

# Melody Maker

FEBRUARY 16, 1957

EVERY FRIDAY 6d.

Charlie Parker

See Pages 4 & 5

## 'COOL KING' MULLIGAN FOR BRITAIN

Two in harmony



### Whittle for America

GERRY MULLIGAN, high-priest of cool jazz, opens with his famous "pianoless" Quartet at the Royal Festival Hall on Saturday, April 27. He then goes on a nationwide tour, playing 13 dates in 16 days.

Baritone - saxist Mulligan will be bringing over a line-up comprising Bob Brookmeyer (valve trombone), Joe Benjamin (Sarah Vaughan's bass player) and "Specs" Bailey (drums).

#### NJF sponsors

The tour is being sponsored by the National Jazz Federation by arrangement with agent Harold Davison.

The NJF's Jack Higgins told

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### Pop stars with 'Sugarbush'



Seen dancing cheek-to-cheek at Friday's Hit Parade Ball in London are singers Alma Warren and Ronnie Carroll. Alma left London the following day for a two-month tour of the Far East. (More pictures of the Ball are on pages 14 and 20.)

### Jack Parnell Band gets ATV series

RUMOURS that bandleader Jack Parnell is in line for a big position on ATV were sparked off again this week with the news that he is to start a peak-hour ATV series in March.

The MM understands that Jack is to be built up as a prominent TV personality and his orchestra will star on the shows as well as accompany solo artists.

Jack this week again declined to comment on the rumours.

### Victor Borge encore

Victor Borge, American pianist-comedian sensation, is returning to this country for a six-week season at the Palace Theatre, W., from April 8.

He will also appear on TV.

## Palladium offer for Bill Haley

BILL HALEY—halfway through his sell-out British tour—told the MELODY MAKER this week that he has been asked to play the London Palladium next autumn.

"Three companies have also approached me to make a film in this country," added Haley.

If Haley's Palladium stint materialises it may be followed by another nationwide tour—subject to a suitable British band exchange.

#### Smuggling

Britain is not the only country that wants Haley. Offers have been received from all over the world. Manila, Singapore, New Zealand and South America are just a few places the Comets hope to visit.

Even the Russians are going overboard for rock-'n'-roll.

Haley has heard that his discs

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### LATE EXTRA!

BILL HALEY and his Comets are playing six additional dates in Britain! You can rock-'n'-roll with Haley at these concerts:

- Regal, Edmonton (March 3).
- Carlton Cinema, Norwich (6th).
- Gaumont, Doncaster (7th).
- Gaumont, Wolverhampton (8th).
- Gaumont, Cheltenham (9th).

The venue on March 10 was not fixed at press time.

Eve Boswell had her poodle Sugarbush with her when she rehearsed for ATV's "Jack Jackson Show" on Sunday. With Eve are singers Ronnie Hilton (L) and Dick James, who were also seen on the show.

### Torok on TV

American record star Mitchell Torok, due in England today (Friday), will be appearing in "Sunday Night At The London Palladium" on ATV on Sunday. He opens the following day at the Prince of Wales, W.

Johnny La Padula recommends

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### CELEBRITIES AT BBC-TV POP FESTIVAL



These are some of the stars that were showcased in the final programme of the BBC-TV's Festival of British Popular Songs on Monday. (L-r) Trumpeter Stan Roderick, Lisa Rizza, Frank Chacksfield, Stanley Black, Dennis Lotis, Malcolm Lockyer, Ronnie Hilton, Frank Weir.

MUSIC WHILE YOU LAZE (1)

# Parnell starts 1957 Blackpool summer

**O**WING to the disastrous fire which closed Blackpool's famous Tower Ballroom for the 1957 summer season there will be fewer name bands to entertain the millions of holiday-makers this summer. But at the Empress Ballroom Winter Gardens, three big bands will be featured. Jack Parnell starts a five-week season

on July 1 and he will be followed by Geraldo (August 5) for four weeks and Billy Ternant (September 2) for three weeks.

The resident Empress band directed by saxist Tommy Jones and Hammond organist Horace Finch will play the opening and closing weeks of the season and will back the name bands.

### On the deck

The Ben Oakley Orchestra will be featured through the summer on the deck bandstand of the South Parade Pier, Southsea.

The band will play daily concerts and also for open-air dancing.

Over at the Pavilion, Wally Fry and his Collegians play for dancing, while in the Pier Café Reginald Porter-Brown will be at the organ.

The Pier's summer show will be "Jump For Joy," featuring Reg Dixon, Sally Barnes, Ernest Arley and Gloria Day.

### Skegness rendezvous

Jimmy Aldred and his Band open on May 4 at the Embassy Ballroom, Skegness, for the summer.

The Corporation has installed a new floor, new lighting and a completely new scheme of decoration to make the Embassy a tip-top summer rendezvous.

Hammond organist Arthur Woffinden will make his fourth successive appearance at the resort, playing opposite the band each evening.

Playing her seventh season at the Sun Castle, pianist Florence Andrews will lead a trio in addition to making solo appearances for concerts.

# TED HEATH IS TAILOR-MADE FOR U.S.

by Leonard Feather

**I**N terms of public appeal Ted Heath is a tailor-made. Musically? The band and the whole show were below last year's level.

That is my verdict on Saturday's midnight concert by Ted Heath and his U.S. package at Carnegie Hall.

Pianist Eddie Heywood—whose trio completed the musical side of the bill with singers June Christy and Al Hibbler—told me:

"One of the things that's so wonderful about this band is that it reminds me of the good old days in the band business when every sideman didn't want to be a leader. They all know Ted's the leader and they work, man. This band is really clean!"

### Near sell-out

Eddie's backstage tribute, just before the Carnegie Hall show got under way, was in line with the general public attitude, if the reception was any indica-

tion. Once again Ted and his men got a heartwarming hand from start to finish.

The show actually got under way at about 12.10 a.m. with the house filled to about 90 per cent. of capacity or better.

Ted strode on stage looking much better than he felt (he had not been very well since the band's arrival a few days before) and the show kicked off with "King's Cross Climax."

### Stylish

The Heath band appears to keep its arrangements exceptionally short. The eight opening numbers seemed to last a bare 20 minutes, taking the audience briskly through a whirlwind panorama of styles.

This covered the two-trumpet "I Can't Get Started"; Johnny Hawksworth's "Pick Yourself Up," complete with cigar-lighting bit before the closing note; Red Price's tenor and vocal on the extrovert "Blueberry Hill."

Then came a placid "Lullaby Of Birdland," featuring Frank Horrox, in which the Bachian effects were well backed by clarinets; "Faithful Hussar," a corny instrumental with baritone sax and wah-wah brass; clarinetist Henry Mackenzie in "Idaho"; and the two-valve trombones duet on "There'll Never Be Another You."

### Commercial

The audience lapped it up. Musically one could easily carp at the band—especially at its rhythm section, which during "Idaho" seemed to be going in three different directions.

But commercially Ted knew just what the public wanted and

dished it out suavely. June Christy? A little too far behind the beat at times, but she always managed to make it just in time and sang with commendable warmth.

A combo from the Heath band—four horns, the rhythm section plus some totally unnecessary conga drumming—ran through an up-tempo blues, "Zoot Case," with fair solos, in which Eddie Blair's trumpet did best.

The Heath band then left the stage with "Farewell Blues," in which the opening passages had some pretty soprano-topped reeds.

### Heywood 'pop'

Comedian Herkie Styles filled in until the Eddie Heywood Trio was set up.

Heywood has turned from Jazz these days—and won tremendous success for his pop-styled offerings.

A Heath set opened up the show after the interval; "Love For Sale," "Georgia," a pleasing "Sidewalks Of Cuba," with some Don Lusher trombone, "Boomerang," from Kenny Graham's "Australian Suite," which got a big audience reaction, and "Madagascar," of which Ted said: "We fondly hope this is going to be a hit record."

### U.S. Cockney!

Then came Al Hibbler. It's hard to know what to think of Hibbler, who is presumably the first Cockney ever born and raised in Little Rock, Arkansas.

You probably haven't noticed it on records, on which the recording executives manage to control him somewhat, but in public performances nowadays he puts on a sort of pseudo-British accent that leads you to wonder whom he's kidding.

Ellington once excused Hibbler's vocal gymnastics by calling him "a tone pantomimist." All too true. "Jungle Drums," Heath's phosphorescent-drum closer, left the audience yelling for more, though it was now 2.45 a.m.

A success? Yes. But if Johnny Dankworth finally gets over to the States, he'll show America that Britain can offer some first-class jazz as well.

MUSIC WHILE YOU LAZE (2)

## Island Holiday Camp to star Cy Laurie

**T**HE Cy Laurie Band breaks new ground for a traditional group next summer when it plays for the week of September 21 to 28 at the Atherfield Bay Holiday Camp, Shepherd's Chine, Isle of Wight.

The camp's entertainments manager Slim Roebuck, who has been at Atherfield for six years, is taking the renewal of his contract on the success of his ambitious venture.

If it succeeds it will lead to the booking of a well-known jazz band for one or perhaps two

weeks every summer. For the rest of the summer season, dancing at Atherfield, which opens on May 18, will be to a quartet formed by drummer Ronnie Munt and guitarist Jeff Mariner.

### Bands at Bexhill

Four bands will regale visitors to Bexhill's De La Warr Pavilion. The John Royce Orchestra will supply modern music every Thursday and Saturday and Ray Elgar will provide old-time dancing every Monday, playing on the terrace, weather permitting.

## BILL MCGUFFIE & TERRY BURTON TEAM-UP FOR CONCERT

**F**ORMER BBC Show Band star Bill McGuffie and vocalist Terry Burton, supported by Cy Laurie and his Band, appear at Dudley Hippodrome this Sunday (17th).

Other Sunday attractions at the theatre include Tony Crombie and his Rockets and the Bobby Mickleburgh Bobcats (February 24), Ken Mackintosh (March 3), Sid Phillips (10th) and Eric Delaney (17th).

**NORTH-EAST.**—Name band attractions due at the Palais de Danse, Stockton, include Bobby Mickleburgh today (Friday), Chris Barber (22nd), Cy Laurie (March 7) and Dr. Crook and his Crackpots (15th). The Danny Mitchell Band has had its con-

tract renewed for a further three years at the Pier Ballroom, Redcar.

**YORKSHIRE.**—When Joan Regan topped a Roman Catholic charity bill at St. George's Hall, Bradford, last Sunday, the Bishop of Leeds Dr. J. C. Heenan was in the audience. Bishop Heenan was Joan's Parish Priest during her childhood.

Saxist Ralph Turner is to leave the Lew Stone Band, resident at Leeds Mecca Locarno. Bob Barclay's Yorkshire Jazz Band started last Monday at Mark Altman's Ballroom in Leeds. Clarinetist Ernie Tomasso returns to Variety with his wife at Leeds City Varieties this week.

**BELFAST.**—First big jazz date this year at the Ulster Hall is March 6, when Ken Colyer's Band pays its third visit to Northern Ireland. Promoter Mervyn Solomon has also booked Cy Laurie and his Band for April—their first date in Ireland.

**MIDLANDS.**—Decca recording organist Harry Farmer, who lives in Walsall, will again appear for the summer season at the Carlyon Bay Hotel in Cornwall.

**BRISTOL.**—Guest vocalist with the Johnny Roberts Orchestra at the Grand Spa Ballroom is Anabelle Lee. As Anne Vernon, she has been singing with Ted Heath.

**SOUTHSEA.**—Joe Loss and his Orchestra will be the guest band at the Furnishing Trade Benevolent Association's dance at the South Parade Pier on March 6.

**SCARBOROUGH.**—Fred Percival and his Orchestra will be resident for a second season at Butlin's Filey Camp this year.

**ESSEX.**—Johnnie Gray's Band of the Day is to play at Southend Press Ball at the Kursaal Ballroom on March 8.

### NEWSBOX by Jerry Dawson

modern skiffle TRAD

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TUES., MAR. 12th 7.45 p.m. "DIXIELAND SHOWCASE, No. 23"  
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- Rip it up    05615

# AT LAST! THE TRUTH ABOUT CHARLIE PARKER



● Bird—by Disley

Charlie Parker, the greatest figure in modern jazz, died March 12, 1955. Here, for the first time, is the truth about the last days of Parker's life told by his friend, the Baroness de Koenigswarter-Rothschild, to Tony Brown

**I KNEW THAT CHARLIE PARKER WAS ON HIS WAY UP TO SEE ME. THE DESK CLERK HAD PHONED. I WASN'T EXPECTING HIM, BUT THAT'S NOT SIGNIFICANT. BIRD WASN'T THE MOST PREDICTABLE OF MEN. IT WAS CLOSE TO 4 P.M., WEDNESDAY, MARCH 9.**

He was on his way to play a date at Storyville, Boston, and meant to stop off for maybe half-an-hour. His horn and bags were in the car downstairs.

Directly I saw him, I knew that he was a sick man. "Hi, Bird," I said. "Have a slug?" He replied: "No thanks. I don't think I want one." Then I knew that he was really ill. Almost immediately, he started to cough, a real paroxysm that shook his body. He rushed to the bathroom and I saw that he'd brought up blood.

I was tremendously upset and made him comfortable on a sofa. He could breathe only with difficulty. When I called the doctor, he made just a half-hearted protest. To the doctor, Charlie Parker was merely a name. He knew nothing of his genius or the weaknesses that were part of him. He asked Bird the routine questions and one or two others. "Do you drink?" brought a sidelong wink from Bird.

"Sometimes," he said ironically, "I have a sherry before dinner." The doctor was courteous—but he was also brisk and definite. There was absolutely no question of working. He waved away Bird's insistence that he had to leave for Storyville. He must go to Bellevue Hospital.

"Uh-uh," retorted Bird. "No more hospitals for me!" Then he choked again. But he still stubbornly denied that he was a hospital case. I chipped in to say that he



● The Baroness—When I called the doctor, he made just a half-hearted protest.

### A sherry

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B: RTP Parisien: 260m, 218m, 218m, 309m, 445m.  
C: Hilversum: 1—402, 2—298m.  
D: BBC: E—664m, 41, 31, 23m, bands, L—1900m, 247m.  
E: NDR WDR: 269m, 189m, 49.38m.  
F: Belgian Radio: 1—484m, 2—325m, 3—267m, 4—198m.  
G: RIAS Berlin: 1—303m, 2—407m, 49.94m.  
H: SWP Baden-Baden: 205m, 363m, 198m, 41.29m.  
I: AFR: 244m, 271m, 547m.  
K: SBC Stockholm: 1571m, 255m, 245m, 368m, 506m, 49.46m, 388m.  
L: NR Oslo: 1376m, 337m, 228m, 87m.  
M: Copenhagen: 285m, 216m.  
N: BR Munich: 375m, 187m, 48.7m.  
O: RDR Stuttgart: 522m, 49.70m.  
P: HR Passau: 506m.  
R: RAI Rome: 355m.  
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Z: SBC Geneva/Lausanne: 1—392m.

**JAZZ ON THE AIR** by F. W. STREET

(Times: GMT)

**SATURDAY, FEBRUARY 16:**  
8.30-9.0 a.m. J: D-J Shows (daily).  
9.30-10.30 J: As above.  
11.30-12.0 A: 1: Ellington, Tatum.  
11.45-12.15 p.m. DE: Alex Welsh.  
1.15-2.30 C: 1: Mainly Modern.  
4.10-4.45 P: 1: World of Jazz.  
4.15-4.45 Z: 1: Swing Serenade.  
6.5-6.55 P: 2: Ragtime to Cool.

8.15-9.0 M: Chick Webb Orch.  
9.0-9.30 J: Hollywood Music.  
9.30-11.0: 11.10-1.0 a.m. I: Edl-  
hagen, Pops, etc.  
10.0-10.30 W: Swing Club.  
10.5-11.0 J: The Best of Miller.  
11.0-11.50 DL: Baker's Dozen.  
11.5-12.0 C: D-J Shows.  
12.0-1.0 a.m. D-Q: Between Night  
and Morning.

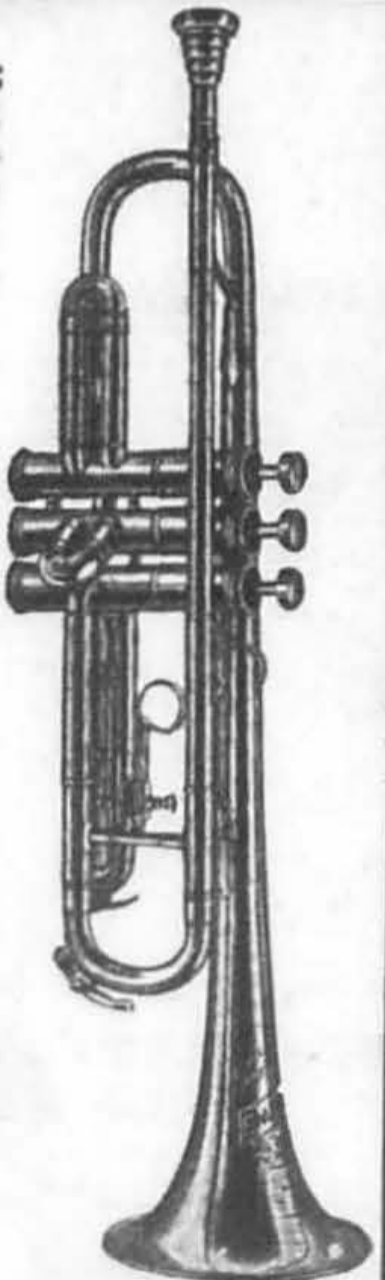
1.5-2.0 H-Q: Hollywood-New York.  
**SUNDAY, FEBRUARY 17:**  
8.15-9.0 a.m. J: D-J Shows.  
11.0-11.25 J: Sunday Synopsion.  
9.0-10.35 p.m. S: For Jazz Fans.  
**MONDAY, FEBRUARY 18:**  
12.0-12.30 p.m. J: Martin Block  
(daily).  
4.0-4.30 C: 1: Disieland.  
8.20-8.55 H: 2: Life of Bechet.  
9.30 app. K: Jazz Review.  
9.45-10.0 A: 1: Home Series.  
10.5-12.0 J: D-J Shows (nightly).  
**TUESDAY, FEBRUARY 19:**  
8.20-8.45 H: 2: Jazz Magazine.  
8.20-8.55 J: Ted Heath.  
9.10-10.0 B: For Jazz Fans.  
9.15-9.55 B-250m: The Real Jazz.  
9.20-10.0 A: 1: John Lewis.  
10.35-1.0 H: 1: Les Brown.  
**WEDNESDAY, FEBRUARY 20:**  
4.0-4.30 C: 1: Ella and Louis.  
5.0-5.30 P: 2: Ellington Evergreens  
3.20-5.55 P: 1: Modern Jazz '57.  
3.50-6.0 C: 1: Rampart Street  
Paraders.  
8.20-9.30 P: 3: Jazz For Everyone.  
9.10-10.0 B: For Jazz Fans.  
9.45-10.0 J: Disieland.  
10.0-11.0 I: Edithagen Orch.  
11.5-12.0 O: Jazz Journal.  
11.10-12.0 I: German Jazz Poll.  
**THURSDAY, FEBRUARY 21:**  
6.5-4.0 p.m. C: 1: AVRO Jazz Club.  
8.20-9.0 J: Instrumental Mood.  
9.0-9.30 Z: 2: Jazz.  
9.10-10.0 B: For Jazz Fans.  
9.20-10.0 I: MJO.  
9.30-10.0 P: 4: Eldridge-Tatum.  
9.45-10.0 J: Mood For Moderns.  
10.0-11.0 B: Jazz On The Air.  
10.5-10.30 A: 2: Mahalia Jackson.  
10.35-11.0 H: 1: RIAS Combo.  
**FRIDAY, FEBRUARY 22:**  
12.30-12.45 p.m. J: Strictly Dixie.  
2.5-3.20 C: 1: Ella Sings Cole Porter.  
3.0-3.30 I: George Wetling.  
4.0-4.30 K: Jazz.  
5.0-5.15 Z: 1: Swiss Jazz.  
5.5-6.0 L: Jazz Review.  
8.20-9.0 J: R-and-B.  
9.10-10.0 B: For Jazz Fans.  
9.20-10.0 Q: Modern Jazz Rarities.  
9.55-10.15 Z: 1: Jazz Actualities.

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could stay with us. My daughter Janka and I could nurse him. Before he left the doctor drew me aside and talked gravely of Bird's condition. "I have to warn you," he said, "that this man may die at any moment. He has an advanced cirrhosis and stomach ulcers. He mustn't leave this hotel except in an ambulance." That was just the way he eventually left.



● Hodges—his god

### Sick

The doctor returned later that evening, for Bird was desperately sick. He simply couldn't retain any solid food. He drank iced water copiously and called for it all the time. He vomited frequently, with the inevitable haemorrhages.

When he wasn't sick or in pain, he listened to records. He listened to everything. Now, when I hear young musicians deriding Bostic or Johnny Hodges, I compare their outlook with Bird's. I never heard him condemn any musician—even the loudest. Hodges had been his god and he admired Bostic. Over and over again, he listened to Eddie Heywood's "Begin The Beguine" with its repetitive piano figures. Though it amused him, he liked it, too.

### Loved Monk

He loved Thelonius Monk's records—all of them; and at any time. And Billie Holiday, Especially "You're My Thrill." Like many great musicians, he wasn't anxious to hear his own records. However, we discussed them a lot. The doctor called two and three times a day and developed an interest in Bird that was more than professional. He was a music lover and wanted to hear the work of his patient. Bird and I wished to make that first impression count. I asked him what he considered his best record.

"I haven't made it yet," he said simply. "But I'm going to..."

### Optimistic

Bird was immensely cheerful and optimistic. He was full of plans. He was going to produce a revolutionary musical form that would knock everyone for a loop. It was all in his head and when he got well, he was going to write it down. There were vague hints—a big band, something symphonic in conception. But Bird

### Guffawed

We propped him up with pillows in an armchair and tucked him around with blankets. He enjoyed what he saw of the programme. He, Janka and I were in high spirits when

an intermission act came on. It was a juggler doing fantastic things with boxes. "Impossible!" we cried. "They're tied together with string!" Then the juggler confounded us by dropping the boxes and Bird roared with laughter. He really guffawed when he started. The laugh turned to coughing and he half rose from the chair, fighting for breath. I grabbed for the phone to call the doctor.

### Thunder

As I was speaking, Bird stopped coughing. "Don't worry, Mummy," said Janka. "He's all right now." Bird had fallen back in the chair, his head hanging forward. I took his wrist in my fingers and the pulse was thready and barely perceptible. Even as I felt it, it stopped. For moments, I refused to believe it, tried to persuade myself that the tiny throb in my own fingers came from him. But I knew with utter conviction that he was dead, that the real Parker had left us. The man in the chair was a stranger. It was 8.45 p.m., March 12, 1955.

The doctor came in a few minutes and closed Bird's eyes. It was 1 a.m. before the ambulance came to carry the body away. One can imagine all things alone with death—but it is dramatic enough without seeking special effects. Had I really heard this tremendous clap of thunder as Bird passed away? I convinced myself that I hadn't—until I talked it over with Janka. She had heard it, too. It has been written that I had the body "shipped to Bellevue, where it lay apparently unidentically for 48 hours." I have read that I was seen at the Open Door, "a boppers' hang-out in Greenwich Village, chatting to Art Blakey and other of Bird's friends," without telling of his death. Those bald statements conceal the simple truth.

I stood behind the doctor who made out the death certificate in my apartment at the Hotel Stanhope. Bird entered the records openly as Charlie (Yardbird) Parker. The only essential detail that the doctor and I couldn't supply was the whereabouts of Chan, who we knew as his wife. I called Chips Bayen, one of Bird's managers and his close

friend, and he came right over. He also didn't know Chan's address. So I went to the Open Door to try to glean some information. My one idea was to find Chan before she got the news from the radio or a newspaper.

Bird was revered by his fellow-musicians. It seems to me that he is somehow more strongly present now than when he was alive. I have heard musicians, after a session at which they had really wailed, say: "I felt Bird was with me tonight." Perhaps he was.

### Wits' end

I was at my wits' end when I thought of my friend Teddy Wilson. He put me in touch with his own lawyer, who had



● PARKER

"Sometimes," he said ironically, "I have a sherry before dinner."

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# PHIL SEAMEN HELD ON DRUGS CHARGE



Winifred Atwell demonstrates the German piano which she has just had rebuilt for her. It is insured for £3,000 and Winnie hopes to feature it for the first time on her next BBC-TV series in April. It has two manuals and couplers which can give the effect of four pianos and a pedal for harpsichord. She starts a nationwide tour on Monday at the Liverpool Empire.

MINUTES before leaving for the States with the Ronnie Scott Band on Friday night, drummer Phil Seamen was arrested and charged with attempting to take 19 tablets of heroin out of the country.

Scott, faced with finding a deputy for the band's opening today (Friday) at Pittsburgh, has fixed Allan Ganley to substitute.

### In court today

Seamen was stopped by Customs officers as he was about to board the "Queen Elizabeth" and remanded in custody at Southampton until today (Friday).

Seamen, of Clifton Hill, London, was said in court by his solicitor, Mr. A. A. Woodford, to be "a man of some standing in his profession."

Mr. Woodford said that Seamen's wife—a dancer in a London production—was in court and they were able to provide a considerable amount of surety if bail was allowed.

### 'Slight addict'

"He is, unfortunately slightly addicted to drug-taking himself," said the solicitor. "He hoped this trip he was going on might

## Stopped by Customs

have helped in his restoration. "There was no question of Seamen trying to abscond," added Mr. Woodford. "He had given a full account to the police

of the whys and wherefores of the drug being in his possession."

### More inquiries

Opposing bail, Police Inspector E. Booth said there were numerous inquiries to be made which might concern the origin of the drugs. Another reason for a remand in custody was the consideration, in view of the drug-taking, for Seamen's own health. Allan Ganley left by air on Tuesday night. "I shall be at the dock in New York to meet the boys," he told the MM.

## ...and a 36'- harmonica



Max Geldray—with his 36a harmonica—made one of his rare jazz club appearances on Sunday at the Club M, Mapleton Restaurant. With him is a member of the accompanying group, bassist Phil Bates.

## Silvester in cinema dance schools plan

VICTOR SILVESTER will lead his famous Ballroom Orchestra at Lewisham Gaumont on February 26, when the first of a number of Silvester Schools of Dancing operating in Rank Organisation theatres makes its debut.

This will be followed by a similar opening ball at Kilburn State on March 12.

### Nationwide

Under an arrangement between Silvester and The Rank Organisation, these schools will operate in Odeon and Gaumont theatres in major cities throughout the country or in other suitable premises under the Rank control.

The scheme is being organised by TV personality Maurice Jay, famous for his Formation Teams.

## New York cabaret for Shirley Ryan

Australian singer Shirley Ryan has been booked for cabaret in New York.

She leaves Britain on the "Queen Elizabeth" on March 13 for seasons at the Golden Slipper, Village Vanguard and Blue Angel.

Final confirmation is awaited on other American and Canadian dates, including the El Morocco, Toronto, and the Belle Vue Casino, Montreal.

## CANADIAN ROUND-UP

by Henry F. Whiston

MONTREAL, Wednesday.—Fast on the reception accorded Reg Owen's "Swing Me High" album comes that being given the Spartan release (Bally label in the U.S.) of British arranger Johnny Keating's groups.

From present indications, results should far exceed those achieved by the Owen LP.

There has long been a scarcity of good British jazz records in North America, especially in Canada, where those issued in the States do not always appear. J-ds in the States are already lauding the Keating set.

### Montreal calypso

THE calypso rage is spreading, with strong impulses already being felt in such faraway places as Miami, Chicago and New York. But this is one rage that Montreal can honestly claim as nurturing.

The trend was very evident here for a year or more before the American entertainment centres caught on to it as an improvement over the rock-'n'-roll

craze both musically and as entertainment.

Toronto and Vancouver have also had a part in this surge, but admitted a minor one compared to Montreal's. Trinidad, take note!

### Night spot

HARPIST Robert Maxwell (writer of the famous "Ebb Tide"), now recording for MGM records, followed Vic Damone into the El Morocco here. The El has fast become Eastern Canada's biggest booker of name talent shows outside the jazz category.

### Nita Raya visit

MONTREAL always attracts a large number of chanteuses from France because of the French tongue being one of the official languages of the Province of Quebec. Latest two visitors here were Nita Raya, reputedly a close friend of Chevalier, and Mick Michéyl.

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## ROCK WITH THE CAVEMAN!

TOMMY STEELE found himself in the middle of a real rock-'n'-roll session when he arrived in Peterborough on Monday for a week at the Embassy Theatre.

The Midlands earth tremor sent his guitar amplifier crashing to the floor of his hotel room.

He immediately set to work on it and was able to repair it temporarily, but only just in time for the first performance.

## WORLD NEWS IN BRIEF

THE Platters, U.S. vocal group coming to Britain in March, appear with the Vic Lewis Orchestra at the Capitol, Cardiff, on March 16.

This is in addition to the one-night dates announced in the MM last week.

Eve Boswell is to televise from Hamburg early in April before she leaves for her American tour on April 10.

Don Rendell's Jazz Six makes its West End debut on Sunday at the Flamingo Club, Pigalle Restaurant.

Singer Gary Miller starts a week's Variety on Monday at the Embassy, Peterborough.

The Three Monarchs, harmonica team, have been booked for Bernard Delfont's "Folies Bergere" at the Prince of Wales Theatre, London, on April 20.

Joe "Mr Piano" Henderson appears for a week starting on Monday at the Opera House, Belfast.

Singer Jane Forrest started a week in cabaret on Monday at the Astor Club, W.

David Hughes will appear in Gloucester for the first time on February 22 when he opens the new record shop of Leslie's, Ltd.

Chris Barber and his Band air again in the Light Programme on March 6 (11.15 p.m.).

Jazz record recitalist at the Institute of Contemporary Arts, Dover Street, W., on Monday, will be Johnny Dankworth.

## Maurice Allen on a solo flight

Singer and pianist Maurice Allen has ended his long stay at London's Eve Club, where he played opposite Sid Wright and his Band. He will now appear as a solo entertainer.

On Monday (18th) he opens in cabaret at the Astor Club, and on February 27 appears with the BBC Show Band.

Formerly vocalist with Jack Parnell and Felix King, Maurice will be featured at a specially made Flexiglass baby grand. Currently taking his place at the Eve Club is Ted Griffiths.

## Jumping with jazz

The BBC Light Programme is to present a new jazz record programme, "8 O'Clock Jump," starting in April.

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# HOW TO GET BETTER POPS ON THE BBC

**ANNA INSTONE**, BBC's Head of the Gramophone Department, is no ordinary woman. She has held the job for 24 years. She went there straight from the Royal Academy of Music, where she studied composition, viola and piano. When she started, the BBC possessed about 400 records. Today it owns over half a million.

Anna is very much liked by her staff. It is easy to see why. She is the sort of person you like at sight, is warm and natural. She is also very clever.

When I interviewed her the other day I started off by saying: "Anna, you edit a splendid classical programme every Sunday on the Home Service, which I never miss. Why can't you do the same for jazz?"

"It's a question of needle time, my lad. We are allowed only 22 hours a week of record

playing time, which has to be shared between the Home, Light and Third services.

"Before the war we had three jazz shows a week, today we have request programmes such as 'Housewives' Choice,' 'Family Favourites' and 'Hullo, Mum!' which, quite rightly, take up much needle time. They are very, very popular. Jazz has a minority appeal. Besides, you do have 'The World of Jazz.'"

## Better pops

"Why can't you play the better type of pop record then?"

"We use the commercial records issued by the gramophone companies. We can't do more than play them."

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

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

"Anna, do you consider that on your Opera Programme, or do you get the records of the best Italian singers?"

"We are shortly introducing 'Six O'Clock Jump' and Richard Attenborough will be doing a series on the lush LPs."

## MAURICE BURMAN

interviews Anna Instone, Head of the Gramophone Department of the BBC

"Good. Turning to something else, Anna, I'm often asked why, or how, 'Family Favourites' gets requests for numbers which are so new that one can't understand how the public knows about them."

"Well, they hear them first on the American and British Forces Network in Germany. And then, of course, there are the fans of artists who get to know about their new records and write in."

"I suppose you are subjected to pressure by publishers, recording companies, agents, as well as artists?"

"We watch it very carefully."

## Two hours extra

"Well, if you do watch it very carefully, you still get an awful lot of rubbish on the air."

"Well, have a look at the request cards we get, they look genuine."

Upon which we both gazed solemnly at bundles of genuine-looking postcards all asking for rubbish.

Said Anna: "If only people would write in for better records, we would certainly play them."

It is clear that the Gramophone Department urgently needs about two hours' extra needle time. The slight loss caused to live broadcasts would be well repaid by the better type of records played and the raising, therefore, of the standard of pop music.



## Steve Race

LIFE affords many pleasures. One of the greatest of them is the pleasure of disagreeing with Maurice Burman.

It's no fun disagreeing with, say, Rudi Blesh. His opinions are so firmly rooted in prejudice. There's not much pleasure in an argument with Stanley Dance (who tends to win) or with Jack Payne (who declines to be drawn).

But Maurice Burman — ah, that's different. Maurice came into journalism from the

## —disagrees with Maurice Burman

practical music business, just as I did. Maurice is still a little starry-eyed about it all, as witness his bauble last week to two gentlemen "for their help in the cause." Maurice is blessed with a sense of humour which at times almost possesses him.

## Adversed

All this makes him a delightful adversary, and I think it's time he was adversed again, following his review last week of the BBC's "Jazz Saturday" concert.

With all due respect to the Wild Man of the White House, I think Maurice still fails to grasp one essential fact about jazz. It is that Dixieland jazz, New Orleans jazz, Mainstream jazz, and Professionals-having-a-ball jazz cannot and must not be lumped together under one critical heading. Reason: they are trying to do different things.

Take the "Jazz Saturday" concert as an example. While I suppose Maurice heard it at home or on his radio and/or TV, I heard it from the stalls of the Albert Hall. That puts me one up for a start: due to the

acoustics of the place I heard the concert twice.

Maurice dismisses the Lonnie Donegan spot because, he says, "I do not regard this type of music as jazz." Fair enough, if that's the way he feels. But then he goes on: "Trumpeter Ken Rattenbury, who followed Cy Laurie, displayed at once the gulf between them in artistry, taste, understanding, swing and technique."

This is the crux of our disagreement. From a purely musical point of view, Ken Rattenbury is, of course, a better player (he was magnificent).

## Comparison

But one must be fair, even to Cy Laurie. The two were engaged upon different types of jazz, with entirely different standards of taste, swing, artistry and even technique.

By making a direct comparison, Maurice is not giving an assessment of the performers' relative merits: he is merely showing his preference for one kind of jazz over another.

The same trap awaits him four paragraphs later, when he writes: "Trombonist George Chisholm was the indisputable jazz star of the evening."

He was not. He was the most polished instrumentalist. But he did not play the best jazz: he played the kind of jazz which most appealed to Maurice Burman.

## Irritated

In other words, one's taste in art permits one to choose one's favourite style. It does not permit one to lump all styles together and compare Rattenbury with Laurie and Chisholm with The Rest, any more than one may compare Goya with Steinberg, Olivier with Fernandel, or Milton with Ogden Nash.

No doubt many of the things I write irritate the good Maurice.

I, in turn, have been irritated for years by his tendency to ignore the widely differing criteria between, at one extreme, jazz which derives direct from the New Orleans school, and, at the other, the sort of jazz which Burman, Race and a thousand other professional dance musicians enjoy playing in their spare time.

There is much to be said for and against both sorts. They may be compared. They should never be confused.

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# THE COMETS

## TALK JAZZ

ONE thing rubs Haley's Comets. Being written-off as jazzmen because they play rock-'n'-roll.

"The critics are fond of remarking—as if it were a major discovery—that rock-'n'-roll isn't jazz," says drummer Ralph Jones. "Of course it isn't jazz. Whoever said it was? Bill himself doesn't claim that. But it hurts sometimes to read that we aren't jazzmen."

Not that the Comets knock the Rock. The way they see it, they are entertainers. If they sometimes get bored, there are always the get-togethers in dressing rooms when they can play as they really feel.

The MM. having heard a sample session backstage at the Dominion Cinema last Friday, doesn't feel a bit disposed to dismiss the Comets. A few words on the subject of guitars, and Frankie Beecher (like guitarists the world over) reached for an instrument and set a chord sequence moving. "I've my favourites, of course. Depends what you like. Tal Farlow is a jazzman. But if it's pretty stuff, Johnny Smith. He's also a great jazz player, but his touch is rather classical."

### Explosion

Frankie also bowed a respectful head to Freddy Green of the Basie band as a rhythm guitarist—and touched off an enthusiastic explosion.

"You've got to hear the Basie band when it comes. Sensational," said tenorman Rudy Pompelli. "And Marshall Royal plays a fine lead

alto. Never looks at the music." The Basie band, asserted Jones, is the best ever.

### De Franco

Jones should know what he's talking about. While serving in the U.S. Air Force in England he played with Glenn Miller's band.

Between Pompelli, Beecher and Jones, the names flew fast, and the choice was surprisingly wide. "De-fran-co. Now there's a boy..." "Don Lamonde's a good combo man."

And behind the conversational flow came the subtle chord work of Beecher. Pompelli picked up his clarinet and blew soft and fast. "You need some rhythm there," said Jones, and set about whacking a lively routine from the dressing-room table.

"That's not jazz," ribbed bassist Al Rex. "I can still hear the melody."

### The Ray

Beecher played with the Benny Goodman big band for two years and harked back to the celebrated Goodman Ray. "It's true enough. Benny's a remote man. He's seen it all, heard it all. I met him once in an elevator and he looked straight past me. But on the stand he plays plenty of head. He fixes that stare on a musician and it stays. He'd walk over to me sometimes and I'd feel his eyes boring. I just kept right on playing. But some can't stand it."

They had heard plenty of the Ted Heath band and liked it. But they gave it the critical appraisal of musicians. "The beat is rather metronomic—and there's a weakness in soloists. But, mind you, that's only comparing them with the very best."—Tony Brown.

## TO TONY BROWN



ONE of Britain's new, easy-come easy-go singing stars, I read the other day, boasts that he will earn something like £28,000 from his cater-wauling in the current year.

By which he means that promoters and their like will pay £28,000 for his services. But how much of that vast sum will find its way into the singer's own pocket?

As much as £8,000? I very much doubt it.

### Victim

For this particular artist, like many another, is a victim of what is known in the trade as the "carve-up."

And he will be lucky if he nets much more than £3,000 out of that £28,000!

The "carve-up" occurs (for the benefit of the uninitiated) when too many people "have a percentage" of an artist.

And to understand this, you must know that, in the ordinary way of show business, an artist normally contracts with an agent that he

## Jack Payne's



will pay to that agent 10 per cent. of all moneys accruing to the artist from work which has been obtained for him by the agent.

Apart from that 10 per cent., the remainder of the artist's earnings (after the deduction of tax, of course) are his to spend as he will.

That's what usually happens. Some artists are not so fortunate, however—particularly those who were unknown and have somehow, mysteriously, risen to unbelievable heights in a very short time. In such cases

—especially where the performer's talent is, shall we say, a dubious quantity—always suspect the "carve-up." This is how it goes.

A promising unknown is approached and told by some suave individual who calls himself an artists' manager:

**'It is time to say how damn-able the whole thing is'**

"I think you have something. But it will take time for you to become a real success—you need developing."

"Sign with me and, so that you can live while you learn, I'll give you £X a week until you're earning real money—and, at the same time, I'll buy you good clothes, have your hair and teeth seen to, and so on."

### 'Staking'

Because the manager is risking his money, thus "staking" an unknown who may never amount to anything—so the artist is told—and because the manager must be paid back for his kindness in laying out all this money, the percentage of the singer's future earnings, guaranteed to the manager in the contract the singer is asked to sign, is a high one.

Nevertheless, he signs, because the weekly sum mentioned also seems very high to him. But then he finds that, to earn "real money," he also has to sign with this particular record label and that particular agency.

And, somehow, even then, his records do not get issued unless he makes use of so-and-so as arranger and somebody else as publicity agent—all of them, of course, being paid in percentages of the artist's earnings.

### Sinatra

Thus it is not uncommon today for a singer to guarantee, say, 20 or more per cent. of his earnings to this man as manager, a further ten to that one as agent, ten more to the publicist... and so on, for as long as the contract runs.

The artist thus receives for his own share only a very small proportion of the face value of his salary.

That, then, is the "carve-up." It is usually so successful because so many people are "in" on the deal—and thus have a financial interest in seeing that the artist himself succeeds.

There have been many cases of this sort of thing involving famous pop singers—the most flagrant, perhaps, being the one whereby an American band-leader, years ago, "owned" almost 75 per cent. of Frank Sinatra. To get Sinatra out of that contract, after he became famous, it took many, many thousands of dollars.

Another, more recent, case involved a very famous British singer, who sold records by the thousand—and made practically

nothing out of them for himself, yet kept the corps of "advisers" to whom he was contracted in luxury.

A third case, more recent still, became the scandal of the profession. Here, the manager and agent took no less than 40 per cent. of the singer's earnings—and when he was rehearsing for his opening at a famous London night spot, there were so many people who had percentages of him trying to get in to see how their latest "meal ticket" was shaping that there was nearly a traffic jam outside!

### Legal

It's all perfectly legal, of course. They are all, all honourable men!

But when the system results (as it did a few months ago) in a girl who was topping a West End Variety bill at hundreds a week having to queue for a bus home while her "manager" drove home in a Rolls-Royce—then I think it is time to say just how damnable the whole thing is.

**I-TOLD-YOU-SO TAIL-PIECE.** Remember my prophecy last week that calypso was the coming craze? Then how about this for a pointer:

Humphrey Lyttelton's new record couples a blues with "It's Mardi Gras"—a Caribbean-style piece based on the Jamaican number, "Wheel And Turn Me."

The blues was scheduled to be the "A" side—yet it is for the West Indian number that all the dealers' requests are pouring in.



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# GEORGE WETTLING

**T**HE Condon band has just departed, leaving in its wake assorted recollections of impromptu concert presentations and at least three extraordinary characters.

The most remarkable of these, I think, is George Wettling. Besides being an artist on the drums, he practises painting, photography and writing, and reveals (I am told) a flair for all three.

Apart from some excerpts in jazz books and magazines, the only Wettling productions I've seen are a pleasantly designed brochure and a pageful of drawings in January's "Nugget" surrounding his parody of "The Night Before Christmas."

## Talented

This last begins: "Twas the dim before Bopmas when all through the trap, Not a goatie was moving—and who gave a rap?" But all his acquaintances—especially Bob Wilber, Ernie



George Wettling—a 'character.'

**—Condon drummer, painter, writer and photographer, is profiled by MAX JONES**

Anderson and Dick Gehman—assure me that he is a talented, original abstract painter and a highly imaginative photographer.

In addition to these several accomplishments, Wettling can be a diverting talker—full of argument about music, Manhattan, the New Deal, Income Tax, books and British ales—and a dab at story-telling.

His jokes are often primitive; it is the manner rather than the matter which entertains. George handles gesture and expression with such command that the same story can be told again and again without loss of impact.

And his innocent delivery of personal sets of lyrics for "Baby, Won't You Please Come Home" and like standards is in the professional comic class.

In his appearance and attitude, Wettling combines middle-aged wisdom and youthful exuberance and enthusiasm.

## Pound dog

On his arrival in London, I volunteered to chauffeur him around the principal outfitters. First, though, he needed British currency. Having obtained some, and ascertained names and values, he held a note aloft and plunged about the hotel lobby singing, "I ain't nothin' but a pound dog."

From then on he was backwards and forwards, to and from hat shops, shoe shops and any purveyors of quality apparel. From writer Gehman I learned that George's only disappointment with one Piccadilly emporium was that they didn't stock Harris tweed underclothes.

As he bought, he scattered his existing wardrobe left and right; and it seldom had far to travel. Ian Christie, when last seen, was wearing a GW overcoat. And I must admit that, as I type, the Jones feet are covered in ex-Wettling moccasins.

So far as Wettling's drumming goes, his record and records speak for themselves. But the in-person performances were in some ways more impressive than we expected.

made me work for anything I ever got—and I bless him for it.

"Of course I had eyes for a drum, but it cost 12 dollars. So I had to hustle—one time I picked potatoes, which was hard—but I saved the money and got the drum.

"As I couldn't afford a bass drum, I used to take a music stand and hang a crash cymbal on one side of it and a triangle on the other, so I had something to work with.

## Muggsy

"My grandfather had those records by the Original Dixieland band when they first came out. That Tony Spargo (Sbarbaro) was one of the first jazz drummers I listened to.

"Anyway, I must have been 11 or 12 when I bought myself a bass drum and pedal and got going. We got a little band together, a kids' band which played at guy's houses and parties in Topeka—nothing I ever got paid for.

"Later, my dad took us to Chicago, where he got a better job. He worked for the Sante Fe Road and there was always that promotion going on.

"In Chicago we lived on the South Side, and I got in with some wonderful guys at high school on Calumet, not far from where Muggsy lived.

## Gangsters

"One of the best was named Joe Beagle. He blew his ears off on tenor saxophone, could play hell out of a piano too.

"By now I had a feeling for jazz, and this increased my determination to learn more about drums.

"Then I got to hear Frank Snyder, Lew Black, Ray Solo and the others up at the Friar's Inn. We had to stand outside because the joint was full of gangster guys and all, and they wouldn't allow kids in.

"But we could hear the Rhythm Kings real good out there by the ventilator. Their music kind of clinched things for me. I was going to play jazz."

Next week Wettling discusses drummers



Singer Ella Fitzgerald is currently recovering from an internal operation in New York Hospital. Below we print the transcription of a phone conversation, last week, between Ella and MM correspondent LEONARD FEATHER

# ELLA

It's so pretty. Then I heard from some friends in Canada and Sammy Davis sent me a cute little thing. Oh, I got so many flowers. Frank Sinatra sent me about three dozen yellow roses. I heard from Peter Lawford, too, and just everybody; Bob Wagner called me from Los Angeles. I got a beautiful letter from Inez Cavanaugh, and I had to call her this morning.

HELLO, Ella.

Hi.

How are you feeling?

Pretty good.

I'm glad you're able to take some calls now. Are you getting along all right?

Yes. They took the last stitches out today, and I walked around.

Fine. I just wanted to know why you did those extra shows at the Paramount when you knew you were so sick.

Oh, I don't know. I really didn't think I was that sick. I just thought, you know.

Do you think you may still get a chance to do the European tour?

I don't know. I didn't ask Norman. I hope so. I imagine if he'd do it, it would probably be in the spring or maybe June.

Yes, maybe so. Well, I'm sure he could always arrange it. Who are some of the people you've heard from? I'll bet you've had millions of wires.

Oh, boy! I'm telling you! We took home two cartons of letters and everybody's been so wonderful—Pearl and her husband, Pearl is calling every minute and sending roses every other day. Lennie, Lena and Louis Armstrong. I have a beautiful bouquet he sent me with gorgeous roses and orchids in the middle. You've never seen anything like

That's great. You sure find out who your friends are.

Yes, you do, and that's half the medicine—knowing that so many people are pulling for you. I got letters from little kids, eight, 12 years old, and it's kind of thrilling in a way.

Do you have a phonograph there?

No, I have a TV, and what I've been doing is opening fan mail and reading it. I'm going to try to answer some of it while I'm here, because the doctor doesn't think I'm going to get out for at least another week.

Well, that's one way you can catch up. Otherwise, you probably never would. . . . Well, it was wonderful talking to you, Ella, and I hope I'll be allowed to come in and see you soon.

All right, Leonard, and I certainly appreciate your calling.

Take care of yourself.

Okay, dear. Goodbye.

## ON THE

# PHONE

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## Adept

We heard more of the variations of tone and volume at which he is so adept, and his work at all times bore the stamp of his wide experience with almost every type of band and orchestra.

Condon has said: "A good band is based on good drums and a good piano. Give me a good piano and George Wettling and I'll give you a good band, any time."

George agrees with the reference books that he was born in Topeka, Kansas, in November, 1907, and moved in the very early 'twenties to Chicago where he remained until '36.

"Almost from scratch I wanted to play drums," he says. "My grandfather was a fine musician—he played clarinet in a military band, also great fiddle.

"This was out in Topeka, and I used to go around with him to some of those things with Marshall's Band, a brass band which played concerts in the park and anything special like parades.

## Hustle

"Every Sunday morning they used to practise, and instead of going to Sunday school I always made rehearsal and sat right by the drummers. They had two, you know, bass drummer and snare. And you'd be surprised what came off the snare drums. They were very talented fellows—used to swear and cuss good, too.

"The way I learned was from watching them, and wanting to play. One of the two gave me a pair of sticks one day. I took those home, looked for something to attack, and found an enamelled washpan.

"I started hitting on the bottom of it, but wasn't satisfied with the tone. So I punched holes all around this thing, put nails in them, and started on that.

"It had to serve me for tuition for a while, because my old man

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# ★ POP ★ DISCS

**MEET MISS HELEN MERRILL**—the girl with the cool smoulder in her voice.

Helen makes an impressive LP debut on Emarcy EJT750. She is accompanied on one side by an all-star line-up comprising Clifford Brown (tpt.), Danny Banks (flute), Jimmy Jones (pno.), Barry Galbraith (gtr.), Osie Johnson or Bob Donaldson (drs.), Milton Hinton (bass) and Oscar Pettiford (bass and cello).

The reverse features her with a string section.

Helen, born in New York on July 21, 1930, started singing professionally at fifteen with the Reggie Charles Band. She later worked with Miles Davis, Bud Powell and J. J. Johnson.

Her husband, Aaron Sachs, was at one time travelling with Earl Hines. The Earl heard Helen sing, and signed her as a member of his All-Stars.

In 1954 she was chosen by Leonard Feather's Critics Poll as the best new star of the year.

Says Feather: "In this world of ordinary singers Helen Merrill stands out. Hers is no conventional Hit Parade voice, nor is it likely ever to degenerate into one, for she has a personality and attitude to match her mellow tones."

I would not quite apply the adjective "mellow" to Helen's voice. It is a combination more of the husky quality of Peggy Lee with the "coolness" of June Christy. But the outcome is a voice of arresting quality—one that positively exudes personality.

From the range she employs and her sometimes doubtful intonation, I suspect that Helen's technical equipment is limited. But it is in the manner in which she projects her songs that makes this release such fascinating listening.

## By **LAURIE HENSHAW**

● Helen Merrill

Away." "Young - At - Heart." "Learnin' The Blues." "My One And Only Love." "The Tender Trap" and "Don't Worry About Me."

The accompaniments are all by Nelson Riddle, except for "South Of The Border," which is backed by Billy May's Orchestra.

A fine collective memento of some memorable releases.

The last-named title, with its rhythmically restrained accompaniment from a vibes-guitar-piano line-up that reflects the "Shearing Sound," is the best track.

**CAPITOL** have astutely issued an LP made up of **SINATRA** successes (LCT6123). Entitled "This Is Sinatra," it features: (first side) "I've Got The World On A String," "Three Coins In The Fountain," "Love And Marriage," "From Here To Eternity," "South Of The Border" and "Rain." Side 2: "The Gal That Got

**MITCHELL TOROK**, shortly due to visit Britain, looks as though he has another hit on Brunswick 45-05642—even a double-sided one.

Titles are "Take This Heart," which has the repetitive, catchy quality that seems to register these days, and "Drink Up And Go Home," a bar-room-type ballad.



# Tropicana

**GEORGE FEYER (LP)**

Malagueña; Siboney; La Cumparsita; Anna; Quizas, Quizas; Granada; Noche de Ronda; Brazil; Cavaquinho; El Choclo; Linda Mujer; The Peanut Vendor; Solamente una Vez; Jarabe Tapatio; Cielito Lindo; Green Eyes; Mambo Jambo; Tico, Tico. (Vox VX 678)

**LUCIANO SANGIORI (LP)**

Siboney; Il Guapo de Yaya; Sala; Delicado; Malagueña; Razo Vacion; Hernando's Hideaway; Line; El Huanahuano; Mexico Mambo. (Durium DLU 96629)

**T**HE first of these two records is subtitled "Echoes Of Latin America," the second one "Latin American Impressions." Both are by piano "with rhythm accompaniment" (that's what it says on the label).

Two of the tunes are duplicated on both records, and the remaining tunes are (a) so similar in structure; (b) so similarly played that you'll have a hard time telling where one record begins and the other ends.

What's more, both pianists deliberately cultivate that



no-man's land between the legitimate field and that of the ballroom which is known, I believe, as the land of "light music." As readers of this column know, I don't go for light music; I like my music either straight or folk, either composed by men who have the training and the creative gift for genuine musical architecture, or improvised by folk musicians or jazzmen who have more sense of beat than either of the two pianists on these two LPs.

There's nothing wrong with either of them. The playing is competent, the recording good, and the choice of tunes unobjectionable.

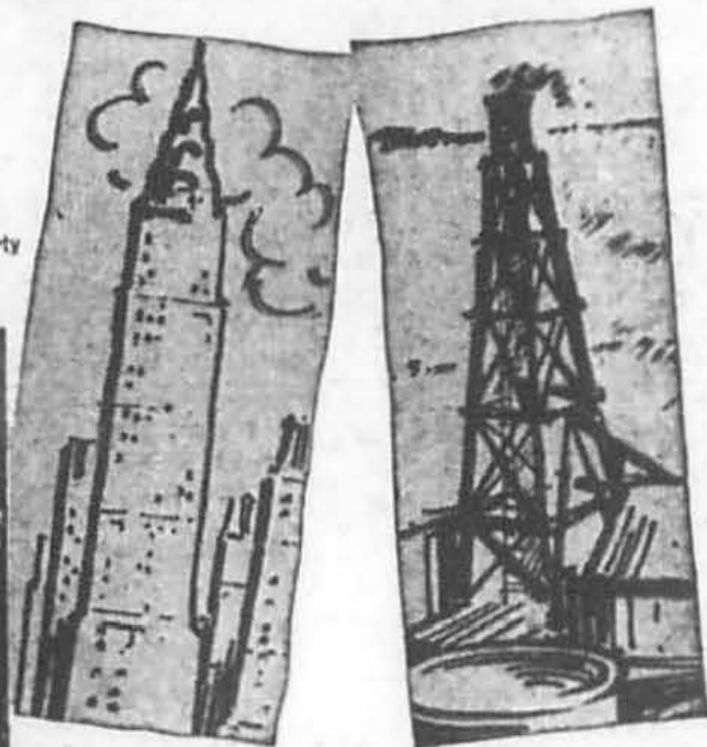
If you want light mood music, or a potpourri of Latin-flavoured tunes, this is your meat. But if you know anything at all about Latin American music, this will just make you mad.—**Ernest Borneman.**

# Two New Capitol LPs

**TAKE YOU TO NEW YORK—AND TO TEXAS**

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Magical City, Happiness Cocktail  
I'm Learnin' my Latin, Once Upon a Dream  
Never Leave Me, This Close To The Dawn  
Repeat After Me, The Magic Fire  
Married I Can Always Get, The Statue of Liberty  
The Party, New York's My Home, Closing  
LCT 6120



for Dmitri Tiomkin's wonderful music from the sound track of the fabulous James Dean epic "GIANT"—the music you loved when you saw the film, just as you heard it!

Main Title (Giant Theme), Hunt Scene, Love Theme (There's Never Been Anyone Else But You)  
First Love, Road To Rest, Jeti Rink Theme  
Toy Trumpet March—Christmas Morning Angel's Return, Romantic Interludes (Love Theme)  
Jeti Rink, Oil Baron, Fight Scene  
(The Yellow Rose of Texas), Home In Rest, End Title, (The Eyes of Texas Are Upon You) LCT 6122



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**FATS DOMINO** has again clicked in a big way in the States with "Blue Monday" (from the film "The Girl Can't Help It") on London 45-HL-P8377. This rocks, but to a lesser degree than the previously reviewed "Don't You Know." "What's The Reason I'm Not Pleasing You?" features Fats on a calypso-styled kick.

**BOB MANNING**, the American singer whose pleasantly relaxed voice has previously won my praises, makes a welcome return on Capitol EP EAP2-682. Entitled "Lonely Spell," it features Bob singing "I Hadn't Anyone Till You," "I Had The Craziest Dream," "Love Letters" and "When Your Lover Has Gone."



● Sonny James



# JAZZ DISCS

by  
**Bob  
Dawbarn**

**"TOP TRUMPETS" (LP)**

Jimmy Deuchar—Four "X"s; Cohn Springs; "E"; Red Barrel (a); Dizzy Reece—Yardbird Suite; Bluebird (Take 1); How Deep in the Ocean?; Bluebird (Take 2) (b) (12 in. Tempo TAP4)

(a)—Deuchar (tpt.); Derek Humble (alto); Ken Wray (trb., base-tpt.); Stan Tracey (pno.); Lennie Bush (bass); Tony Crombie (drs.), 23/4/56, London, (Vogue.)

(b)—Reece (tpt.); Terry Shannon (pno.); Bush (bass); Phil Seaman (drs.), 3/7/56, London, (Vogue.)

THE British modern jazz scene is not exactly littered with good trumpeters, but this LP gives us two of the best. Deuchar's smoothly flowing phrases and brilliance of tone are more to my liking than Reece's jerking, stabbing brahness and hard tone, but Dizzy has improved so much of late that his future could be very bright. The four tracks by the Deuchar Sextet—all originals by Jimmy—are dominated by the leader, but Humble and Wray both provide some very good moments. Ken Wray must be one of our most underrated musicians and his bass trumpet work here has an easy, relaxed charm. Both rhythm sections are good, with Terry Shannon taking the piano solo honours from Stan Tracey. Of the Reece tracks, the second take of "Blue Bird" is undoubtedly the best. The musicians—Reece and Lennie Bush in particular—are much more relaxed and less jerky than on the first take. Irving Berlin's "How Deep" has a fine intro from Dizzy, but gets a bit "doomy" after the first chorus.

**STAN GETZ QUINTET (LP)**

It Don't Mean A Thing; The Varsity Drag; Give Me The Simple Life; I'll Remember April; Oh, Jane Snavelly (12 in. Columbia-Clef 33CX10057)

Getz (tr.); Bob Brookmeyer (valv-trb.); John Williams (pno.); Teddy Kotick (bass); Frank Isola (drs.), Possib'y 1955, USA, (Am. Norggran.)

A PART from his own brilliance as a soloist, Bob Brookmeyer seems to bring out the best in the musicians he works with. The Getz-Brookmeyer partnership gives us five swinging titles which are well worth anybody's money. Frank Isola is not one of my favourite drummers, but the rhythm section rides along easily. All the tunes, including Brookmeyer's "Oh, Jane Snavelly," are good and the quintet makes the most of them.

**KENNY CLARKE GROUP (LP)**

"Bohemia After Dark" Bohemia After Dark (a); Chasm (a); Willow Weep For Me (a); Late Entry (a); Hear Me Talkin' To Ya (a); With Apologies To Oscar (a); We'll Be Together Again (b) (12 in. London LTZ-G15047)

(a)—Clarke (drs.); Julian "Canonball" Adderley (alto); Jerome Richardson (tr., flute); Donald Byrd (tpt.); Nat Adderley (cornet); Horace Silver (pno.); Paul Chambers (bass), Am. Savoy, June, 1955, New York.

(b) Clarke (drs.); N. Adderley (cornet); Hank Jones (pno.); Chambers (bass), Do. Same date.

COMPOSERS of four of the numbers, the Adderley brothers are heavily featured on this LP.

Cornettist Nat has the misfortune to come up against a far better horn man in trumpeter Donald Byrd and suffers by comparison. His style is forceful, but not very inspired, and repeated listening has not changed my initial lukewarm reception to his soloing. Brother Julian is a different proposition, although his alto wears a little thin in the top register. Later recordings show him to be a more fluent musician than is apparent here, but he nevertheless builds excitingly on most tracks. Best track is Oscar Peterson's fine tune "Bohemia After Dark."

Tommy Potter (bass); Osie Johnson (drs.); string section, Am. Prestige, 1/3/56, USA.

JUST what the string section is supposed to be doing on this record I wouldn't know. If the idea was to provide a "lush" background, then it failed dismally. The strings have a thin and weedy sound that would disgrace a tea-shop quintet. Fortunately, Green plays some excellent trombone in typical smearing style. The many influences detectable in his playing range from Tommy Dorsey to Vic Dickenson and back again via J. J. Johnson. He has a nice round tone and happily gets to grips with the sequences of four good tunes.



Pianist Malachi contributes some good solo work.

**LIONEL HAMPTON AND HIS GIANTS (LP)**

Plaid (a); Somebody Loves Me (b); Deep Purple (b); September Song (c); Verve Blues (d). (Columbia-Clef 12-in. 33CX10063)

(a)—Hampton (vib.); Harry Edison (tpt.); Art Tatum (pno.); Barney Kessel (gtr.); Red Callender (bass); Buddy Rich (drs.).

(b)—Same personnel, except John Simmons (bass) replaces Callender.

(c)—Personnel as for (a), minus Kessel.

(d)—Personnel as for (c), with V. by Hampton.

All Am. Norggran, July, 1955, Los Angeles.

IF anyone should ask what is meant by a group "swinging," just play them this record. It swings from start to finish. Mid-period jazz at its best, it features brilliant soloists over a driving rhythm section. Everyone is obviously having a whale of a time. Despite the magnificence of Hampton and Tatum and, to a lesser degree, Kessel, that most underrated of trumpet players, Harry Edison, is the show-stealer. His is the direct approach, with every note given its full meaning. On the blues in particular, his playing is reminiscent of the late Tommy Ladnier. Tatum proves that when in the mood he can rock a group with the best of them. His playing at the beginning of Edison's second chorus on "Verve Blues" contains the essence of blues piano playing. Hampton is at his magnificent best. No one else can make a reiterated note or phrase swing as he does on "Somebody Loves Me." In addition, he sings three very pleasant choruses on "Verve." Kessel is present on the first three tracks only, and fits the mood very well. The over-all sound of the group reminds me of the Hampton recordings of the late thirties and early forties. Buddy Rich cannot be bettered as a drummer for this type of jazz—listen to the way he fills in behind Kessel on "Somebody."

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Lee Konitz  
**BOBBY JASPAR AND BLOSSOM DEARIE (EP)**  
Old Devil Moon; Autumn in New York; Flamingo; There'll Never Be Another You (Felted ESD3637)

Jaspar (flute); Dearie (pno.); Benoit Quersin (bass); Christian Garrre (drs.), French Barclay, 16/1/56, Paris.

BELGIUM'S Bobby Jaspar is well known on both sides of the Atlantic as a good modern tenor player. On these tracks he proves to be a competent flautist with a gentle approach and pleasant ideas. Blossom Dearie (Mrs. Bobby Jaspar), although a pupil of Lennie Tristano, has obviously been influenced by John Lewis. An American, she met Bobby in Paris in 1953, when she was doing a double act with Annie Ross. She and her husband both went to the States in 1956 and have been working there ever since. This EP makes nice listening for your quieter moments.

**RALPH BURNS AND HIS ORCHESTRA (EP)**  
Places, Please; Tantalation; Spring Is; Someday, Somewhere (Columbia-Clef 5EB10056)

Burns (pno., arr.); Lee Konitz (alto); Ray Brown (bass); Jo Jones (drs.); unidentified string section, Am. Clef, 7/8/51, USA.

THIS has very little to do with jazz, the last three tracks being light music with little to recommend it. "Places" does have some very nice alto from Konitz, but that is about all of interest to jazz fans.

**BENNY GREEN WITH STRINGS (EP)**  
Serenade To Love; Embraceable You; Stardust; There's A Small Hotel (Esquire EP112)

Green (trb.); John Malachi (pno.);

She's here!

**BABY DOLL**

(from the Warner Bros. film)

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# Sinclair Truitt and Max Jones review more

**"NEW ORLEANS JAZZ" (LP)**  
 Louis Armstrong Orchestra—2.19  
 Blues (a); Perdido Street Blues  
 (b); Coal Cart Blues (c); Down  
 In Honky Tonk Town (d).  
 Henry "Red" Allen Orchestra—  
 Canal Street Blues (d); Down in  
 Jungle Town (d).  
 Zutty Singleton Orchestra—King  
 Porter Stomp (e); Shim-Me-Sha-  
 Wabble (e).  
 Johnny Dodds Orchestra—Red  
 Onion Blues (f); Gravier Street  
 Blues (f).  
 Jimmy Noone Orchestra—Keystone  
 Blues (g); New Orleans Hop Scop  
 Blues (g).  
 (12-in. Brunswick LAT6146)

(a), (b)—Armstrong (tp., voc.);  
 Sidney Bechet (cl., sop.); Claude  
 Jones (tmb.); Luis Russell (pno.);  
 Bernard Addison (gtr.); Wellman  
 Braud (bass); Zutty Singleton (drs.).  
 N.Y. (Am. Brunswick).  
 (c) Armstrong (tp., voc.); Bechet  
 (cl.); Addison (gtr.); Braud (bass).  
 Same session.  
 (d), (e)—Allen (tp.); Edmond Hall  
 (tp.); Benny Morton (tmb.); Lil  
 Armstrong (pno.); Addison (gtr.);  
 George "Pops" Foster (bass);  
 Singleton (drs.). 28/5/40. New York.  
 (Am. Brunswick).  
 (f)—Dodds (cl.); Natty Dominique  
 (tp.); Preston Jackson (tmb.);  
 Richard M. Jones (pno.); Lonnie  
 Johnson (gtr.); John Lindsay (bass);  
 Baby Dodds (drs.). 5/8/40. New  
 York. (Am. Brunswick).  
 (g) — Noone (cl.); Dominique  
 (tp.); Jackson (tmb.); Jones (pno.);  
 Johnson (gtr.); Lindsay (bass);  
 Tubby Hall (drs.). Same date.

Previous issues (all still available):  
 (a) Brunswick 03164; (b), (c) 03165;  
 (d) 03166; (e) 03167; (f) 03168; (g)  
 03169.

THESE records—from a 1940  
 New Orleans album—should  
 be well known to every collector  
 of jazz.

The revivalist musicians and  
 fans were greatly influenced by  
 them in the early and middle  
 'forties, and the four titles made  
 by Armstrong and Bechet have  
 become accepted classics.

On hearing the entire set  
 again, but for the first time on  
 LP, it is the intensity of feeling  
 conveyed by most of the players  
 which particularly impresses.

There are plenty of faults to  
 detract from the Allen-Singleton,  
 Noone and Dodds sessions.  
 Dominique's muted sharpness is  
 one cause of some out-of-tune-  
 ness on the last two, and the  
 tracks by Allen and Zutty suffer  
 from strained trumpet tone and  
 occasional disorder.

## Cutting

But nothing here sounds dull  
 or tired. "King Porter" and  
 "Shim-Me-Sha" are redeemed  
 by several cutting clarinet solos  
 and the less severe of Allen's  
 contributions.

Edmond Hall, whose reputa-  
 tion in Europe was to a large  
 extent created by these perform-  
 ances, plays very hot solo and  
 ensemble parts.

His drive, attack and inven-  
 tion stand up well alongside  
 Allen's clamorous, somewhat  
 angry trumpet. Together with  
 the milder Benny Morton they  
 smack out jazz which, though  
 not perhaps sufficiently disci-  
 plined, still sounds remarkably  
 bold and exciting, especially on  
 "Canal Street" and "Jungle  
 Town."

Another musician who emerges  
 with full honours is Noone. His  
 attractive "Hop Scop Blues,"  
 from its striking trombone in-  
 troduction to the light but  
 spirited ensemble ending, is first-

tracks which stand out because  
 of the stature of the two  
 principals.

Here we find great jazz—  
 interesting material interpreted  
 by exceptional musicians. The  
 traditional "2.19 Blues" gets a  
 superbly simple presentation,  
 soft trumpet and reedy clarinet  
 following the lead and response  
 pattern for the initial statement.

After Armstrong's vocal, sensi-  
 tively accompanied by trombone,  
 clarinet and rhythm, Bechet  
 switches to soprano for a master-  
 ful solo and the final chorus.

The faster "Perdido Street" is  
 tremendous—in particular for  
 Bechet's stirring clarinet intro.,  
 blues solo and coda; for a trim

# JAZZ DISCS

trombone chorus, and a well-  
 played ensemble; and for  
 Armstrong's three concluding  
 choruses which, urged on by the  
 band, ascend to a surely con-  
 structed climax.

Armstrong's own "Coal Cart  
 Blues," previously recorded with  
 the Williams Blue Five, brings  
 on a quartet of Louis, Bechet,  
 Addison and Braud.

Trumpet and soprano start off  
 with an easy, singing duet;  
 Bechet keeps going behind Arm-  
 strong's vocal, then unwinds a  
 glowing four-bar break before  
 rejoining the trumpet for a tight  
 final chorus and sweeping coda.

The most furious of the four,  
 the fast "Down In Honky Tonk  
 Town," turns out to be a  
 "second master."

Louis's lead in the band  
 passages, the charging soprano  
 chorus, the Claude Jones and  
 Bernard Addison solos, and the  
 prodigious finale, all are played  
 differently on the two takes.

## Treasured

Perhaps the one I am used to  
 is superior in details—Bechet,  
 for example, "blows on" a bit  
 when the band breaks for the  
 drum solo on this "new" master  
 —but in any case an extra  
 Armstrong-Bechet recording is,  
 in itself, something to be  
 treasured.

Despite what has been said  
 about clashing temperament,  
 and so on, the two giants work  
 together admirably, each in-  
 spired by the other's gifts.

This was a set really worth  
 reissuing in LP form. All the  
 music is played with interest  
 and emotion, and I count the  
 record already among the out-  
 standing releases of the year.—  
 M. J.

**CHRIS BARBER'S SKIFFLE GROUP**  
 (EP)  
 Can't You Line 'Em? (a); Doin'  
 My Time (b); Where Could I Go?  
 (b); Gypsy Davy (a).  
 (Nixa Jazz Today NJE1025)  
 Barber (bass); Johnny Duncan

(mandolin, gtr., voc., solo voc. in (b));  
 Dick Bishop (gtr., voc., solo voc. in  
 (a)); Ron Bowden (drs.). Nixa,  
 14/9/56. London.

LET me confess that I can't  
 for the life of me under-  
 stand the present craze for what  
 is known as skiffle music. What  
 is there in such records as this  
 that puts hundreds of youngsters  
 into transports of delight?

To me this is a collection of  
 medium-good songs sung by a  
 couple of poor vocalists, with  
 accompaniment from an average  
 British rhythm team. I can  
 hear nothing exciting in this  
 music, and certainly nothing  
 moving.

Dick Bishop, who sings solo on  
 "Can't You Line 'Em" and  
 "Gypsy Davy," has a pleasant  
 enough voice, and the better  
 choice of songs; Johnny Duncan  
 wails around like an emascu-  
 lated banshee in a style I find  
 most unpalatable.

Pardon me if I sit this one  
 out.—S. T.

**CHRIS BARBER'S JAZZ BAND (LP)**  
 "Chris Barber Plays, Vol. 3,"  
 Thriller Rag (a); Texas Moaner  
 (a); Sweet Georgia Brown (d);  
 Bugle Call Rag (c); Petite Fleur  
 (b); Wabash Blues (a).  
 (Nixa Jazz Today NJT505)

(a) Barber (tmb.); Monty Sun-  
 shine (cl.); Pat Halcox (tp.); Dick  
 Bishop (bjo., gtr.); Dick Smith  
 (bass); Ron Bowden (drs.). Nixa,  
 9/10/56. London.

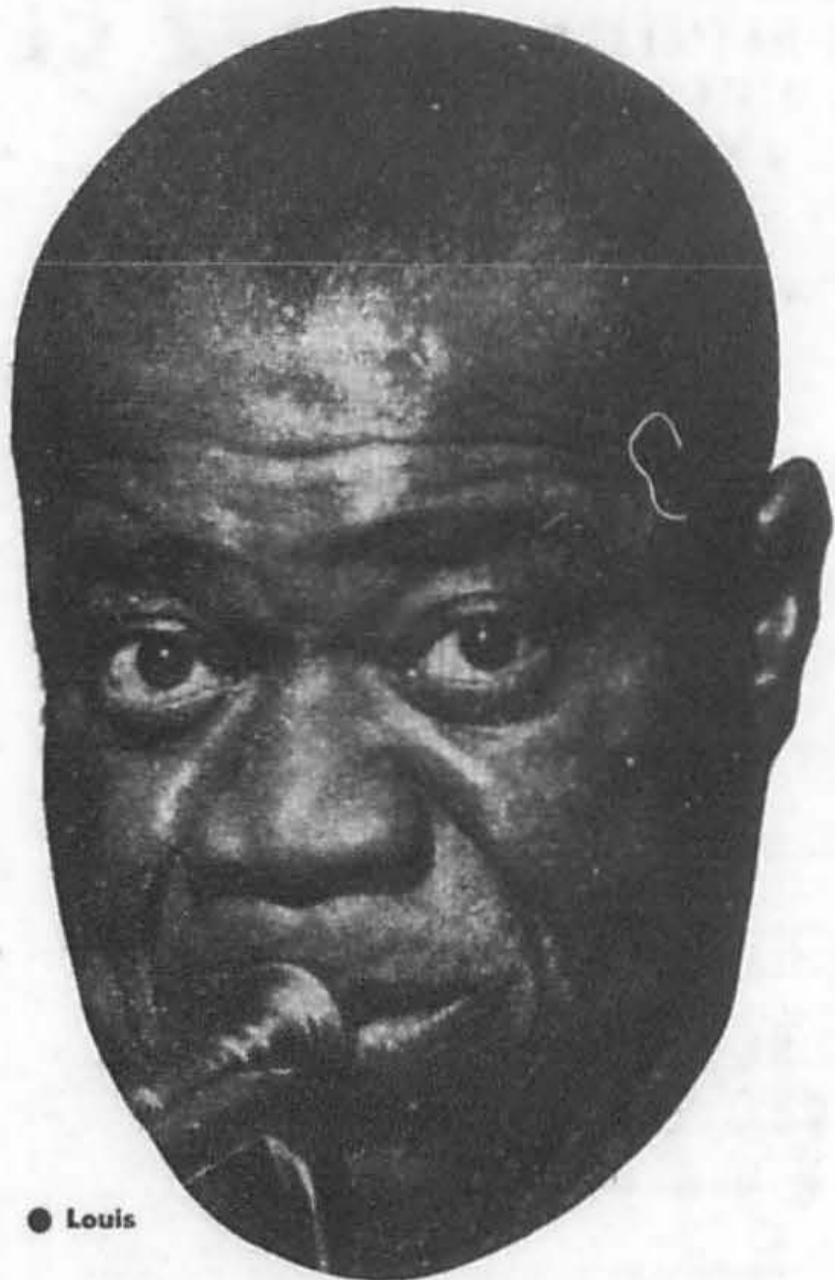
(b) Sunshine (cl.); Bishop (gtr.);  
 Smith (bass); Bowden (drs.). Do.  
 Same session.

(c) Personnel as for (a). Do.  
 10/10/56. London.

(d) Barber (tmb.); Bishop (bjo.);  
 Smith (bass); Bowden (drs.). Do.  
 15/10/56. London.

A GOOD selection of tunes  
 played in the Barber  
 manner, this will, I know,  
 delight his many admirers.

I find the whole thing work-  
 manlike, but the band com-  
 pletely fails to excite me as I  
 think it should. On only one  
 track, the latter parts of  
 "Wabash," does the band really



● Louis

swing—and then only for a short  
 while.

With the exception of Halcox,  
 who should watch his in-  
 tonation ("Wabash") and tone  
 ("Thriller"), and who at times  
 shows a lack of control (as in  
 his long solo on "Texas"), the  
 front line is extremely  
 musically.

Barber shows off his technique  
 on "Sweet Georgia Brown" and  
 at times leads the band with  
 some aplomb. Sunshine plays  
 impeccably on "Texas" and  
 does some pretty exercises on  
 "Petite Fleur," but produces  
 very little real heat.

The best tracks, to my ears,  
 are the brightly taken "Bugle  
 Call Rag," on which the front  
 line performs its breaks with  
 spirit and accuracy, and the  
 easy-sounding "Thriller Rag."

I am sure this is one of the  
 neatest out-and-out traditional  
 bands playing today; but some-  
 how it lacks that spark which is  
 the stimulus of real hot music.  
 I expect it will come in time,  
 though, for I am sure Chris  
 Barber will not willingly tolerate  
 anything but the best.—S. T.

**HUMPHREY LYTTLETON AND HIS  
 BAND (EP)**  
 The Thin Red Line (a); Melancholy  
 Blues (a); Cake Walkin' Babies  
 (b); If You See Me Comin' (b).  
 (Esquire EP111)

(a) Humphrey Lyttelton (cornet);  
 Harry Brown (tmb.); Wally Fawkes  
 (cl.); George Webb (pno.); Nevil  
 Skrimshire (gtr.); Les Rawlings  
 (bass); Dave Carey (drs.). 18/11/48.  
 London.

(b) Same. 2/12/48.  
 First Of Many (a); Blue For Two  
 (b).

(a) Lyttelton (cornet); Keith  
 Christie (tmb.); Wally Fawkes, Ian  
 Christie (cls.); George Webb (pno.);  
 Buddy Vallis (bjo.); John Wright  
 (bass); Bernard Seward (drs.).  
 29/11/49.

(b) Wally Fawkes, Ian Christie  
 (cls.), with same rhythm section.  
 29/11/49.

RECORDED 'way back in the  
 dim and distant past,  
 these sides go to prove how much  
 local jazz has improved during  
 the past eight or nine years.

The music reissued here  
 sounds shockingly immature,  
 and although—even in those far  
 off days—Humph and Wally had  
 something to say, their vocabularies  
 were exceedingly limited.

The rhythm is frightfully  
 dumpy, and not helped by  
 unsympathetic recording and  
 bad balance.

On the credit side are two  
 good tunes in "Thin Red Line"  
 (due for re-recording) and "First  
 Of Many," a composition  
 accredited to M.Fig.

Strictly for assiduous Lyttel-  
 ton collectors.—S. T.



● Bechet



● Barber

rate New Orleans music—  
 melodic, springy and full of dis-  
 tinctive Noone character.

Preston Jackson's hugely ex-  
 pressive trombone jumps and  
 shakes mightily, and the clarinet  
 work is a perfect example of the  
 graceful Noone method.

"Keystone" may be fraction-  
 ally poorer, but it still has  
 volumes to say in the matter  
 of blues sensibility.

Dominique, despite a rattley  
 one, has an incisive way of  
 phrasing, and Jackson's trom-  
 bone really tears out the blues.

The two slow blues with  
 Johnny and Baby Dodds in  
 place of Noone and Tubby Hall  
 have always seemed to me to be  
 wonderful re-creations of the old  
 blues feeling—sour but moving.

Dodds's broad-toned clarinet  
 was not fully under control on  
 his date, but he showed for the  
 first time on records that he had  
 equals as a blues player. "Red  
 Onion" and "Gravier Street"  
 are both poignantly sad  
 lines.

Then, of course, the master-  
 pieces: the four Armstrong band

**You can't afford to miss these...**

**NAT 'KING' COLE**  
 with the version you have been waiting for  
**'You are my first love'**  
 with 'Ballerina'

**DEAN MARTIN**  
**'The man who plays the Mandolino'**  
 with 'I know I can't forget'

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**Guy meets the Bevs**

**EX-HEATH SINGERS IN**

**'GIRL FRIEND' ON ITV**



Guy Mitchell met the Beverley Sisters for the first time on Sunday when he starred with them on ATV's "Sunday Night At The London Palladium." Guy plans to return to Britain in the summer for a Variety tour.

SONG stars Lita Roza and Dennis Lotis—former partners in Ted Heath's Band—will shortly team up for an ABC-TV remake of "The Girl Friend."

Geraldo's Orchestra will also be featured in the production.

It will be televised on March 2 and is a successor to "Bonanza," the £25,000 musical production shown a fortnight ago.

**Song hits**

"The Girl Friend," which had an extended run at the Palace Theatre 30 years ago, introduced such songs as "Mountain Greenery," "The Blue Room" and "Just Imagine It."

Geraldo is having modern scores penned, and some of the old tunes may be "brought up to date."

**The Charleston**

Dresses and scenery will also be in contemporary vein, but there will be a flash-back to the Charleston mode.

Lita Roza and Dennis Lotis will act as well as sing in the 60-minute show.

**'We'll have a ball in Britain'**

says U.S. song star PEARL BAILEY in next week's Melody Maker.

**Henri Salvador at Prince of Wales**

Guitarist and singer Henri Salvador, a top-line attraction in France for some years past, appears on a French Variety bill opening at London's Prince of Wales Theatre for the fortnight commencing on March 4.

**HALEY VISIT**

From Page 1

are being smuggled into the country and sold on the black market for as much as £3 each. "But I haven't yet received any invitations to visit the USSR," Bill added.

On returning to the States, Haley starts his third film for Columbia.

At Birmingham on Tuesday, a crowd of 1,000 youngsters gathered outside the Odeon Cinema after the first house, screaming and shouting "We want Bill."

Extra police had to be called out. Some girls were trampled upon and had to be treated by ambulance men.

After the second show, police dispersed the crowd as it left the cinema.

**June Christy to tour Britain?**

EX-KENTON singer June Christy may shortly be playing a series of solo concert dates in Britain.

**...and the Bellboys may come, too**

Agent Harold Davison is negotiating for another top U.S. rock-'n'-roll outfit for Britain—Freddie Bell and his Bellboys.

This group appeared with Bill Haley in "Rock Around The Clock."

Davison is also planning a switch between the bands of Duke Ellington and Johnny Dankworth.

"Vic Lewis and his Orchestra may be returning to the States in October," added Davison.

Agent Harold Davison is negotiating the deal, which would bring June to Britain around May following appearances for the American Forces in Europe and the Middle East.

**U.S. talks**

Harold Davison discussed the British project with June at Ted Heath's Carnegie Hall concert in New York last Saturday (see also page 2).

On his arrival in London on Monday, Harold said: "June is very keen to come to Britain, and I am hoping to bring her here."

Davison flies back to the States on Thursday to be with Ted Heath during the last week of his tour. Heath winds up with an appearance at Toronto's Massey Hall on February 28.

**MULLIGAN TOUR**  
From Page 1

the MELODY MAKER: "The Mulligan Quartet will fill the second half of all the concerts.

"The first half will be devoted to the Jazz Today Unit, a 10-piece line-up of British all-stars.

"Musicians already provisionally fixed are Ken Moule (pno.), Ken Sykora (gtr.), Allan Ganley (drs.) and most probably Lennie Bush (bass)."

**Reid for baritone**

Going to the States in the exchange deal with Mulligan is the Tommy Whittle Quartet.

Said Harold Davison: "Tommy will open in the States around April 18."

Mulligan footnote: Gerry's wife, Ariene, presented the baritone star with a son, Reid, last Sunday in New York.

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**STARS AT THE HIT PARADE BALL**



**Edelhagen signs British jazzmen**

Three of Britain's top jazzmen—trumpeter Jimmy Deuchar, trombonist Ken Wray and altoist Derek Humble—are to play in Germany for a year.

They will leave on April 1 to join Germany's top swing bandleader Kurt Edelhagen.

Deuchar and Humble are in America with the Scott Band.

Three more personalities who attended the Hit Parade Ball are caught by the MM cameraman. (L-R) Songwriter Peter Hart, singer Marie Benson and bandleader Jack White. Jack is also the President of Music Trades Guild, organisers of the Ball.

**Basie sell-out**

There has been a complete ticket sell-out for Count Basie's first concert at the Royal Festival Hall on April 2.

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BY THE LIGHT OF THE SILVER MOON, MOONLIGHT BAY, PUT ON YOUR OLD GREY BONNET, LET ME CALL YOU SWEETHEART, MARY'S A GRAND OLD NAME, WHEN YOU'RE SMILING, IF YOU WERE THE ONLY GIRL IN THE WORLD, DINAH, OH YOU BEAUTIFUL DOLL, LET THE GREAT BIG WORLD KEEP TURNING.  
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