Saturday: Cocks Ferry Inn, Edmonton; Thursday: Harrow; Wednesday: St. Albans.
SID PHILLIPS BAND
Friday: King's Ballroom, Langley Park, Nr. Durham; Saturday: Festival Hall, Kirby-in-Ashfield; Sunday: Esplanade Theatre, Bognor.
NAT GONELLA
Monday: Empire, Swansea (week).

VIC LEWIS ORCHESTRA
Friday: Cresta Ballroom, Luton; Saturday: Samson and Hercules Ballroom, Norwich; Monday: Assembly Rooms, Tunbridge Wells.
KIRCHINS' BAND
Friday: Corn Exchange, Bury St. Edmunds; Saturday: Civic Hall, Nantwich; Sunday: Palace Theatre, Reading; Monday: Embassy Ballroom, Skegness; Thursday: Galety Ballroom, Grimsby.
JOHNNY DANKWORTH ORCHESTRA
Friday and next week: Villa Marina, Douglas, Isle of Man.
GRACIE COLE ORCHESTRA
Friday: Palais, Stockton; Saturday: Unlty Hall, Wakefield.

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JAZZ RELAY FROM FESTIVAL HALL

MICK MULLIGAN and his Band, with George Melly, will be featured in the first jazz concert ever to be relayed from the Royal Festival Hall in the BBC Light Programme at 11.15 p.m. on Tuesday, August 3.

The concert, which will be held in the Rectal Room, will begin at 9.30 p.m. George will compare the show in addition to singing with the band.

The Mulligan outfit have now renewed their recording contract with Tempo, but George has signed a new contract with Decca to record material for exploitation on the popular market. His first two sides—"Kingdom Coming" and "Ding Dong Daddy"—are already available.

Mick and his men are at present engaged on a four-week run of "one-night stands" in Scotland and the North of England.

Singers Star at Yarmouth

WITH the appearance of Joan Regan at the Regal Theatre, Great Yarmouth, during the week commencing August 13, the majority of the country's leading vocalists will have taken the stage there during the summer season.

These include Ronnie Hilton, Teddy Johnson and Pearl Carr, Dorothy Squires, Dennis Lotis, Dickie Valentine, Malcolm Vaughan, Diana Coupland, Anne Shelton, Glen Mason, Ronnie Carroll and Monty Norman. America's Billy Eckstine tops the bill there next week (commencing Monday, 23rd).

American Airmail

by NAT HENTOFF

LONDON RECORDS are featuring full-page ads in all the trade publications for Winifred Atwell, Her Other Piano and her interpretation of "Left Bank." So far the label says there is considerable initial excitement.

Definitely showing sales is Cyril Stapleton's "Italian Theme," which looks as if it will be his first real seller here. It's a hit in Detroit, Cleveland, Boston and even Denver.

Showing a lot of air play is Frank Chacksfield's "Donkey Cart." The new London album featuring Bobby Pratt soloing with the Chacksfield Orchestra was released this week and should do well. It's a 12-inch LP of standards called "Close Your Eyes."

John Roberts, co-producer of "New Faces of 1956," on Broadway, has been in England to begin preliminary negotiations for an English production of the revue... Lamas Music, the publishing affiliate of Unique Records, will publish all background music and songs from RKO Pictures from now on. The deal includes foreign as well as American publication rights, so that Lamas is ready to open activities in London, Paris, Rome and other European cities.

Capitol rushed release of its first Larry Adler record cut in Paris. The main side is "Le Riffi" from the French film of that name which, by the way, is the most engrossing picture of its kind I've ever seen.

Panart, the label specialising in Latin-American material, has made agreements in Europe with several EMI affiliates. In return, the Cuban producers of the Panart label have access to the entire EMI catalogue for production in Cuba.

For the first time within recent memory, there will be a recording award similar in intent to the Hollywood Oscars and the various Broadway awards. In conjunction with the Diamond Jubilee of the Record Industry, to be held at New York's new Coliseum, September 7-15, ten Apollo awards will be given to Bing Crosby, Frank Sinatra, Benny Goodman, Ella Fitzgerald, Kate Smith, Perry Como, Rudy Vallee, Paul Whiteman and the late Glenn Miller and Al Jolson.

A panel of disc-jockeys and columnists is said to have voted on the awards. Orchestra leader Richard Himber is in charge of the proceeding. Also on the bill will be Russ Morgan's Orchestra, Bill Haley's Comets, the Platters, Pat Boone and others.

Frank Sinatra, playing his first New York theatre date in years, headlines on the same bill with the Dorsey Band, August 15, for a week, in connection with the premiere of his "Johnny Concho" picture. Frank gets 80 per cent. of the film distributor's share of the proceeds for his fee.

According to "Jet," Chicago newspaperman Herb Lyon will write Nat Cole's "autobiography." Nat will talk into a tape recorder, and Lyon will do the editing.

Same magazine says that Sammy Davis, Jr., received his highest TV fee yet from the recent Steve Allen Sunday show—\$10,000.

Candidates for the Billie Holiday role if her autobiography ever gets on screen are Muriel Smith and Dorothy Dandridge. Pat Boone may sign a screen contract with Allied Artists since he scored with his singing of the title song for "Friendly Persuasion." Bidding for film rights to "My Fair Lady" is now up to a million and a half dollars with Sam Goldwyn and Harry Cohn the leading competitors.

Judy Garland's next movie may be a musical version of a forthcoming novel titled "Babes in the Wood." The story tells of a poor girl who makes it in vaudeville, marries a rich man, and has conflict when she tries to bring up her children her own way after her husband dies.

An imposter billing himself as Elvis Presley popped into Michigan and gave two performances before small audiences in two towns there. The police are looking for his autograph... Harry Belafonte broke the 39-year-old box office at Lewisohn Stadium's largely classical concert series by attracting 25,000 on a recent night. According to advance sales as of this writing, the July 14 concert there with Louis Armstrong and Dave Brubeck—the first jazz night in Lewisohn Stadium history—may do even better.

Ella Fitzgerald, enjoying unprecedented album sales success with her "Cole Porter Songbook" for Norman Granz, will again collaborate with Buddy Bregman in a "Rodgers and Hart Songbook" to be recorded this month... Lawrence Welk celebrates his fifth anniversary of continuous playing at the Aragon Ballroom in Hollywood, August 23. He has played to almost 4,000,000 dancers in that time and has earned for himself an average of \$5,000 a week during that

period from the Aragon alone, not counting his TV and record income. Elvis Presley has sold about 79,000 Victor LPs from March 1 through the end of May.

Sammy Kaye issued a public blast at Jersey City officials when they cancelled a scheduled Bill Haley rock 'n' roll show which Paul Whiteman would have compered. Said Kaye: "You have automatically assumed that teenagers who enjoy rock 'n' roll music are criminals. You have also delivered an unpardonable insult to one of the world's greatest and most respected musicians."

Admitting that riots have sometimes broken out at rock and roll sessions, Kaye observed: "It is equally true that riots have occasionally broken out at baseball games. Would you, Mr. Mayor, ban baseball games in Jersey City for the same reason?"

Musically, the third annual American Jazz Festival at Newport was generally satisfying, except for a depressingly routine Louis Armstrong performance. Financially, it's likely the Festival will be in the black for the first time because although rain cut down opening night attendance to about 2,500, the second and third nights averaged some 7,500 apiece; and Columbia Records, in paying the performance fees of those artists it recorded, actually underwrote some 25 per cent. of the musicians' costs for the three days.

The first night was held under the worst weather conditions for any kind of concert in my memory. The piercing rain combined with a chill wind and a soaking field to make conditions extremely uncomfortable, but it's a tribute to the heat of the music that night that even 2,500 remained.

Count Basie opened the Festival with the "Star Spangled Banner," moved into "Jumpin' At The Woodside," and was followed by the Modern Jazz Quartet, in a characteristically integrated, uniquely imaginative set.

Toshiko Akiyoshi, backed by Percy Heath and Ed Thigpen, has played more cohesively at other times, but impressed again with her fiery beat and large potential. Sarah Vaughan, heightened by the climatic challenge and the cold, sang one of her better sets with less filigree work than usual and more blowing. Her impeccable background, as usual, was by Roy Haynes, Joe Benjamin and the peerless Jimmy Jones.

An unusually brisk, stimulating Dixieland set followed with a superb Lou McGarity and a driving Wild Bill Davison fusing a unit that also had Peanut Hucko, Cliff Leeman, Gene Schroeder and Jack Lesberg. Eddie Condon conducted, concocted witty asides to the audience, but was otherwise expendable. The most incisive and hardest impact of the night—and one of the highlights of the entire festival—was Charlie Mingus's experimental group with pianist Mal Waldron, altoist Ernie Henry making his first big league appearance in some time, and two gifted new musicians—trumpeter Bill Hardman of Cleveland, and New York drummer Al Dreares.

Jutta Hipp, the German pianist, played better than at any time I've heard since she came here. Powerfully propelled by Basie's bassist Eddie Jones and her regular drummer Ed Thigpen, Jutta wailed the blues and was almost as striking in an up-tempo "Always."

The night ended in a blazing, Basic set with the band sounding better than in recent Birdland weeks both because the open spaces are more equipped to handle the Basic impact and because the cold whipped the band out of some of its recent sloppiness. Joe Williams, as could have been expected, was a large audience hit.

No space for any more this week, but hope to report on the rest of the Festival's high- (and low-) lights in the next issue.

MIDLAND NEWS

Dudley's Press Ball in November will feature Eric Winstone and his Orchestra.

Birmingham Parks Department is using dance music to attract teenagers to its parks. The attraction at Ward End Park tomorrow (July 21) will be the Ted Heath Music. Gracie Cole and Carl Barritau are to be featured at Aston Park on August 4, while Swanshurst Park stages its first concert with a visit from Johnny Dankworth on August 11.

Tenor star Don Rendell makes a guest appearance at Birmingham's Swing Shift Club on Friday next, July 27. Don is joint vice-president of the club with Cher Baker.

HUMPH, THE TRUMPETER WHO 'PLAYS AS HE PLEASES,' WAXES A BEST-SELLER

"HUMPH!" growled Humph in *Reynold's News* last Sunday. "You never find good music on the hit parade." And a couple of days earlier, his "Bad Penny Blues" (Parlophone R.4184) had hopped from oblivion into the NME charts at number 20. This week it has jumped a place to 19.

But the man who called his autobiography "I Play As I Please" and meant it, hasn't suddenly begun to lead a double life, lamenting the baseness of popular taste one day and "doing an Eddie Calvert" the next.

For the remarkable, imperturbable Mr. Lyttelton was ruminating in Sussex, quite unaware of sales lists and his place therein, when he wrote his weekly column for the national press.

And "Bad Penny Blues," far from wooing Mammon by the usual manner of means, is among the least obviously commercial sides Humph has ever cut—much less so than his multi-dubbed "One Man Went To Blow," demonstrating the combined Lyttelton talents on trumpet, clarinet, piano and washboard.

Or than the just-can't-miss-with-the-trads things he has done, like "Panama," "Come On And Stomp," "Onions," "1919" and "Maple Leaf Rag" in his seven years with Parlophone. Especially in the dead and unadorned days when Humph was an angry jazz purist, and angry jazz purism was fashionable.

SHEER JAZZ

So why have the pop fans flipped over "Penny"—an ungimmicked 12-bar blues with slicked-up Cripple Clarence Loftin piano figures and a preaching muted trumpet as its main ingredients?

I wish I knew. But I'm delighted it's so! Because proof lies here for the looking and hearing that sheer jazz of no specially defined category can be more saleable on records than Ruby Murray in Great Britain, 1956.

To write about Humph in a non-trade paper is customarily to stress his family background (which is not mentioned in the "official" blurb supplied by his office) and the youthful years he spent at Eton and as a wartime Guards officer (which are). These are accidents of birth, breeding and international turmoil which have helped establish him as a Personality of course.

However, it's actually more notable that Lyttelton, at 34, can claim serious recognition as a jazzman, cartoonist and journalist (with the *Daily Mail* as well as *Reynold's* and the NME among his extra-musical outlets) despite these assets mentioned above rather than because of them.

Lord Foley is thought of as a Peer of the Realm who makes out rather well at the piano, Sir Robert Peel is remembered as a baronet who recorded as leader of a dance band... but Humph's talents are strictly professional.

He jammed at the Feldman Club while still in uniform, blowing the usual range of "buskers" with considerable promise and a mid-period style when jazz has almost reached the end of its mid-period.

Then came the great divide—mouldie fygges harking back in spirit



HUMPHREY LYTTELTON

to the New Orleans delta, boppers rushing on with Parker and Gillespie, and nothing acceptable to the crowd in between. So Lyttelton fell in line with the delta boys.

For a time he replaced the former

two trumpets with his one in the controversial George Webb Dixielanders, forming his own band in January, 1948, with his present colleague Wally Fawkes (who draws "Flook" in the *Daily Mail*) already there on clarinet.

The group built up a local following in a matter of weeks. And soon it commenced a series of continental jaunts which have continued regularly to include the Paris "New Orleans Jazz Festival" this March and dates in France again, Holland, Germany and Switzerland the following month.

IDEALS

Mention of a "New Orleans Jazz Festival" looks at first sight as if Humph's musical ideals have remained unchanged over the years. Nevertheless, he's the first to admit they haven't.

I was recently a co-speaker with him at an educational course at Pendley Manor, Tring, but was unfortunately prevented from hearing the Lyttelton lecture by other work in London. However, I was much less surprised than most of the audience at the line he is reported to have taken.

"Humph says he repudiates revivalism in jazz." "He thinks the purists

have wasted their time, done more harm than good." "You should have heard how he put down the kids at the Armstrong concerts for not knowing what jazz is." "I won't be surprised if he goes modern."

Which looks like the evidence of a startling turn-about-face... unless you've spoken with Humph since about 1952, or read his NME reviews at all regularly.

DISTRUSTING

True enough, he's not likely to "go modern" in the sense of improvising like Miles Davis or Thad Jones. Yet Humphrey Lyttelton's Chelsea-style clothes, bearing and haircut, his informal kind of showmanship and genuine, mistrusting distrusting of the entertainment business as a whole, are no longer the outward aspects of a nostalgia for "jazz as it was."

Most jazzmen of all eras and factions similarly reject the get-rich-quick kind of commercialism.

And Humph has long abandoned the ambition to be a "traditional" jazzman, a "modern" jazzman, or anything else which needs to be printed in quotes.

He'd rather Play As He Pleases—not as the bigots of any faddist persuasion might prefer.

Another Kenton Ballet

BALLET-LOVERS never seem to tire of "Swan Lake," "Les Sylphides," "The Nutcracker" and other famous works by the "old masters," but recent trends suggest that a new cult is fast growing among them for jazz-flavoured compositions (writes Keith Goodwin).

Stan Kenton is one of the modern sect of contemporary writers who is making his presence felt in the field of ballet, and two of his works are likely to become "standards."

Recently, "Sonnambulism" (reviewed by Charles Govey, NME, dated June 8) was performed by the Sadlers Wells Company. Now Kenton's latest work in this realm of music—"Homage To A Princess"—is enjoying a successful season at London's Festival Hall in the capable hands of the Festival Ballet Company.

MIXED FEELINGS

Dedicated to Her Serene Highness Princess Grace Patricia of Monaco, it was first performed during the wedding celebrations in the little principality some months ago. Its London premiere last week was greeted with mixed feelings from an audience including bandleader Vic Lewis.

The music, for some people, was a little "way out"—for others a breath of fresh air on a scene so long dominated by older works. The orchestra, under the direction of Lubov Tchernicheva, coped with the intricate score extremely well, although the brass section was decidedly weak.

Particularly striking were the colourful red, white, and black costumes, and Michael Charnley's choreography was excellent. Principal dancers John Gilpin, Belinda Wright and Marilyn Burr, were ex-

cellent, but the Corps de Ballet was not so good.

The ballet is in five movements and the musical score comprises five well-known Kenton works, linked together by arranger Johnny Richards to culminate in an exciting climax.

The opening theme is Kenton's "signature tune"—"Artistry In Rhythm." The string section here was excellent, but the brass weak. "Abstraction," which also played an extensive part in "Sonnambulism," is utilised for the first movement—with some mediocre work by a bongos player, and an excellent sequence for violins taking the alto sax rôle, originally played by George Weidler in the Kenton recording.

An unusual choice of material was made for the second movement—the composition aptly titled "June Christy." This work originally featured June in the rôle of "instrumental voice," but here, her part was

played sometimes by violins, at other times by a subtle blend of clarinet and flute.

"Theme For Sunday" (more excellent strings, but weak brass, and some "cracked" notes) comprised the third movement, and "Artistry In Tango" the fourth. The trombone solo here was noticeably lacking in force.

PALATABLE

The final movement is a reiteration of "Artistry In Rhythm." The trombone section here was very good, although the "jingle bells" effect, presumably to help out the L-A rhythm, was slightly overdone.

On the whole, Kenton's score is extremely palatable. Let's hope that he continues to focus his attentions on the ballet stage, and follows up "Homage To A Princess" with more works of a similar nature.

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GENE VINCENT

GENE VINCENT—'The Screaming End' who has made a great beginning with a hit record

by
KEITH GOODWIN

THE Johnnie Ray v. Elvis Presley battle has reached a stalemate. A few readers' letters still litter the battleground, but the panic has died down, and devoted fans are no longer rushing to defend their heroes.

But what's this? A new name appears in the "mumbo-gumbo" stakes. Already he is staking his claim for the right to wear the "Sensation" tag, and the music business is preparing for yet another battle of words and music.

New arrival

Gene Vincent is the new arrival. Make a note of the name, because you're going to hear it a great deal in the next few weeks. Make a note, too, of the titles of his first record—"Be-Bop-A-Lula" and "Woman Love"—on the Capitol label.

Already, Gene has run into opposition, as the BBC have put "Woman Love" on their Restricted List. In

other words, they have put a broadcasting ban on the record. But this could amount to good publicity, for nothing captures the attention of the public more than the banning of a record.

I recently contacted the BBC Press Office to check their decision, and the reason for it. First answer I received was: "If you have heard the record you will know why it has been restricted. It's obvious." Later, they added that a further reason was that the lyrics were, in part, unintelligible.

In the light of their comments, I played the record a good many times, and came to the conclusion that the lyrics (or to be more precise, what I could understand of them) were slightly suggestive.

'Unintelligible'

Next, I dealt with the question of "unintelligible lyrics." Colleague Mike Butcher and I studied the record at some length, and decided that the "fault" was not entirely

Gene's.

For a start, Capitol, it appears, employed the "flutter echo" gimmick on the recording, and this helped in no small way to distort the resultant sound. This gimmick does exactly as the words imply—"flutters" both voice and accompaniment to an extent where the sound seems to "come and go," or, if you prefer, "fade and die."

'Blue Caps'

The "flutter echo" was used less obviously on Johnny Hodges' "Castle Rock"—a big hit in the States during 1951, and released here on Columbia—and on Winifred Atwell's Decca recording of "March Of The Cards." But on the Vincent sides, the effect is somewhat overdone.

After quite a few spins, you might be able to follow the lyrics, but it's pretty tough going first time out. A lot of people thought Elvis Presley's diction was a little hard to digest, but this is the real test piece.

But, gimmick or no gimmick, if you fell for the Presley sound, then it's a safe bet to assume that sooner or later you're going to find yourself under the spell cast by Gene Vincent.

Already, Gene's record of "Be-Bop-A-Lula" is tenth in the American Best-Selling List and has occupied spot No. 30 in the NME Charts for the past two weeks.

In many respects, newcomer Vincent and the much-publicised Presley are much alike—musically speaking. Their styles are a mixture of "Country and Western" and "Rock 'n' Roll," and both, apart from playing guitar themselves, depend on that same instrument for the basis of their rhythmic backing.

Gene's stage and record unit—he calls them the Blue Caps—lay down a sledgehammer-style beat, whereas El Presley's group can, and in most cases does, really swing. (If you don't believe me, ask Mike Butcher!) And both are alike again inasmuch as their diction is sometimes—here we go again—unintelligible!

Like his predecessor, Gene has already collected a "title." Johnnie Ray, among other things, was christened with "Cry Guy," and "Prince of Wails"; Presley is known as "The King of Western Bop"; and now Gene, in a recent Press release, is described as "The Screaming End." So much for the Tin Pan Alley Honours List!

21 years old

On the biographical side, Gene is 21-years-old, and, as you'll see in the picture alongside, has the good looks to get at least a dozen proposals a week! He first began singing, with his two sisters, in a chapel choir in his home town—Norfolk, Virginia.

When he was 12, the rhythmic patter of folk songs caught his attention, and he found the pattern for his present style by listening to older folk singing in a Virginia backwoods store.

The easy, yet forceful drive, and meaningful lyrics of folk songs held a strange fascination for the young boy, and before long, he was singing and playing himself—blending conventional folk-song patterns with ideas of his own.

He practised at home in his bedroom, mainly because his friends thought he was "crazy" on account of the unusual style he adopted. His only other real interest at that time was motor-cycling. But his enthusiasm waned after an accident in which he broke a leg.

At 17, he joined the United States Navy, and his playing in those days was confined to the forward deck of

a tanker in the Atlantic. He perfected his present style on a guitar borrowed from a friend in West Virginia, but was reluctant to play for anyone else except himself.

It's quite possible that Gene would never have made a record if it hadn't been for the encouragement offered by some of his close friends. Auditions were announced over radio station WCMS in Norfolk for their "Country Showtime" series, and Gene's friends urged him to make a bid for a part in the show.

He put it off for several days, but finally conquered his natural nervousness, and auditioned for the show. After that, he went home and waited. When he heard an announcement over the radio that he had been selected for the plum rôle, he got scared again, and for a few days, the station thought they had lost their latest "find."

Shy, Modest

Gene showed up, however, with time enough for just a couple of rehearsals and then—his first show. From the word go, he was an instant hit, and there might have ended the success story of Gene Vincent.

But an executive of WCMS saw a bright future ahead of young Vincent, and when Capitol Records announced auditions for a male rock 'n' roll specialist, Gene's name was in amongst a list of more than 200 "hopefuls."

And that really is the end of the story. Gene, needless to say, passed the audition, and almost immediately waxed "Be-Bop-A-Lula" and "Woman Love." Just three weeks after its issue, it had topped the 200,000 mark in sales, and it still continues to climb steadily.

Although I understand that Gene is a "rather shy and modest youngster," I have also been told that his main hobby at present is "taking nice girls to the movies." Sounds like a sensible hobby to me!

Of his music, Gene has this to say: "Rock 'n' Roll is a young person's music. I had a feeling for this style of music, and the more accepted kinds didn't move me."

Oh yes, there's just one other thing. Perhaps you are wondering why Gene has been dubbed "The Screaming End." WCMS Artist Bureau have offered a possible solution in that doctors have attributed some of Gene's sounds to a high and narrow-roofed palate. His family doctor has told him: "You have the strangest palate I have ever seen."

Could be. But, anyway, work it out for yourself!



This picture was taken at Sunday's ATV "Jack Jackson Show," the last of the present series. It returns in the autumn. Brandishing a carrot—one of the props on his always-crazy show—Jack (seated) is seen with some of Sunday's distinguished guests—(l. to r.): Teddy Johnson, Pearl Carr, Winifred Atwell, Don Lang and Dennis Lotis.

GLEN MASON TAKES YOU BEHIND THE SCENES OF THE 'JACK JACKSON SHOW'

(Concluded from page 3)

Jack saw me fooling around on a monitor set in the control room.

"Later he came down and asked me if I would like to do a couple of gags in the next programme. I told him that I was a singer, not a comedian, and then asked him if I would be paid. He said yes, and I immediately told him I was a comedian.

"This, of course, was the best break in my life. I was on trial for three weeks, then signed for the remainder of the series.

"You know, Jack is such a wonderful fellow to work with. I admire him very much, and will always be indebted to him for the many opportunities he put before me," added Glen.

BRIGHT IDEAS

I learned a lot of things (apart from the basic elements of facial and hand expression) from Glen during our conversation—the most amazing being that Jack writes every line of the programme, assisted by colleague Mark White.

"He always cuts himself out of a scene if somebody else gets a bright idea," said Glen, "but Jack is definitely the brains behind the show. And believe me, he really has got brains," he added.

Glen is also full of praise for co-star Libby Morris. "She's one of the greatest comedienne I've ever known," he says, adding the punchline "She should be known as Ad-libber Morris!"

"And then, of course, there's our producer, Peter Glover. Believe me, this guy is really brilliant. We work in the smallest studio there is available, and with only two cameras instead of the usual four, but Peter is never worried.

"He just produces the show week after week, with never a grumble, never a fault. That really wants some doing," emphasised Glen.

So take a bow, producer Peter Glover!

Glen could not doubt write a book about the unusual, interesting and unrehearsed incidents that have hap-

pened in the studio during live transmissions.

Prop men have appeared on the screen when they shouldn't have done; Libby had hysterics one week for no reason at all, and the whole studio was in uproar. To cap it all, the sound track tape "jumped" during one show, and if it hadn't been for the speed of mind of Peter Glover, words would have been coming from the wrong mouths!

But these are only a few of the unusual happenings that occur every week. And rehearsals for the show (Thursdays and Sundays), usually produce an unqualified riot.

"You see," concluded Glen, "we are all just one big happy family. We have a whole lot of fun working together, and naturally, we are looking forward to getting together again for the new series in eight weeks' time."

And with that, Glen Mason finished his coffee, and prepared to leave. But he hesitated.

"Pssst, Keith, pull your chair in closer again. I'll let you in on another secret. You know, Jack's show is the only one that the inmates of the Battersea Dogs' Home are allowed to stay up late for!"

KEN SPRANG, bass player with the Ray Ellington Quartet, has had to rest for two weeks, due to illness. Ken only joined the group in March of this year.

Former Ellington bassist, Bob Duffy, returns to the fold to take Ken's place at Liverpool this week and Belfast next week, commencing July 23.

Appearing in the next edition of ITV "Music Shop" on Wednesday, July 25 will be Margaret Rose, Roy Edwards and the Four Grads, accompanied as usual by the Ted Brennan-Tommy Maxwell Sextet.

Among the guests on "Northern Showground" on BBC-TV, on July 22, will be Peter Cavanagh, The Two Earls, and the Trio Vidette. In the July 29 edition, songstress Lita Roza and comedian Ken Dodd will appear.

MARILYN MONROE HAS SIGNED TO SING ON RCA-VICTOR LABEL

ONE hundred and twenty pounds of feminine glamour in the shape of Marilyn Monroe (or Mrs. Marilyn Miller, to be more accurate), descended on the Lancaster Room of the Savoy Hotel, London, on Monday, and held the undivided attention of some 200 pressmen for almost an hour.

Marilyn said that, in America, she had signed a recording contract with RCA-Victor, but no date had yet been fixed for her first sessions.

She did indicate, however, that she would like to record "all kinds of tunes," including romantic ballads and "jump" numbers.

Her own tastes in music, she said, were varied, and ranged from Louis Armstrong and Benny Goodman to Beethoven and Berlioz. But she didn't name any favourites, and made no comment on the current trend for "Rock 'n' Roll."

Marilyn is in England to star with Sir Lawrence Olivier in "The Sleeping Prince."

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TAIL-PIECES by THE ALLEY CAT

ONE of the intelligent remarks made by Marilyn Monroe at week-end London press conferences, revealed her intentions to record in Britain during her stay here—presumably for HMV. . . . Barbara Lyon's god-mother, Hollywood columnist Louella Parsons, planes to London for Barbara's wedding to Russell Turner this Saturday (21st). . . . Composition by Frankie Laine and the late Carl Fischer—"We'll Be Together Again"—is included in "Songs For Swingin' Lovers" LP of Frank Sinatra. . . . During the filming of "Bundle of Joy," both Eddie Fisher (in his first screen rôle) and Debbie Reynolds collapsed from overstrain. . . . When the American stars leave "Plain and Fancy" at the Drury Lane Theatre next Thursday, Richard Derr will be replaced by British singer, Bruce Trent. . . . Latest member of the Stars Organisation for Spastics committee is Dickie Valentine. . . . The "Met Rock" disc by Gale (Frances Day) Storm is praiseworthy; but on what grounds was it included by Jack Payne in "British Bandbox" last Sunday? . . .

Have you seen David Whitfield's streamlined Oldsmobile car?; no wonder he is careful not to leave it unattended at theatre stage-doors. . . . In a dual TV/radio/BBC interview last Saturday, Rita Hayworth announced that her next film in Hollywood would be "Pal Joey"—playing opposite Frank Sinatra. . . . Following his "Camera One" TV date last week, a Princess telephoned the BBC studio—to congratulate Ronnie Carroll on his performance. . . . Publicist Ken Pitt will handle Mel Torme's press matters in Britain. . . . Former star vocalist, Terry Devon—wife of accordionist/agent

Tito Burns—made a surprising TV appearance in the Jimmy Wheeler BBC-TV show last Saturday—as a member of the Fraser-Hayes Quartet. . . . In recent months, HMV here have been enjoying huge successes with American discs from RCA-Victor—more so, since the announcement that Decca will assume distribution here of RCA next year; hits have tumbled over each other, thanks to Perry Como, Tony Martin, Kay Starr, and three Elvis Presley discs. . . . A four weeks' cabaret season at London's exclusive Churchills' Club has been hinted for Janie Marden. . . .

Decca's Marcel Stellman can be justly proud of the results of his idea which resulted in the current hit by the Goons. . . . Believed to be divorce proceedings, instituted by Al Martino's wife, which delayed his British variety tour. . . . Agent Leslie Grade made a sudden flight to New York on Tuesday—returning this week-end with U.S. executive of ATV, Mike Nidorf, who is also the manager of Jo Stafford. . . .

Two recent contributors to the NME letters page, in turn criticised and praised the Elvis Presley "Heartbreak Hotel" treatment by the Stargazers; but the joke is that this group has never at any time performed the title! . . . How the wheels turn: in recent years Eve Boswell and Eddie Calvert were rank-and-file performers in the Gerald orchestra; at a Blackpool TV show this month, the orchestra provided the accompanying music from the theatre pit—for these two highly paid stars. . . . Former Ted Heath vocalist, Australian Kathy Lloyd, has been launched by Capitol in the U.S. . . . Jeff Chandler, it is reported, will not cut any further disc titles in the foreseeable future. . . .

British Columbia rarely issue an American pop record, but one of the few—The Teen-Agers with composer Frankie Lyman—singing "Why Do



The Songwriters' Guild held a cocktail party at the Gay Nineties, London, W., on Thursday (12th), when members and guests came along to meet the Guild officers. Seen in this group are (l. to r.): Ronnie Waldman (Variety chief, BB-TV); Ray Thackeray (F. D. & H.); Sir Compton Mackenzie; Jack Payne; Peggy Cochran and Leo Towers. A host of musical personalities present also included Jimmy Phillips, Leslie Macdonnell, Mantovani, Peter Yorke, Eric Spear, Douglas Lawrence (BBC), Eric Maschwitz, Douglas Furber, Sir Louis Sterling, etc.

Fools Fall In Love," provides their first No. 1 for almost eighteen months; last occasion was Ruby Murray's "Softly, Softly". . . . Have those concerned already regretted their mistake, in not re-engaging Joe Loss and his Orchestra this season at Douglas, Isle of Man? . . . Ex-NME Glasgow correspondent John Law is now a successful ITV script-writer. . . . Despite BBC ban on Frank Sinatra disc, the Johnston Brothers prove "How Little We/They Know" with this first-class title; wonder if the JB record would have sounded the same had it been released before the original. . . . Three years without a smash hit in the States, Frankie Laine could break the spell, with "Make Me A Child Again". . . . Phillips' manager Johnny Franz scooped his rivals by signing Harry Secombe; now he earns further praise for presenting Harry's version of "We'll Keep A Welcome". . . .

Hollywood screen contracts are dangled before Pat Boone; this college student would need to undergo a different examination there. . . . Surprising to think that Jaye P. Morgan (the most programmed artist by U.S. disc-jockeys during the past year), is virtually unknown here. . . . NME Managing Director, Maurice Kinn has a coastal residence at Hove—within a stone's throw of orchestra leader, Ronnie Munro, Decca sales manager, F. Beecher-Stevens and Eddie Calvert's variety agent representative, Dave Forrester. . . . His own music company in the States publishes Perry Como's latest release, "Dream Along With Me"; same firm also handled "Hot Diggity". . . .

Newlyweds, Monty Norman and Diana Coupland, hope to move into their new flat next week. . . . On BBC-TV last Saturday, Larry Adler's wit did not match his harmonica/piano playing; but his French vocal presentation, Anne Morre, compensated. . . . June Allyson, screen wife of Glenn Miller in the famous film, is a strong candidate for vocal disc offerings—on the Brunswick label here. . . . Johnny Stewart's BBC "Sing It Again" shows deserve a long peak time series. . . .

First rate topical Marilyn Monroe lines, made the Stargazers' "Look At That Crazy Walk" a stand-out in the Blackpool ATV show last Sunday; arriving without music, special parts were written, including new lyrics, only a few hours prior to the relay. . . . The powerful exploitation in Jack Payne's "British Bandbox," is acknowledgment not to be overlooked in the success of Johnny Dankworth's "Experiments With Mice" and Humphrey Lyttelton's "Bad Penny Blues". . . . U.S. songwriter/publisher Robert Mellin, is recording his own compositions—as Roberto and his Orchestra. . . .

Hollywood home of Norma Shearer, veteran screen star, has been rented by Mr. and Mrs. Eddie "Debbie Reynolds" Fisher. . . . "Walk Hand In Hand" looks certain to surpass "Stranger In Paradise" as Tony Martin's biggest disc hit here in recent years. . . . Performance by the Beverley Sisters—in resident show at the Queens, Blackpool—is undoubtedly their best ever. . . . Joan Regan's beauty was exemplified by famous photographer, Baron, in the "Evening Standard". . . . Screen starlet of "Yakity Yak" TV fame, Shirley Ann Field, is the latest potential vocal sensation. . . . "Our Kind Of Music" BBC radio programmes—on July 24, August, 7, 14 and 21—will include former Show Band residents, Julie Dawn and pianist Bill McGuffie. . . . For recording in America, Eartha Kitt purchased compositions from Michael Treford and Ann de Nys, during her

recent visit here. . . . For a star blessed with tremendous personality and vocal talent, Billy Daniels' choice of stale material—poorly presented—was no credit to his reputation in the Blackpool ATV show last Sunday. . . . In California, Gordon MacRae was heavily fined on a drink charge; his "Carousel" and "Oklahoma" screen co-star Shirley Jones is to marry a New York actor later this month. . . .

The Platters' "My Prayer" recording is sweeping America. . . . French composer of "Pigalle," Georges Uliver, was a big success in BBC-TV last Saturday. . . . Recent British-made discs issued in the States include Alma Cogan's "Pickin' A Chicken"/"Willie Can" on RCA-Victor and London label release of Suzi Miller's "Reckless"/"Ay, Ay, Senora". . . . Strong indications of a top hit for ex-Stan Kenton jazz singer, June Christie—with title song from U.S. film, "Intrigue". . . . Singer Adehaide Hall plays straight acting rôle in "Someone To Talk To" at London's Duchess Theatre. . . .

Big American press promotion campaign for Winifred Atwell's "Left Bank". . . . JATP impresario/disc executive, Norman Granz conferred in London last week, with C. H. Thomas of the EMI group. . . . Dickie Valentine's gestures when concluding some titles in recent TV shows have been irritating. . . . Latest LP album releases by London Records in the U.S. include the respective orchestras of Stanley Black, Frank Chacksfield and Woolf Phillips. . . . So many national newspapers seem to have now discovered that Anne Shelton has reduced considerably in weight, that it is hoped this great singer will not waste away! . . .

Although Jill Day's ambition is to lead in her own Derby winner, how about priority for a disc-jockey who can ride one of her discs past the post? . . . "Whatever Will Be Will Be"—and it looks like Doris Day will be riding disc high again with this title—which will be a pleasant change. . . . With five simultaneous record hits—all in the top twenty at the same time in March, 1955—Ruby Murray has amazingly been completely absent from the best sellers for the past nine months. . . . Cyril Stapleton relates: "Whilst visiting Harry Secombe at the London Palladium last Saturday, he complained of the heat—so Spike Milligan threw a bucket of water over him"! . . .

BBC-TV producer Russell Turner is replaced by Bill Cotton, Jr. for the last Joan Regan Friday programme in the current series. . . . Keep a close eye on orchestra leader Eric Jupp—in connection with the most "hush-hush" radio sensation—probably at the outset of 1957. . . . A Hollywood TV company has filed a suit against pianist Dave Brubeck—claiming £600,000 for an alleged breach of contract. . . . Pat Boone's "Long Tall Sally," Ronnie Carroll's "Moby Dick," Ronnie Carroll's "Walk Hand In Hand," Fats Domino's "I'm In Love Again," and the Hilltoppers' "Trying" are hot favourites for early entry into the best-sellers' charts. . . .

Arcadia Music chief, Johnny Warrington, has been assisted by Roy Fox, in successful exploitation of "Theme From The Threepenny Opera". . . . Suggested title for Broadway show starring Liberace—following his British tour—is "Come As You Were". . . . Despite their break-up, a previous commitment is for Dean Martin and Jerry Lewis to open for a Chicago club date on July 26. . . . Singer Norman Brooks portrays the late Al Jolson in "The Best Things In Life Are Free"—screen life story of famous hit song writing team, Henderson, De Silva and Brown. . . .

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Ex member of the Four Freshmen, vocalist/trombonist Ken Errair has signed for solo records with Capitol; Ken is married to screen star, Jane Withers. . . . Now returning home from his South African holiday, Pye-Nixa recording chief, Alan Freeman, will be delighted that the first Mercury disc under their auspices entered the best-sellers' last week—"Kiss Me Another" by Georgia Gibbs; now expect even better results from Patti Page's "Allegheny Moon". . . .

New film "Anything Goes," reveals that Donald O'Connor is the most talented song-and-dance man of the last decade; this screen musical also stars Bing Crosby, Phil Harris and Mitzi Gaynor. . . . Current hit parader, Slim Whitman and "Serenade" leading star, Mario Lanza will enjoy heavy disc sales when the film is generally released here. . . . Touring variety unit for the winter, may co-star Janie Marden, Kenny Baker and the Three Deuces. . . .

Back from a holiday in sunny Italy, Ted Heath has invited some famous U.S. vocal stars to visit Britain—for TV appearances, besides concert dates with his orchestra. . . . Expect news of a big ITV deal for Petula Clarke. . . . The suggested British TV series for Mel Torme, is based on the idea of Steve Allen's top American show. . . .

Sabrina projects when she sings—aided by her own built-in amplifiers. . . . Soho hillbilly warblers are sometimes known as Billy Hills. . . . Suggestion to Johnny Dankworth: instead of experimenting with mice, try and diagnose why Britain's best selling record is "Why Do Fools Fall In Love"?; regretfully, this effort must be an inspiration to all writers of rubbish. . . .

★ GOSSIP

An excited phone call from Benn Lewis, of Blackpool, gave us the news that David Whitfield is making a personal appearance at the Starpic Record Shop, Olympia Buildings, Coronation Street, at 2 p.m. on Thursday next, July 26. . . .



Bandleader Val Merrall (in fur coat) and the boys of his band meet Charlie, the biggest elephant in Europe. Val, his band and Charlie are all resident for the season at Butlin's Holiday Camp, Ayr.

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