

Melody Maker

MARCH 9, 1957

EVERY FRIDAY 6d.

Spotlight
on Skiffle

See pages 2 & 3

HEATH PLANNING THIRD STATES TOUR

French without tears!



STATES TOUR

To play all big cities

TED HEATH is returning to the States in April next year for a third American tour.

And he has already approached The Four Freshmen—who were with him on last year's tour—to appear again with the band.

"From now on I intend to go over every year—just as long as they'll have me, in fact," said Ted.

Homecoming

Ted broke this news to the MELODY MAKER soon after he arrived back from the States last Saturday morning.

He had played the final date of his 14,000-mile transatlantic tour at Toronto on the previous Thursday.

Added Ted: "We had a simply fabulous reception throughout our tour. None of the bands

ⓔ Back Page, Col. 3



Ted Heath (l.) and drum star Ronnie Verrell look over a score before the Heath Band's BBC airing on Tuesday.

1-2-3-4-5-6-7..8?

Bandleader Artie Shaw is marrying for the eighth time. His new bride will be actress Evelyn Keyes.

Shaw—at 47—counts film stars LaVa Turner and Ava Gardner among his marriage partners.

French stars Henri Salvador and Irene Hilda hug each other with joy after their London debut at the Prince of Wales Theatre on Monday. They had good reasons. Their show, "Paris Music Hall," received rave notices. See Pat Brand's review on page 9.

Haley knocks the Calypso craze

"CALYPSO? I think it's already on the way out." The speaker was Bill Haley, who had just been presented with his second Gold Disc in London this week.

The first presentation, on Monday, was made by the Decca Record Co. for Haley's million-selling "Rock Around The Clock." The second presentation took place on Tuesday, and was made by the Heliodor Record Co. to commemorate the sale of a million copies of the same title in Germany.

Doubtful

"Personally I've nothing against Calypso," said Bill. "I had planned, when I get back to the States, to record a song called 'Calypso Rock.' But I may change my mind.

"Calypso may be the rage in New York, but what does it mean in the rest of the country? Boston, Cleveland, Pittsburgh, and maybe Los Angeles—these are the towns where you break in hit records."

Malcolm Mitchell plans a comeback

Guitarist-vocalist Malcolm Mitchell, in hospital for the past four months, will shortly be making a professional comeback—as a solo act.

He is due to appear in "The Jack Jackson Show" on ATV on April 7.

Malcolm won fame as leader of the Malcolm Mitchell Trio, and later formed a big band.

Platters in Town

The Platters are due to arrive in London today (Friday). They start their British tour at the Rialto Cinema, York, on Tuesday accompanied by the Vic Lewis Orchestra.

LUCILLE MAPP DEBUTS FOR COLUMBIA



West Indian song star Lucille Mapp made her debut on the Columbia label on Sunday night. She cut "Mangos" and "On Treasure Island," which were respectively backed by the Geoff Love and Eric Jupp Orchestras. Lucille is seen with Columbia A&R men Ray Martin (centre) and Norrie Paramor.

LEE LAWRENCE SIGNS UP THE ROCKIN' EARL

LEE LAWRENCE pulls out of his Friday night stint with the BBC Show Band at the end of this month.

Then on April 1 he opens at Leicester with his own road

NO COMMENT

This week the West End has been rife with rumours that Palladium MD Eric Rogers is to leave shortly. But Moss Empires will make no comment and on Wednesday, Eric Rogers was not available for a statement.

show, "Music For Everyone." Making their show business debut with Lee will be a group of jazzmen from Sheffield styled "The Johnny Lenniz Jazz Group featuring Lord Rock-'n'-Roll—the Earl of Wharnccliffe." The Earl, who inherited a £135,000 family estate in Yorkshire a year ago, is at the moment studying estate man-

agement. He will play drums with the group.

This Sunday the group travels to London for a BBC audition.

On April 3, the road show goes to Brighton for a week and then moves to Birmingham.

Bryan Johnson is to take over from Lee Lawrence as resident singer with the Show Band on Fridays in "Music For Always."

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MM 93/57

★ ★ NEW YORK NOTEBOOK ★ ★

'My Fair Lady' set fair for Broadway

by LEONARD COULTER

New York, Wednesday. EXCEPT for "Able's Irish Rose," "My Fair Lady" has been Broadway's biggest-ever smash-hit. It could run for years—and may do, if a suitable replacement can be found for Julie Andrews, who has to leave the cast for film commitments.

The other day I had breakfast with the likeliest candidate—pert little Ann Rogers, just in from London, who is playing Julie's starring role in the "Fair Lady" touring company, which started rehearsing last week.

We were reminiscing about show business and I recalled having seen Julie making her TV debut in London as a kid, on a programme featuring her parents Ted and Barbara.

Ann's husband, Mike Hall, seemed considerably astonished to think I could remember those medieval days.

Said he, "Then I suppose you remember my father?" I didn't—until he explained, to my embarrassment, "Oh, he was Henry Hall."

Mike is hoping to stay in America for a while—perhaps in Hollywood if the breaks come right.

Flea circus?

THE calypso rag shows no signs of dying, despite the antics of Lord Flea, who starred on the Ed Sullivan Show the other Sunday night.

Nights featuring the new vogue are packed at a time when other honifics are complaining of imminent bankruptcy.

Room is jammed with crowds ogling the scantily-clad girls who, it is rumoured, are dressed in... British West Undies!

About turn

HAROLD ROBBINS, best-selling author, decided last year to go into film-producing, set up an outfit called Virgo Productions and promptly put Lena Horne under contract for a picture about Harlem, to be called "The Street."

None of the regular distributors would touch it, so Lena, meanwhile, signed a couple of other contracts.

Now interest has flared up for the idea and a company which four times turned the idea down wants the picture to be made.

So Lena has been asked to present herself for work early in April.

A good plug

YOU can't blame everything on TV—leastwise, not Lynn Taylor.

A couple of months ago she broke into the medium in New York, singing commercials.

Next month she opens at the Waldorf-Astoria as Benny Goodman's vocalist.

Bing's best

WHATEVER the Academy of Motion Picture Arts and Sciences may decide to do with its musical Oscars this year, Bing Crosby has come up with his selections.

He thinks the year's three best film numbers were "True Love," "Friendly Persuasion" and "Que Sera Sera."

That's life

DUKE ELLINGTON is to have his life story told on TV.

An hour-long musical, it is tentatively slated for May when Ellington's new album, "A Drum Is A Woman" is due for publication.

SKIFFLE

I FEEL no resentment at the popularity of skiffle. I do not regard jazz as a rather exclusive private club. I like the thought of a lot of people enjoying it.

CHRIS BARBER SAYS— I'm sorry if many of them like it without understanding it.

Of course alien elements are cashing in on skiffle—but to say that it is no good just because it has become a vogue is ridiculous.

That doesn't mean that I like everything that is played in the name of skiffle. Today the word means anything or nothing, according to your taste. To me, it is the vocal and guitar music of Big Bill Broonzy and Leadbelly.

There has been the recent rash of folk music from other sources—the inclusion of hill-billy and English folk songs. I lose interest when that happens. I regard skiffle as important only in so far as it relates to the origins of jazz.

How did the term arise? It was coined—or rather borrowed—by Bill Colyer when Lonnie Donegan and I played for the Ken Colyer group. It had been used in reference to the music played at rent parties in Chicago in the late twenties.

EDINBURGH.—Maurice Little, former leader of the George Hotel, last week left for the Embassy Club, Gibraltar.

MANCHESTER.—BBC-TV's "Monday Melody" on March 18 will star Janie Marden and Victor Leblat, with the BBC Northern Dance Orchestra.

LANCS.—Band leader Freddie Platt finishes his run at the Carlton Ballroom, Rochdale, tomorrow (Saturday), and will be replaced by Les Moss.

MIDLANDS.—The Bev Patty Quintet plays every Saturday at Hawley's Imperial Ballroom, Birmingham. . . . Supporting the Johnny Duncan and Dicky Bishop Skiffle Groups at Birmingham Town Hall tomorrow (Saturday) are the Ken Rattenbury Band and the Midland Jazz Club's Second City Jazzmen.

BELFAST.—Contrary to rumour, Billy Hopkin still plays trumpet for the Ulster Rhythm Kings. . . . Robin Vance is to disband his Crescent Jazz Band because he is joining the Merchant Navy.

BRISTOL.—The Johnny Roberts Orchestra, resident at the Grand Spa Hotel, appears in BBC-TV's "In Dancing Mood" on Saturday, March 16.

LIVERPOOL.—A series of jazz concerts will be held at the Plaza Cinema, Birkenhead, starting on April 14. . . . A Modern jazz club is now operating at the Cavern on Thursdays, with the Trond Svannevig Quintet, from Manchester.

ESSEX.—Clarinetist Chris Watford now plays once a fortnight with the Zenith Jazz Band at Southend.

YORKS.—Pianist-vocalist Maurice Merry has joined the Peter Groves Trio at the Cudworth Hotel, Cudworth. . . . Singers Peter Woods and Marjane Jackson have both left the Les Garratt Band at Bradford Textile Hall. . . . Leeds Mecca Locarno plans to introduce calypso for teenagers.

DEVON.—Next month trumpet-leader Chris Mantell will vacate his winter berth at the King's Hall, Abergystwyth, to open at the Dolphin Holiday Camp, Bristol.

. . . . Dennis Townsley, for five years lead trumpeter with Art Jennings at the Spa Ballroom, Torquay, emigrates to Canada on April 11.

Music—or menace?

From coffee bars to top-of-the-bill Variety spots, folksy singers, with guitars and washboards, are turning out a music which has split British jazz. They call it SKIFFLE.

What IS skiffle? Is it a creative music, a menace or just a form of rock-'n'-roll?

Here an MM panel gives its views. Contributors are famous traditional jazz band leader Chris Barber, top skiffle singer Lonnie Donegan, rock-'n'-roll star Tommy Steele, MM writer Bob Dawbarn—and Bill Colyer, who introduced the word.

Intellectual

IT'S fabulous. Though I'm not part of the skiffle movement, I played it in coffee houses not long ago. Lonnie Donegan is, despite all arguments to the contrary, the best in England.

He has the real feeling and puts it over with a bang. He's King, Chas. McDevitt and Bob Cort groups are top. These are the skiffle players. The others are imposters.

People say skiffle is a peep to the same audience as rock-'n'-roll. That's true. Skiffle is more intellectual. You have to sit down and listen to it, not dance.

I'm a jazz fan and while I was collecting records I followed skiffle. Had quite a few Leadbelly records. Whenever something gets to be a craze people start saying that it can't possibly last long, that it isn't any good anyway.

But skiffle has lasted for years and will keep going. No, I don't intend to try it myself. I'll leave it to Lonnie.

Worse still, I don't for a moment believe they will lead people into an appreciation of real blues.

I know one British traditionalist who has destroyed the appeal of Johnny Dodds for me by imitating his worst mannerisms. And rock-'n'-roll, has dimmed my liking for such as Pete Brown and Louis Jordan.

Worse yet is the infiltration into the traditional jazz club. Rock-'n'-roll at least branched out on its own, taking with it the clubs' rowdiest and most moronic element.

Skiffle, unfortunately, is

ON TRIAL



BOB DAWBARN SAYS—

SKIFFLE is piffle. It is also the dearest rubbish to be inflicted on the British public since the last rash of Al Jolson imitations.

Probably my chief reason for disliking it is that I love jazz and therefore hate its parasitical offshoots.

Let's face it, skiffle has about as much to do with jazz as rock-'n'-roll, Guy Lombardo and ballroom dancing. Like the other three, it is a bastardised, commercialised form of the real thing, watered down to suit the sickly, orange-juice tastes of musical illiterates.

In the shed

Steve Race, in last week's MM, upheld skiffle because "there is something intrinsically good about even a bad group of amateur players." He also conjured up the image of a couple of inept guitarists and a washboard-scraper whining for 'Sylvia' in a disused potting shed.

Fair enough. But, unfortunately, the skiffles don't stay in the potting shed. They have even filtered into the Variety theatres, though the death-rate in that field is so great that many of the theatres may soon be potting sheds.

The point is that incompetent "musicians" are drawing good money for a kind of musical fraud.

Morons quit

At least I did it from the beginning because I believed in it. Chris Barber, Ken Colyer and I forced it on the public in the face of early hostility. We felt it was part of the heritage of jazz, that it illustrated the origins of jazz. None of us did it to make easy money.



Johnny Duncan, former singer with Chris Barber made his solo debut with his own skiffle group at Leeds last Sunday. See centre pages.

now a "must" for the average traditional club if it is to keep its head financially above water.

European blues singers are bad enough, but to hear Oxford- or cockney- or Scots-accented "singers" whining lyrics which have no relation to their own lives—or that of the community they live in—is downright absurd and often in somewhat doubtful taste.

No, you skiffles. Buy yourselves real instruments, listen to Armstrong, Jelly Roll Morton, Charlie Parker or Lester Young and make some real music.

Heritage

SKIFFLE is everything to me. Yes, I know that I'm being accused of "commercialism." Let me say this: I find working under my present conditions easier than when I was featured with Chris Barber's band.

The set-up is ideal. I choose my own material, everyone is very helpful. And there's a captive, seated audience. That's important.

With perhaps 2,000 people in a dance hall, there is an inevitable proportion which may not be particularly interested.

Those people can move around, talk and generally break up the atmosphere.

About face

Let's be brutally frank about the critics of skiffle, the men who held up their hands in pious horror and wrote articles declaring to the world that art was being prostituted.

One such article—"Skiffle or Piffle?"—appeared in the MELODY MAKER last summer. And what is its author doing today? Playing in skiffle groups.

Look for other critical neofolklorists and you'll find them among the three-chord guitarists. They're all on the skiffle wagon today because it pays off.

Hostility

At least I did it from the beginning because I believed in it. Chris Barber, Ken Colyer and I forced it on the public in the face of early hostility. We felt it was part of the heritage of jazz, that it illustrated the origins of jazz. None of us did it to make easy money.

I'VE been told that I've a lot to answer for. I was responsible for the skiffle tag. One day, after my brother Ken's band had had a blow, I said, "Now the skiffle group takes over." And it stuck.

None of us knew what that would lead to and I certainly didn't foresee that I'd be playing washboard with Bob Cort's group at the Prince of Wales Theatre!

Sometimes I shudder when I hear the bombin' actions played on "Housewives' Choice." But I don't think he calls it skiffle any more. And I have a feeling for blues and genuine folk songs.

But we have to face facts. It's well known that skiffle today sells to rock-'n'-roll and Presley fans. That's no reason, though, for anyone to get smug and self-righteous.



Lonnie Donegan

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The King Brothers signed for the Southsea summer

THE King Brothers have been signed for Bernard Delfont's show at the King's Theatre, Southsea, this summer. Their recording of the calypso "Marianne" and "Little By Little," backed by Geoff Love and his Orchestra, is released this week-end.

DUBLIN.—The Vic Lewis Orchestra undertakes a second

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Guests of Mantovani



The Beverley Sisters were guests of Mantovani last Sunday afternoon, on the first of his ATV series which has replaced the Liberace Show. Here "Monty" is seen discussing a point in the script with Babs, Joy and Teddy.

MUSIC IN MONTREAL

by Henry Whiston

MONTREAL, Wednesday.—Although rock-'n'-roll is snaring an overdose of headlines in music papers around the world because of the antics of an irresponsible clique, serious and creative jazz continues to make the biggest strides toward broadening its acceptance.

Canada's Stratford Music Festival, to be held in Ontario this August, is again devoting a healthy share of its time to the sincere and forthright presentation of modern jazz.

No locals

Last year, such names as Ellington, Peterson and Brubeck dotted the musical menu, but it revealed the scarcity of Canadian jazz groups.

And this year, the only one contracted is the Ron Collier group, headed by one of our top trombonists and including Norm Amadio on piano.

American jazz booked for the event includes Count Basie's Orchestra with Joe Williams (August 2 and 3), Billie Holiday with the Ron Collier group (9th, 10th) and Teddy Wilson and Gerry Mulligan (16th, 17th).

THIEVES ROB EVE BOSWELL

—But miss £2,500 mink

EVE BOSWELL'S Mayfair flat was ransacked last Monday morning while she was at her hairdressers.

The thieves got away with £500 in jewellery and dresses, £8 in cash and two records—Eve's "Sugar And Spice" LP and a 78 of the MM winning song "Rock Bobbin' Beats."

But they missed £400 which her husband Trevor was at the bank paying-in when they raided the flat, and also Eve's

£2,500 mink coat, which she was wearing.

Eve and Trevor had travelled down from Coventry, where she is appearing in pantomime, to spend the week-end at the flat.

Met by police

Trevor returned from the bank and found the place full of detectives—a neighbour having seen the smashed door, and called the police.

Eve is to appear in "Sunday Night At The Palladium" on March 31, before leaving for Cologne, where she will spend ten days on initial shots of a musical film.

U.S. cabaret

On April 12 she flies to America for six weeks of cabaret appearances, then back to Cologne for a further three weeks of filming.

Her first German record, "Shanghai Doodle" and "Liebes Telefon" ("Mr. Telephone"), is to be released this week.

In October, Eve again visits Stockholm for four weeks at Berns Restaurant.

DAVID JAVA DIES AFTER BROADCAST

VIOLINIST David Java died on Saturday after collapsing the previous afternoon during a broadcast.

David, who was 49, collapsed during an airing of "Music While You Work" with the Harold Collins Orchestra.

He had been in indifferent health since a stroke nine months ago. Cause of death was cerebral hemorrhage.

Well known as a session man on broadcasts and in the West End, he spent 14 years as resident leader at the Queen's Brasserie, Leicester Square, leaving in 1953.

He made his bandleading debut at the age of 15 when he conducted an orchestra at the Balham Picture House.

He leaves a widow and one son, Martin, who is a trombonist.

Czech jazz group to visit Britain

NOVA PAKA (Czechoslovakia), Wednesday.—For the first time a Czechoslovakian band is expected to visit Britain. Gustav Brown, described as leading the country's star West Coast-style group is scheduled to include Britain in an autumn tour of Western Europe.

Czechoslovakia's first official jazz club held its initial meeting at the Prague Music Theatre on January 28.

Kill the 60 per cent tax on musicians

A MEETING, attended by a large number of musical notabilities, in London on Monday passed a resolution urging the abolition of purchase tax on musical instruments.

Under the chairmanship of Mr. Geoffrey Hawkes, of Messrs. speakers were Sir Adrian Boult and three MPs—Clement Davies (Lib.), Sir Beverley Baxter (Con.) and Hector Hughes (Lab.).

These were some of the points from the speeches:

- Musicians were the only people whose tools of trade were taxed.
- It was a tax on education and culture.
- The tax hindered the export drive in musical instruments.
- It seriously threatened the musical life of Britain.
- The tax brought in only a very small revenue.
- The present 60 per cent. meant that an accordion retailing at £264 carried over £105 in tax.

The meeting was arranged by the Educational Group of the Musical Instruments Association.

Up tempo

Bandleader Bobby Mickelburgh was fined £3 and had his driving licence endorsed by Newport county magistrates' court on Friday for exceeding the speed limit on the Newport-Cardiff road on February 13.

AND NEWELL IS ROBBED, TOO

Last Saturday, EMI recording executive Norman Newell was the victim of a "cool" burglary at his Hyde Park Square flat.

The thieves casually walked past a friend of Norman's as he entered the flat.

On entering, he found the place ransacked. Cuff links, tie clips, rings and a brief-case containing scripts and lyrics, were missing.

12 bands cruising down the Thames

Bands from all over Britain will take part in this year's "Floating Festival Of Jazz."

Two boats, holding 3,500 fans, will make the 12-hour trip from Tower Pier to Margate and back on June 16.

Booked for the day are the bands of Humphrey Lyttelton, Chris Barber, Ken Colyer, Sandy Brown, Alex Welsh, Terry Lightfoot, Cy Laurie, Mick Mulligan and the River City Jazzband, from London; the Merseyside Jazz Band, from Liverpool; the Avon Cities Jazzband, from Bristol, and the Les Jowett Seven, from Brighton.

In addition, pianists Dill Jones and Ray Foxley will also play.

Ray Martin Ork in star charity show

Ray Martin and the Coronets fly to Copenhagen today (Friday) as Britain's representatives on an international radio and TV show in aid of the Hungarian Relief Fund tomorrow (Saturday).

Stars expected to take part include Danny Kaye, Bing Crosby, Doris Day, Maurice Chevalier and Catarina Valente.

Artists from all over the world will be flown to Copenhagen free of charge by Scandinavian Airways.

Skyrockets to back the 'Damn Yankees'

THE Skyrockets Orchestra has been signed to accompany the new American musical, "Damn Yankees," which opens at the London Coliseum on March 28. MD for the show will be Robert Lowe.

The Skyrockets recently completed 18 months at the same theatre, accompanying "The Pajama Game." Previously they played a non-stop ten years at the London Palladium.

Leonard Feather to write Basie biog.

New York.—Negotiations were completed last week for a full-length book on Count Basie to be written by MM New York correspondent Leonard Feather.

In addition to telling the story of the pianist's life and career as a sideman and bandleader, it will explore the backgrounds of many of the important musicians who have been part of the Basie saga.

The Basie volume is part of a deal that calls for three jazz books to be produced by Feather during 1957 and 1958.

At present he is working on a general, up-to-date reference book that will present, in textual form, a panorama of the leading jazz figures on each instrument, with musical illustrations.

The third book will be a new volume in the Encyclopedia series, along lines similar to the Yearbook of Jazz released recently.

Same team

The music and lyrics have been written by Richard Adler and Jerry Ross, the same team that wrote the score for "The Pajama Game."

Starring will be Belita, Bill Kerr, Betty Paul, Ivor Emmanuel and Donald Stewart.

Sunday jazz takes over from Levis

Sunday jazz concerts are to be presented throughout the summer at the Queen's Theatre, Blackpool.

For the past four summers Carol Levis has presented the Sunday shows at the Queen's, but is not available this year owing to TV commitments.

LETTERS

Is there a future for Skifflers?

I TREMBLE to cross swords with your more than able columnist Steve Race, but I feel that he is a little off track in one of his reasons for liking skiffle music—i.e., that "it has given a tremendous boost to truly amateur music-making all over the country."

When Britain's jazz revival began a dozen or so years ago, the average youthful enthusiast sped round to his nearest music shop and bought, or began to pay for, a trumpet, a clarinet, a trombone or a drum kit.

Some of these young hopefuls are now successful, or at least respected members of the musical fraternity. Can the same be said for the future of the skiffle-kids?

Great fun, but . . .

Can you join the MU as a tea-chest bass player?

Skiffle is great fun, but I'm sure that it is worse than useless so far as musical education is concerned. As soon as the fad dies, as die it must, the great majority of the junior skifflers will probably give up music-making for themselves altogether, when they might have formed the core of a new generation of jazz musicians.—Len Doughty (Alan Littlejohn's Band), Beckenham, Kent.

Jazz & the Trade

JACK PAYNE (2/3/57) is wrong in thinking that my reference to jazz, and the amount of air-time devoted to it by the BBC, was too generalised to fit my argument. By jazz, I do mean the Chris Barber, Lyttelton, Colyer, Semmens and Whittles of the British scene, as well as the "esoteric" kind of purist jazz.

Knowing that jazz does not present the same commercial possibilities to the "trade," and realising to what extent the "trade" sways so-called popular taste, it becomes apparent why there seems a marked reluctance on their part (and the BBC's?) to recognise the popularity of jazz in this country.

Let's prove it

I cannot agree that British jazz receives quite a fair share of air-time, and I believe that the MM's analysis of BBC dance band programming will tend to prove my point.

It remains for our jazz groups to press for inclusion in general dance music programmes, such as "Music While You Work," and, having gained inclusion, prove that their music can be at least as appealing as any other to the British public.—Ken Lindsay, St. Albans, Herts.

Discouraged

THE reason why the BBC gets the figures it does is probably because most jazz lovers no longer waste their time tuning in to the BBC.—P. Barrett, Kellingley, Yorks.

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● Ted Heath



● Kenny Baker



● Kenny Graham



● Sid Phillips

MANTOVANI, that recording prophet with inexplicably less honour in his own country than has accrued to him in the United States, has been quoted in a contemporary periodical on the quality of British jazz.

It is a quality, he finds, unlike that of mercy, which is not entirely unstrained. In fact, to put it bluntly in Monty's own words: "Our jazz boys don't sound quite as good as the Americans."

Agreed, agreed. They do not, indeed.

Progress

But Mantovani continues: "We shall never progress if we are content to stay playing Bach, Beethoven and Mozart... that's one thing I admire the jazz boys for: they're trying to progress."

"Unfortunately, they don't really know music; they fool around with atonality and

don't really know what they are doing.

"I think it's the steady beat that keeps them back..."

Well, now, just a minute! Wait a moment...

Much as I admire Mantovani as a brilliant musician himself, and much as I applaud him for the inestimable amount of good he has done for British music and musicians in America, I simply cannot let that pass without comment.

Much to the surprise, no doubt, of many of my younger readers, I am going to leap to the defence of jazzmen in general and British ones in particular.

Agree

I AGREE with Monty, as I have said, about the way our jazzmen sound (with one or two reservations, as in the case of Ted Heath, Kenny Baker, Don Rendell and such people). I agree with

his comments on Bach, Beethoven and Mozart. I endorse his praise for the progressiveness of jazzmen.

But I simply cannot for a moment concede that jazzmen, American or British, "don't really know music" or that they do not know what they are doing when they "fool around with atonality."

Jazz genius

I don't think I even have to argue the case. Leaving aside Americans such as Mulligan, Sauter and Finegan, Brubeck and Bill Holman, I have only, surely, to point to such examples as Sid Phillips, Kenny Graham, Jimmy Watson, Laurie Johnson, Bob Farnon or Johnny Dankworth to prove my point.

Are they people who don't know music?

From the point of view of written music (and I assume that Mantovani refers only to this, for the musicianship, or ability to play their instruments, of jazzmen is surely even less in dispute), from the point of view of written music I cannot believe that at all.

Symphony

Even if you delete Farnon and Johnson from my list on the grounds that these brilliant arrangers are not really jazzmen, you are still left with the undeniable jazz genius of Dankworth, Graham and Watson, both in writing and in playing, on the modern side.

You are left with Sid Phillips on the traditionalist side—a man who, to my knowledge, is at the moment engaged in writing a symphony. A man

who, if you want proof of his musical knowledge in things already performed, wrote all those wonderful arrangements for Ambrose, Hylton and myself in the 'thirties.

You are left, too, with the wonderful Heath band and its fine musicians.

Respected

Mantovani should realise that modern jazzmen, far from "fooling about" with atonality, are well qualified to speak about or compose in any of the modern idioms since many of them have qualified at Juilliard and other similarly respected academies of music.

And to that remark about the steady beat keeping them back, there are three questions: Did it keep Scarlatti back? What about Duke Ellington's orchestra? And is it not a fact that many modern jazz compositions are in varying tempi?

Of course, there are poor musicians among the traditionalists. Of course, many purist bands know nothing about music. Certainly there are fakers and poseurs among the modernists, particularly on America's West Coast.

But for Pete's sake (and I do mean Pete Rugolo), let's not lump them all together with the good musicians in jazz who outnumber them by far!

Appalled

MANY orchestra leaders in the business of what, I suppose, we must still call light music, are extremely well known and respected, here and in the US, for the astonishingly high quality of their records.

All of them are meticulous in the extreme—in the hiring of the finest session musicians, in the commissioning of beautiful arrangements, in the insistence on painstaking rehearsal—in the worthy cause of making these records perfect of their kind.

That is why they sell so well on both sides of the Atlantic.

I have heard several of them recently on the air and have been appalled by their performance of music which is unimaginative in its scoring and undistinguished in execution.

Harmful

The contrast, to fans of their records, must be harmful to the leaders and to the prestige of the music they represent. Which is why I say to these gentlemen: If you cannot afford to repeat on the air the subtleties of your recordings, then do not permit yourself to broadcast.



● Mantovani



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TORONTO TELEGRAM

From Helen McNamara

TORONTO, Wednesday.—Erroll Garner, living up to the title of his latest Columbia LP, "The Most Happy Piano," at the Colonial Tavern last week, told me he will not be touring Europe after all.

His only comment: "Things just didn't work out."

From here, Garner headed for a nine-week stay in California, stopping en route for a Denver University concert. Kelly Martin is his new drummer.

Around Town

SHANE RIMMER, one-time member of the Three Deuces, is slated for the lead role—a rock-'n'-roll singer—in the CBC-TV musical comedy "Ring Around the Square," tonight (6th)... English musicians Bryan Westwood (cit.) and Brian Richardson (tmb.) are members of the newly organised Wolverine Six, sponsored by the Traditional Jazz Club of Toronto... Whitey Hains, local Capitol representative, says the company is introducing a subsidiary label called Prep, designed to promote new talent.

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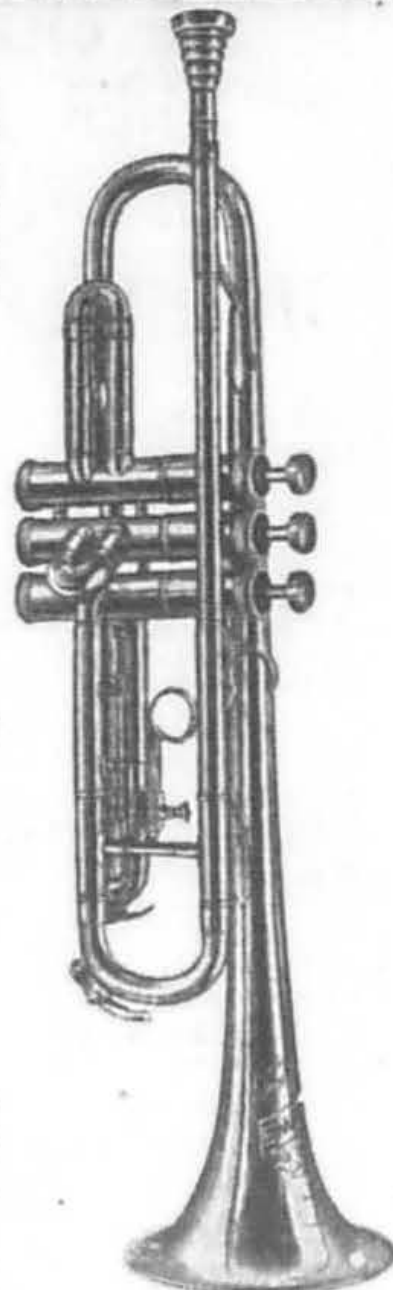
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● George Wetting

A BETTER BREAK FOR BASIE

THESE are stirring times for the British jazz listener. After years in the musical wilderness, he is able to hear a steady supply of American jazzmen in the flesh.

The intervals between visits are not long, and there is even a risk that the number of jazz attractions will soon exceed the number of pounds the customer is prepared to spend.

Already we hear of pretty keen people who "missed" Condon because they had planned a heavy outlay on Basie.

What, with the financial aspect, the disappointment with premises, and the alarm occasioned by details of presentation and showmanship, it is hardly surprising to hear a chorus—small as yet—of voices threatening to stay at home and listen to the records "when the next lot comes."

Tough schedule

The next lot, now that George Lewis has suffered postponement, is Count Basie and Orchestra. When that tour gets going, on April 2, we feel sure that most of the doubtful starters will toe the line.

Harold Fielding has arranged a tough schedule for the band. But he seems to be presenting Basie properly: the band on its own, in suitable halls (mostly), and at fair prices. We can only say: "Well done, Fielding," and await the day.

While Basie is on the agenda, we must print a correction made by Brian Slater, of Accrington, Lancs, to a Max Jones review of Basie's "Magic."

"The sax solo is taken by Marshall Royal on alto, and not by tenor, as stated," writes Slater.

True, indeed, and Jones says he is sorry.

Old friends

ANTICIPATION of Basie's arrival should not be an excuse for overlooking Big Bill Broonzy and Brother John Sellers, singing their blues and folk songs admirably in various parts of the country.

We look forward to their Stoll Theatre concert this Sun-

day and hope both will be given the most sympathetic treatment.

Meanwhile, some other old friends are in London. Pearl Bailey and Louie Bellson have already been "reported" in the MM, but last Saturday they were joined by Pearl's piano player, Lloyd Phillips, who came over on the *America*.

Phillips, who worked with Fess Williams in the early 'thirties, is no newcomer to London. His first time here

several of these numbers, and on her recent HMV-Verve single, she displays swing and timing which beat most of what you can hear today in the way of the old hot style.

Not tied

We would like to hear her singing jazz songs in a pure jazz setting.

Besides the Mercury albums and the Verve disc, Pearl has lately been heard on London (from *Sunset*). Her last local LP was on Vogue-Coral, and her next recording will be for Roulette.

It looks like a complicated recording scene, but Pearl explained that it was simple. "I'm not tied up with any particular company now," she said. "I found it's better that way."

Hi-Fi George

DRUMMER Wetting, who is proving a most regular correspondent since he got home, now sends an interesting album titled "George Wetting's High Fidelity Rhythms" (A Weathers FM Recording).

With George in the band are Bud Freeman, Jonah Jones, Dave Brown, George Barnes and Milton Hinton—a first-rate company brilliantly recorded. We'll report on it later.

COLLECTORS' CORNER
edited by Max Jones and Sinclair Trail

was with Pike Davis and the "Blackbirds" orchestra in '34; since then he has returned as Pearl's accompanist.

It is diverting to imagine the kind of record date or live session that could be organised around this American quintet.

While Pearl Bailey was on holiday, she left with us some records—including her first Mercury LP.

It is not news that Pearl's big, deep, semi-humorous voice would deal extraordinarily well with genuine blues songs. On

Entente Cordiale

PARIS, Wednesday.—The French film "Salt-On-Jamais," which is being directed by Brigitte Bardot's ex-husband Roger Vadim, is to use music played by the Modern Jazz Quartet.

French jazzman Sacha Vistel is going to America to supervise the recording of the film music.

French promoters have turned down a suggestion to hold a vast rock-'n'-roll rally in Paris. They found Bill Haley's price far too high.

But a similar project for jazz will be held on March 23 in the Paris Sports Palace. Each band will be introduced by a famous film star.

Bass player Gene Raney is in Europe. He is playing for American troops in a quartet which includes Len Johnson, Herb Raney and Eagle Eye Shields.

Gene was associated with Charlie Parker for many years.

Following Hugues Panassie's nomination as jazz censor of the French Radio, the magazine "Jazz Hot" has asked fans to protest to the radio.

Mr. Panassie is known as an opponent of modern jazz and it is feared this will mean its disappearance from radio!

LONDON, Wednesday.—Johnny Dankworth, John Gavall, Ernest Borneman and BPN Director Dennis Scuse are among the prominent lecturers at the Canford Summer School of Music this year.

Johnny will lecture on "The Itinerary of an Orchestra" and Ernest on "American Music and its African Roots."

Dennis Scuse's topic will be "Popularising Music through Radio," while a new course on the guitar will be given by John Gavall.

Archer Street's own jazz club opens tonight (Friday). Known as the London Jazz Centre, it will run weekly sessions with Bobby Mickleburgh's Bobcats and the Temperance Seven.

The BBC Light programme is to present three weekly programmes of recordings by American bands, starting on April 6 between 6 and 6.45 p.m.

The programme will be presented by Brian Matthews and Jack Dabbs.

Basist Ron Stone has joined Laurie Gold's Pieces of Eight.

He will be playing with the band at Cook's Ferry Inn Jazz Club on March 17 and 24, and at the Welcome Inn, Eltham, on March 20.

NEWS IN BRIEF PARIS-LONDON

F. W. Street's JAZZ ON THE AIR

(Times: GMT)
SATURDAY, MARCH 9:
5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
11.30-12.0 A 1: Attenoux, Waller.
11.45-12.15 p.m. DE: Jazz Cocktail.
4.10-4.45 P 1: Jazz Developments.
4.15-4.45 Z 1: Swing Serenade.
5.40-6.0 C 2: Jazz Music.
6.45-7.30 M: Jazz Mosaic.
9.0-9.30 J: Hollywood Music.
9.30-9.55 P 3: Louis Armstrong.
9.30-9.57 B: Sonny Boy Williamson.
9.30-11.0; 11.10-1.0 a.m. I: Edelhagen, Combos, Pops, etc.
10.0-10.30 W: Swing Club.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz 1957.
11.0-11.50 DL: Baker's Dozen.
11.5-12.0 J: D-J Shows.
12.0-1.0 a.m. E-Q: Saturday Night Club.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, MARCH 10:
6.5-7.0 a.m. J: D-J Shows.
11.0-11.25 J: Sunday Syncopeation.
4.45-5.30 p.m. A 1 2: Pettiford, Jackson, J. J. Johnson, Peiffer, etc.
5.30-6.0 B: Guarneri, Van Damme.
8.5-8.35 Z 2: Champs-Elysees Jazz.
9.0-10.55 S: For Jazz Fans.
9.45-10.30 B: French Jazz, Nelson Williams.

I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
J: APN: 344m, 271m, 547m.
K: SBO Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m, 388m.
L: NR Oslo: 1376m, 337m, 228m, 477m.
M: Copenhagen: 283m, 210m.
O: BR Munich: 375m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
S: Europe I: 1647m.
T: Washington: 31, 39 and 41m. bands. 11.0-12.0 p.m. only: 1735m.
W: Luxembourg: 206m, 49.26m.
Y: SBC Lugano: 565.6m.
Z: SBC Geneva/Lausanne: 1-383m, 2-91.2m.



MONDAY, MARCH 11:
12.0-12.30 p.m. J: Martin Block (daily).
12.30-12.45 J: Strictly Dixie.
3.0-3.25 Z 1: Hodges, Krupa, Kessel.
8.20-8.55 S: Life of Bechet.
9.10-10.0 S: For Jazz Fans.
9.30-9.45 W: Ella and Louis.
9.30 app. K: Jazz.
10.5-12.0 J: D-J Shows (nightly).
10.5-12.0 H 1: Werner Müller Ork.

TUESDAY, MARCH 12:
11.34-12.0 a.m. P 2: Basie, piano.
8.20-8.45 p.m. H 2: Jazz Magazine.
9.10-10.0 S: For Jazz Fans.
9.15-9.55 B-258m: The Real Jazz.
9.20-10.0 A 1 2: Fats Navarro.

WEDNESDAY, MARCH 13:
5.30-5.55 P 1: Modern Jazz 1957.
8.30-9.30 P 3: Jazz For Everyone.
9.5-9.30 Z 2: Jazz.
9.10-10.0 S: For Jazz Fans.
9.35-10.0 P 4: Saints, Six, Condon.
10.5-11.0 O: Newport Jazz.
11.10-12.0 I: Krupa, Eldridge, Wilbur de Paris, Garner.
11.15-11.50 DL: World of Jazz.

THURSDAY, MARCH 14:
8.30-9.0 p.m. J: Instrumental Mood.
8.30-9.0 P 2: Jazz Commentary.
9.0-9.30 Z 2: Swing Serenade.
9.5-9.35 P 3: Panassie.
9.10-10.0 S: For Jazz Fans.
9.20-10.0 I: Count vs. Duke (2).
9.30-10.0 P 4: Charlie Parker and Jay McShann.
9.45-10.0 J: B for Blues.
10.0-11.0 P: Jazz From Condon's; Clifford Brown; Joe Gordon.
10.25-11.0 C 1: AVRO Jazz.

FRIDAY, MARCH 15:
3.0-3.30 p.m. I: Milt Jackson.
4.0-4.30 K: Jazz.
5.0-5.15 Z 1: Jazz.
5.10-5.40 L: Jazz Review.
8.30-8.45 P 4: Bessie Smith.
8.30-9.0 J: R-and-B.
9.10-10.0 S: For Jazz Fans.
9.20-10.0 Q: The Golden Age.
9.35-9.57 B: Joe Turner by Panassie.
9.35-9.45; 10.0-10.15 Z 1: Jazz Selection.

EVERY NIGHT:
7.0-9.0; 10.0-12.0 T: This Is Music, USA.

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C: Hilversum: 1-402m, 2-298m.
D: BBC: E-464m, 41, 31, 25m. bands. I-1500m, 247m.
E: NDR/WDR: 309m, 189m, 49.38m.
F: Belgian Radio: 1-484m, 2-325m, 3-267m, 4-198m.
H: RIAS Berlin: 1-303m, 2-407m, 49.94m.

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AT LAST—AMERICA RECOGNISES JAZZ

JAZZ, that essentially urban music, seems to be finding its way into the countryside these days. For the last three years the world's greatest concourse of jazz talent has taken place at Newport, in little Rhode Island. Now comes news of an exciting jazz enterprise from the quiet Berkshire Mountains of Massachusetts.

Just outside Lenox, Mass., you'll find a sign pointing to "Music Inn." It is a rambling old place where for seven summers Philip and Stephanie Barber have been running panel discussions on jazz.

Last summer the programme was broadened. The Modern Jazz Quartet came along for a three-week residence, not so much to play as to take a country holiday and prepare fresh material.

Along, too, came Messrs. Gillespie, Ciuffre, Roach, Russo, Mingus, Pettiford and others. By all reports it was a memorable occasion.

But MJQ pianist John Lewis wasn't satisfied. He urged the organisers to expand the "Music Inn's" activities, if possible bringing in young players who could profit from individual tuition and ensemble rehearsal.

The result of all this is the establishment of the Lenox School of Jazz (non-profit-making) with John Lewis as executive director. From August 12, for three weeks, 40 musicians and 20 non-playing students of jazz will meet in residence to hear, play and discuss jazz.

Worthy idea

If you know of a more worthy idea I'd like to hear it. Duke Ellington, Lennie Tristano and Norman Granz, among others, will lecture, and no doubt a number of the school's trustees will be on hand, among them Dizzy Gillespie, Wilbur de Paris, J. J. Johnson, Oscar Peterson and Ray Brown, critics Feather, Hentoff, Ulanov, Tracy and Avakian.

European contributions to jazz thought will be represented by André Hodeir and Horst Lippman. Admission to the course is by audition.

All this is yet another sign of the transatlantic acceptance of jazz as a serious art form; perhaps the greatest art contribution that America has yet been able to make.

In almost all parts of the American continent, from East Coast to West Coast, jazz seems to have come into its own at last. Not only does that country breed the best jazz, it must soon be breeding the most perceptive and informed jazz appreciation.

Stylistic barriers

With stylistic barriers dropping on all sides, the way seems clear at last for jazz music to present something of a united front. Bop, as a cult, is dead, though its musical contribution to the main stream of jazz is beyond question.

BY STEVE RACE

Strict traditionalists accept Erroll Garner, the Basie band, contemporary Ellington, Vic Dickenson and even the MJQ. The most bigoted modernist will listen to mainstream jazz. The late Charlie Parker's work has the respect of erstwhile "fig" critics, and no one cares about invidious Bop v Jazz distinctions any more, except the stubborn M. Panassie.

Nourished

That, at any rate, is the case in Europe. What about the other side of the Atlantic?

Since jazz progress is nourished on public acceptance, and since squabbles within the camp have already set us back many years, the question is of the utmost importance.

In search of the answer—and for various other associated reasons—I am leaving for America early next month, with calls scheduled at New York, Washington, Hollywood, San Francisco and Chicago. Whatever I find there—good, bad, encouraging, disquieting—will be reported in these pages.

When the time comes to summarise what I've seen and heard, I hope that a bright picture will emerge: a picture of jazz taking its rightful place in the artistic framework of the Western World.



© Benny Lee

RADIO

EX-CAPTAIN DONALD MACLEAN, late of Port Said, now once again BBC's Variety Music Organiser (jazz and dance music to you), was talking to me about people and things (musicians and music to you).

Soon after landing at Port Said, Donald told me, skiffle groups sprang up among the troops like Eastern magic—the magic being how guitars and bass drums were concealed on the tightly packed, heavily armoured landing crafts. And within a few days the groups were busy gigging round town. Keeping on the subject of skiffle, I asked Donald: "Traditional jazz and skiffle are top entertainment factors now—what are you doing about it?"

His answer was: "Strongly - rhythmic music has edged 'straight' dance music out of some of its field, and jazz and skiffle are taking over some of the radio outlets for which a year ago we would have booked a dance band. That's a good news most of our jazz bands discovered that creating can be more exciting than re-creating."

Commercial bandleaders must take Donald's answer very seriously to mind. I believe they have two important things to do if they wish to stay in business: press for the abolition of the 60 per cent. plug rule, then go and get jazzed up.

BY MAURICE BURMAN

SING IT AGAIN

9.30 p.m. 28/2/57
LAST week I told you about the continuity announcer who deceived us by playing an Artie Shaw record when talking about this programme on the trailer spot.

Since then I have had a chat with the announcer, Brian Mathew, and he tells me he is taking over the evening "Family Favourites" on March 16.

He particularly wants it known that he will be happy to play the good stuff if readers will simply just write in.

"Sing It Again" is a non-stop vocal programme which brings you a tune a minute for 30 minutes. It is very good radio, neatly presented. I liked all the singers, especially Benny Lee

TED HEATH AND HIS MUSIC

10.20 p.m. 5/3/57
WITH their American success a few hours behind them, their new American instruments in front of them and the Basie-like sound coming out of them, this was the Heath band's finest radio moment.

Talking about the towns he had visited, the places he had played in and the bands he had met, Ted gave us a programme musically exciting and geographically entertaining.

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WARY, THAT'S BING

DO I like the army? I've 434 days to serve. Tomorrow it will be down to 433. Dad would have made out fine—talked his way through it, probably even got promoted. Me, I'm PTE—that's the lowest they come. If they busted me I'd be a civilian.

I've got my kit in fine shape—a methodical order. Then they hold an inspection and I lay it out on the line—and I can't find a thing for weeks.

Got a cable from the Old Man about my Palladium show. "Congratulations. I hear tell you went great." I hear tell, Bill Gargan or somebody else sent him the rub.

I heard about the latest bid to get Bing over to the Palladium. They offered dollars astronomical. Back came the answer: "I'm not working for that kind of money—yet." He's wary is Bing.

Says Gary Crosby

Did I see "High Society"? Great entertainment. Sinatra did that drunk scene fine. In between films at the moment. Had my first part in "Star Spangled Rhythm" years back. I was the kid bouncing a ball against the wall. Betty Hutton asked if dad was inside. I said yes, and she pecked my cheek. Paid work, too.

You've got to hear Basie. That band is the living end. I've heard it again and again—every chance. Pa Jones on trumpet plays notes that only dogs can hear.

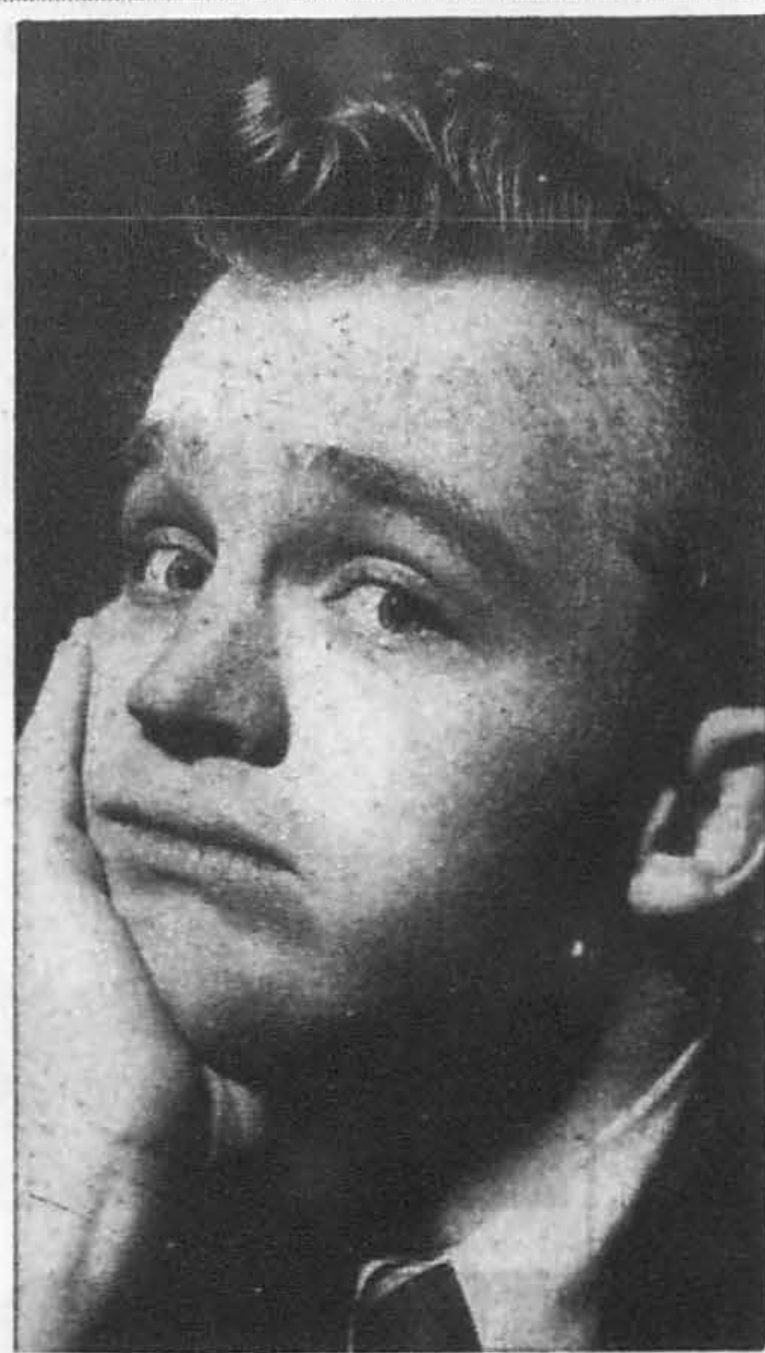
Gary on TV

A CHIP off the old block sauntered up to the microphone on the last "Sunday Night At The London Palladium"—the same pigeon-toed walk, the familiar tilt of the head and the sly humorous asides.

"I'm a bit leaky on ballads, but I'm going to sing one anyway," advised Gary Crosby. His audience was disarmed, noted that the brave words were uttered in truth and enjoyed him regardless.

The son of Crosby has the familiar ease of delivery and deceptively careless approach of the Old Man. He hasn't inherited the pipes, but he gets by. And he demonstrated an obvious feeling for jazz in his "Birth Of The Blues."

Gary's strength is that he knows his limitations without being intimidated.—T. H.



ON THE BEAT

HOW would it be if, at the end of a number, the disc-jockey cried out, "Give me that record!"—smashed it, and promised his listeners never to play such trash again?

Refreshing? Yes. Impossible? No.

Not, at any rate, on Sydney's station 2KY, where John Harper's gravel-voiced comments on some of the stuff submitted by the record companies have earned him top listening figures.

He's visiting Britain, and later America, for a holiday (after 27 continuous years in radio) and, incidentally, to open negotiations on behalf of promoters Lee Gordon and Ben Reyes for likely British talent.

Temptation

HE was in pyjamas when I called for breakfast with him at his hotel, phoning up the vast Australian show-business element now in Town. Why do they pour over here? I asked him.

Lack of opportunity back home. Less money.

And who can we send back in return?

Other than Heath, our dance

bands are unknown. America has captured 95 per cent. of the record market.

"But Heath," said Harper, "can come back any time."

"Give us flocks of his records—not just one every six weeks or so—and he can come back to such a success he could retire!"

Wonderful

ONE reason is the fabulous capacity (12,000 at prices from 29s. to 7s. 6d.) of such places as the Sydney Stadium,



Sing and be . . .

AT 24, Russ may be on the threshold of big things. He began seriously learning guitar 18 months ago. His songs are worth hearing. He has the looks and build of an athlete. He's getting stage experience by touring the halls with the Butlin's Skiffle Group.

And he has a fourth ambition—"To sing and be liked by people—and to hell with the money!"

For heaven's sake, why?

THE Vipers skiffle group, booked to play at a Magyar Ball in Belgrave Square,

where shows play twice nightly and three times on Saturday. This justified the enormous risk (it costs £600 to fly each member of a package show over from the States) taken by Gordon and Reyes in introducing such stars as Sinatra, Haley, Ray, Armstrong and Hampton to Australian audiences.

And what about Winifred Atwell, who's scheduled for an autumn theatre tour?

Harper beamed.

"On behalf of every radio announcer," he said, "I want to thank her for all her kindnesses and for being such a wonderful person. As soon as her return date is announced, there'll be queues forming up for tickets."

Privilege

ONE wonders what sort of privileged occasion it was that permitted a barrister to refer in court to Chris Barber's band as "rubbishy," his musicians as "mendicant jazz-band specialists," and jazz musicians in general as "deplorable, disolute, depraved agitators of musical instruments."

One wonders on what experience he based his findings.

And one wonders whether he did not utter them in the hope (unsuccessful in this case) of getting his name in print.

Fast work

TWO weeks ago, Russ Hamilton had three ambitions. 1—To make a record. 2—To sell his songs. 3—To enable his

parents to stop work. Last week he achieved 1 and 2.

This week, 3 is within sight. Russ is a Butlin Redcoat. He walked into Levy's Sound Studios the other day to make a private recording of one of his numbers.

The result? A contract with Oriole. A contract with Robbins Music to publish his "Rainbow." A contract, with David Toft to publish his "We Will Make Love." And a disc of these two titles, with Johnny Gregory and his Orchestra backing his own voice and guitar, for almost immediate release.

Name, please!

WHAT'S in a name? Plenty when it's intended to be an everybody's lips. And Norman Newell, recently appointed EMI recording executive, is seeking a name for a new singer.

The boy is 23, just out of the Merchant Navy, 5 ft. 6 in. tall, fair haired, slim.

He's to be given the full star treatment—as soon as he's got a name.

Norman will award LP prizes to those MM readers who make the most original and attractive suggestions. So let's have them, addressed to this column.

Well?

AT Fort Worth, Texas, a pianist entrant in a marathon contest started his performance by playing 3½ consecutive choruses of Nick La Rocca's "Tiger Rag."

Rocca round the clock?

Lesson in Variety from the French

IT seems odd that it should be left to the French to remind us of the essentials of so British a product as Variety. But the fact remains that every British vocal act should make a point of visiting the Prince of Wales Theatre during the current "Paris Music Hall" season.

Rarely has the gulf between today's jumped-up "singing stars" and the genuine performer been more clearly illustrated.

Here are no fewer than four acts which are primarily vocal. Yet each gives a lesson in just how it is possible to hold and entertain an audience in addition to plugging your latest recording "hit."

Duncan's debut

UNHELPFUL acoustics and the inevitable opening night hesitancy marred the Leeds debut last Sunday of Johnny Duncan and his Blue Grass Boys.

The group played well together and had obviously been well rehearsed. But I heard 80 per cent. of Brian Daly's amplified guitar, 5 per cent. each from bassist Jack Fallon and drummer Lennie Hastings and odd snatches—usually echoed four or five times—of Duncan's singing.

The group tops a Birmingham concert bill tomorrow (Saturday) and follows with Variety spots. They waxed a Columbia 78—"Kell-iga," backed by "Freight Train Blues"—last week and this week make an EP.—Stanley Pearson.



Henri Salvador

comedy, emotionally powerful in her nostalgic ballads.

The lot!

And finally, quite the most brilliantly versatile performer I can ever remember seeing: Henri Salvador, singer, composer, guitarist, satirist, dancer, pantomimist—a complete one-man show fully capable of sustaining an entire programme on his own.

The whole production, from the fast-moving Ghezzi Brothers to the superbly conceived Compagnie des Marottes, is one for which Bernard Delfont is to be warmly congratulated—also Harold Collins and his Orchestra for consistently good pit work.

A lesson in French. Most certainly French without tears.—Pat Brand.

VERY HAPPY WANDERERS

COUNTLESS visitors to London's West End remember the *overlaid* jazz music of the Happy Wanderers (see picture below) coming through the wind and rain of an English summer. Now, Esquire records have captured the sound on 12-in. LP to be released next April or May.

The group formed in 1945 and turned to jazz two years ago. The line-up has stayed the same, with William Loman on trombone, G. W. Franks on trumpet, and brothers Victor, Arthur and Leonard Stahl on banjos and drum. Ages range from 46 to 52 and all are Londoners.

Titles recorded for Esquire include "The Happy Wanderers," "South Rampart Street Parade," "Birth Of The Blues," "St. Louis Blues," "That's A Plenty," "Don't Get Around Much Any More," "High Society," "Don't Leave Me This Way," "Singin' The Blues" and "The Saints."

New Orleans music

Most of the requests come from young jazz fans, says Bill Loman, the band's spokesman. But the older generation, particularly Americans and Canadians, seem to like it. "I've had Americans go potty about us," he says. "They tell us we play like the early New Orleans bands."

Esquire records chief Carlo Krahmer heard the band many times and meant to record it. He got around to signing last Monday for a long-term contract.



● The Happy Wanderers do work—their repertoire is wide enough for a 45-hour dance date



CARMEN'S 'CINDY'

OLGA JAMES, 28-year-old singer who played the part of Cindy Lou in the "Carmen Jones" film, arrived in London last Friday.

She appeared on ATV's "Sunday Night At The London Palladium" last week-end and on "Startime" yesterday (Thursday).

From here she goes to Belgium, then Stockholm and then Paris for a month at the Moulin Rouge.

Hollywood headlines

BOB HOPE on Mr. Presley: "Now that Elvis has been passed for the army I feel a lot better. He passed his medical on Monday and on Tuesday Russia sued for peace.

"Elvis will be the only private who can roll dice without taking them out of his pocket."

DISC DATA . . . Bud Shank and Bob Cooper did a new Rute and chob LP for Pacific Jazz. . . Title of Robert Mitchum's first vocal record is "Mama Looks Boo Boo." . . . Brian Green did a new big band album. . . First Mamie Van Doren records on the new Prep label, Capitol subsidiary, will be out April 1. . . Sinatra's latest LP, "Close To You," has backing by the Hollywood String Quartet. . . Sonny James' first record, "Young Love," sold over two million. . .

RECENTLY radio station KRWQ, in nearby Pomona (California), broadcast an announcement asking listeners if they might have a copy of a 1927 record, "Lucky Lindu," circulated after Lindbergh made his historic non-stop flight from New York to Paris.

The record was sought by Warner Brothers for use in radio



● ELVIS

and TV programmes heralding the new film, "The Spirit Of St. Louis," based on Lindbergh's story of his famous flight.

Within minutes a listener phoned the station to report that she had the 30-year-old recording. Flip side of the disc, she said, was titled "Lindbergh, Eagle Of The USA."

FILM CLIPS. . . Elvis Presley will star in "Jailhouse Rock," story of a juvenile delinquent's reformation after a prison stretch. . . Bing Crosby doesn't sing a note in "Man On Fire" but the Ames Brothers sing the title song. The magnificent scoring for "Around The World In Eighty Days" was done by Victor Young. . . For "Untamed Youth," Les Baxter has written "Go Go Calypso," described as a rock-'n'-roll calypso. . . The Chico Hamilton Quintet played all the background music for the Tony Curtis starrer, "Sweet Smell Of Success."

—HOWARD LUCRAFT

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—LEONARD FEATHER

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FATS DOMINO

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HLP 4377

78 rpm 45 rpm

LONDON RECORDS

TED HEATH

Madagascar Jungle drums

F 10856

78 rpm 45 rpm

DECCA RECORDS

Songsheet

by Hubert W. David

WHAT lucky publisher is going to get hold of a little song called "Walking and Whistling"? I have heard it twice in "Our Kind of Music" programmes, and it looks a ready-made hit.

It has no trace of rock-'n'-roll, which is saying something. But so far as music publishers are concerned rock-'n'-roll is likely to be a dead duck in a couple of months time—the calypso is a-comin' in.

Whether this new cult will match the uproar of rock-'n'-roll may well depend on the first few calypsos the public hear. Rock-'n'-roll moved in fast because the first number in this idiom was a winner. "Rock Around The Clock" set the stage for the rest of them.

If the calypso gets off to a similar break then we'll all be calypso-conscious in no time. Personally I think the break can come pretty soon for "The Banana Boat Song" (Edwin Morris Music) is already well on the way.

World Record Club

XXXXXXXXXXXXXXXXXXXX

But whether it's rock-'n'-roll, calypso or some other phase still in the cooking pot, one thing is sure—the sale of gramophone records will continue to soar. I understand January sales topped the December 1956 figures, and this is quite unprecedented for it has always been assumed that the Christmas season provides the year's peak sales.

These steady sales have brought about the birth of the record clubs. To find out how these organisations work I went along to see Fiona Bentley, director of the World Record Club. Her co-directors are Richard Attenborough, Norman J. Lonsdale and Australian-born John F. Day.

The decision to form the club dates back over two years. All concerned are keen tennis players and the pros and cons of the venture were weighed in the balance over innumerable cups of tea in the tennis pavilion.

A start was made last March, and in the very first issue of "Music Review," the club magazine, selection committee chairman Dickie Attenborough, said when he started to build up his own record library—which now totals many thousands—he was constantly seeking information and advice. So the World Record Club has been built up on public service.

Not yet exploited

XXXXXXXXXXXXXXXXXXXX

Now a club such as this has to compete with the big recording groups who own well-known labels. So their A and R man must find artists and material with great appeal but who, for some reason or other, have not been exploited by the recording companies who sell through the retail shops.

You will see how well this has been done if you consult the recordings. Such well-known stars as Frances Day, the King Brothers, the Four Grads, Dick Bentley, Julie Dawn, Bryan Johnson, Geoff Love and the Tanner Sisters have all contributed to the galaxy of musical worth on the club's records.

In becoming a member of the club your only obligation is a guarantee to take three records within six months, picked from the lists given in the club magazine. So if you like something a little "unusual" on the record you can write for full details to World Record Club, 125 Edgware Road, London, W2.

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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended March 2, derived from information supplied by 20 leading record stores*

This week	Last week	Title	Artist	Label
1	(1)	YOUNG LOVE Other discs—Sonny James (Cap); Tommy Steele (Dec).	Tab Hunter	London
2	(3)	DON'T FORBID ME Glen Mason (Par); Freddy (Poly).	Pat Boone	London
3	(6)	KNEE-DEEP IN THE BLUES Tommy Steele (Dec); Ricky James (HMV).	Guy Mitchell	Philips
4	(5)	DON'T YOU ROCK ME, DADDY-O Bob Cort (Dec); Vipers Skiffle Group (Par).	Lonnie Donegan	Pye-Nixa
5	(2)	GARDEN OF EDEN Joe Valino (HMV); Dick James (Par); Winifred Atwell (Dec); Gary Miller (P-Nix); Monty Norman (HMV); Matt Mours (Dec).	Frankie Vaughan	Philips
6	(4)	SINGING THE BLUES Tommy Steele (Dec).	Guy Mitchell	Philips
7	(10)	LONG, TALL SALLY Pat Boone (Lon); Marty Robbins (Phl).	Little Richard	London
8	(11)	FRIENDLY PERSUASION Four Aces (Bruna); Terry Burton (Phl); Dmitri Tomkin (V-Cor); George Cates (V-Cor); Fred Lucas (Col); Lou Busch (Cap).	Pat Boone	London
9	(7)	TRUE LOVE Ted Heath (Dec); Ruby Murray (Col); Four Grads (Ori); Jane Powell (HMV); Eve Boswell (Par); Kitty Kallen (Bruna); Jean Campbell (Poly).	Bing Crosby and Grace Kelly	Capitol
10	(8)	YOUNG LOVE Sonny James (Cap).	Sonny James	Capitol
11	(18)	THE BANANA BOAT SONG Inia Te Wata (HMV); Steve Lawrence (V-Cor); Sarah Vaughan (Mer); Fontaine Sisters (Lon); Dorothy Squires (P-Nix); Shirley Bassey (Phl); Tarriers (Col); Peter Lowe (Par).	Harry Belafonte	HMV
12	(12)	ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY Al Jolson (Bruna); Dickie Valentine (Dec); Judy Garland (Cap); Big Ben Banjo Band (Col).	Jerry Lewis	Brunswick
13	(15)	BLUEBERRY HILL Louis Armstrong (Bruna); Teddy Foster (Par).	Fats Domino	London
14	(20)	KNEE-DEEP IN THE BLUES Tommy Steele (Decca).	Tommy Steele	Decca
15	(2)	THE BANANA BOAT SONG Shirley Bassey (Philips).	Shirley Bassey	Philips
16	(14)	ST. THERESE OF THE ROSES Billy Ward and Dominoes (Bruna).	Malcolm Vaughan	HMV
17	(15)	ADORATION WALTZ David Whitfield (Decca).	David Whitfield	Decca
18	(18)	SINGING THE BLUES Tommy Steele (Decca).	Tommy Steele	Decca
19	(8)	YOU DON'T OWE ME A THING Billy Cotton (Dec); Penny Nichols (Emb).	Johnnie Ray	Philips
20	(18)	DON'T KNOCK THE ROCK Alan Dale (V-Cor); Art Baxter (Phl).	Bill Haley	Brunswick
(—)	(—)	I DREAMED Beverly Sisters (Dec); Billie Anthony (Col); Betty Johnson (Lon); Reginald Dixon (Col).	Jill Day	HMV

Two records "tied" for 16th and 20th positions.
*STORES SUPPLYING INFORMATION FOR RECORD CHART:
Nema, Ltd., Liverpool; 4 Duwa Wholesale, Ltd., Manchester; 1 Ryker's Record Shop, Middlesbrough; J. W. Mansfield, Ltd., Worthing; Boyls, Cardiff; Hickles, Brough; Engineering Service Co., Bolton; Leading Lighting, London, N.1; Paish and Co., Ltd., Torquay; McCormack's Ltd., Glasgow, C.2; Sydney Scarborough, Ltd., Hull; W. A. Clarke, London, S.W.8; Imbosa, London, W.G.2; A. R. Tipples, London, S.E.15; Saville Bros., Ltd., South Shields; Echo Par Records, London, E.10; H. J. Carroll, Manchester, 18; A. V. Ebbelside, London, E.C.3; Banparta Music Store, Ltd., Edinburgh, 1; Reg. W. Reed, Ltd., London, S.E.15.

THIS copyright list of the 24 best-selling songs for the week ended March 2, 1957, is supplied by the Popular Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	SINGING THE BLUES (A) (2/-)	Frank
2.	(4)	YOUNG LOVE (A) (2/-)	Cromwell
3.	(2)	GARDEN OF EDEN (A) (2/-)	Duchess
4.	(3)	TRUE LOVE (A) (2/-)	Chappell
5.	(5)	FRIENDLY PERSUASION (A) (2/-)	Robbins
6.	(6)	I DREAMED (A) (2/-)	Duchess
7.	(9)	THE BANANA BOAT SONG (A) (2/-)	Morris
8.	(7)	ADORATION WALTZ (A) (2/-)	Bron
9.	(6)	YOU, ME AND US (B) (2/-)	John Fields
10.	(11)	KNEE-DEEP IN THE BLUES (A) (2/-)	Leeds
11.	(15)	DON'T FORBID ME (A) (2/-)	Campbell Connelly
12.	(10)	ST. THERESE OF THE ROSES (A) (2/-)	Daah
13.	(14)	DON'T YOU ROCK ME, DADDY-O (B) (2/-)	Essex
14.	(13)	CINDY, OH CINDY (A) (2/-)	Daah
15.	(17)	GIVE HER MY LOVE (B) (2/-)	Michael Reine
16.	(12)	JUST WALKING IN THE RAIN (A) (2/-)	Frank
17.	(16)	AUTUMN CONCERTO (P) (2/-)	Macmelodies
18.	(18)	GREEN DOOR (A) (2/-)	Francis Day
19.	(—)	THE WISDOM OF A FOOL (A) (2/-)	Leeds
20.	(19)	MOONLIGHT GAMBLER (A) (2/-)	Morris
21.	(20)	MY PRAYER (B) (2/-)	World Wide
22.	(21)	TWO DIFFERENT WORLDS (A) (2/-)	Spier
23.	(—)	IF I LOST YOU (B) (2/-)	Robbins
24.	(24)	BLUEBERRY HILL (A) (2/-)	Victoria

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

BRITAIN'S TOP JAZZ RECORDS

London	Manchester	Birmingham
(Week ended March 2) (Supplied by James Asman's Jazz Centre, 23a, New Row, St. Martins Lane, W.C.2)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous)	(Supplied by the Diskery, 61, Hurst Street, Birmingham 5.)
1. BIG BILL BROONZY SINGS THE BLUES (EP) .. Columbia	1. SHORTY ROGERS (LP) London	1. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) .. Emarcy
2. BOSS OF THE BLUES (LP) Joe Turner, London	2. CONTEMPORARY CONCEPTS No. 2 (EP) .. Stan Kenton, Capitol	2. CHRIS BARBER PLAYS—Volume II (LP) .. Pye-Nixa
3. ELLA AND LOUIS (LP) HMV-Verve	3. LONNIE DONEGAN HIT PARADE (EP) .. Pye-Nixa	3. BACK STAIRS SESSION (EP) Lonnie Donegan, Pye-Nixa
4. LONNIE DONEGAN HIT PARADE (EP) .. Pye-Nixa	4. BASIE (LP) Count Basie, Columbia-Clef	4. BIG BILL BROONZY SINGS THE BLUES (EP) .. Columbia
5. LONNIE DONEGAN SHOWCASE (LP) .. Pye-Nixa	5. JAZZ MESSENGERS (LP) Philips	5. STEPHANE AND DJANGO (EP) Stephane Grappelly and Django Reinhardt, Decca
6. BASIE (LP) Count Basie, Columbia-Clef	6. DON'T YOU ROCK ME, DADDY-O Lonnie Donegan, Pye-Nixa	6. GOSPEL SONGS—Volume I (EP) Marie Knight with Sam Price, Brunswick
7. CHRIS BARBER SKIFFLE GROUP (EP) .. Pye-Nixa	7. KID ORY (EP) .. Vogue	7. LONNIE DONEGAN SKIFFLE SESSION (EP) .. Pye-Nixa
8. JAZZ GIANTS '56 (LP) Columbia-Clef	8. CHRIS BARBER SKIFFLE GROUP (EP) .. Pye-Nixa	8. CHRIS BARBER PLAYS—Volume III (LP) .. Pye-Nixa
9. GEORGE LEWIS RACTIME BAND—Volume I (LP) Esquire	9. WILBUR DE PARIS AND HIS NEW NEW ORLEANS JAZZ BAND (LP) .. London	9. DON'T YOU ROCK ME, DADDY-O Lonnie Donegan, Pye-Nixa
10. DJANGO (EP) Modern Jazz Quartet, Esquire	10. BAD PENNY BLUES Humphrey Lyttelton, Parlophone	10. BIG BILL BROONZY—Volume II (EP) .. Vogue
	Glasgow	Belfast
	(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2)	(Supplied by the Gramophone Shop)
	1. BASIE (LP) Count Basie .. Columbia-Clef	1. LONNIE DONEGAN HIT PARADE (EP) .. Pye-Nixa
	2. CHRIS BARBER PLAYS—Volume III (LP) .. Pye-Nixa	2. CHRIS BARBER SKIFFLE GROUP (EP) .. Pye-Nixa
	3. HI-LO'S UNDER GLASS (LP) London	3. HAWAIIAN WAR CHANT Avon Cities Jazz Band, Tempo
	4. BABY DOLL Humphrey Lyttelton Parlophone	4. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone
	5. ELLA AND LOUIS (LP) HMV-Verve	5. CHRIS BARBER PLAYS—Volume III (LP) .. Pye-Nixa
	6. FOUR HORNS AND A LUSH LIFE (LP) .. London	6. ELLA AND LOUIS (LP) HMV-Verve
	7. CHARLIE PARKER—Volume III (EP) .. Columbia-Clef	7. HI-LO'S UNDER GLASS (LP) London
	8. CONTEMPORARY CONCEPTS No. 2 (EP) .. Stan Kenton, Capitol	8. BOSS OF THE BLUES (LP) Joe Turner, London
	9. JAM SESSION AT THE TOWER (LP) .. Ray Anthony, Capitol	9. SIDNEY BECHET WITH SAMMY PRICE BLUESIANS (LP) London
	10. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) .. Emarcy	10. CHARLIE MINGUS (LP) London

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated March 6, 1957

- (3) TOO MUCH .. Elvis Presley
- (1) YOUNG LOVE .. Tab Hunter
- (6) THE BANANA BOAT SONG Harry Belafonte
- (4) YOUNG LOVE Sonny James
- (3) DON'T FORBID ME Pat Boone
- (5) MARIANNE Terry Gilkyson
- (7) BLUE MONDAY Fats Domino
- (12) TEENAGE CRUSH Tommy Sands
- (8) PARTY DOLL Buddy Knox
- (11) MARIANNE .. Hilltoppers
- (19) MOONLIGHT GAMBLER Frankie Lane
- (17) ROUND AND ROUND Perry Como
- (9) LOVE IS STRANGE Mickey and Sylvia
- (15) BUTTERFLY Andy Williams
- (13) THE BANANA BOAT SONG Tarriers
- (14) WHO NEEDS YOU Four Lads
- (—) I'M WALKING Fats Domino
- (—) GONE BY .. Perlin Huskey
- (16) JIM DANDY LaVern Baker
- (—) LITTLE DARLING Diamonds

CALL SHEET

(Week commencing March 10)

Winifred ATWELL Week: Hippodrome, Birmingham	Terry LIGHTFOOT Jazzmen Sunday: Windsor Theatre, Bearwood Tuesday: Mack's, Oxford St. Wednesday: Memorial Hall, Farnham Thursday: University College, W.C.1. Friday: Shakespeare Hotel, Woolwich Saturday: Jazz Club, Wood Green
Owen BRYCE and Band Monday: Bull Hotel, Swanley Tuesday: Jazz Club, Streatham Wednesday: High Spot Ballroom, Walton-on-Thames Friday: Greyhound, Redhill	PLATTERS with Vic LEWIS and Orchestra Tuesday: Rialto, York Wednesday: De Montfort Hall, Leicester Thursday: City Hall, Sheffield Friday: Colston Hall, Bristol Saturday: Capitol, Cardiff
CITY RAMBLERS Skiffle Group Week: Empire, Sunderland	Freddy RANDALL and Band Week: Green's, Glasgow
Joe DANIELS and Band Sunday: Mack's, Oxford St. Thursday: Gaiety Ballroom, Grimsby	Anne SHELTON Week: Empire, Finsbury Park
Johnny DANKWORTH and Orchestra Sunday: Hippodrome, Coventry Tuesday: Orrell Park Ballroom, Liverpool	Teddy WALLIS and his Music Sunday: Ruislip Tuesday: Denham Wednesday: Ruislip and Bushy Hall, Watford Thursday: Bovingdon Friday: Bushy Park Saturday: Lakenheath and West Ruislip
Friday: Town Hall, Huddersfield Saturday: NCO Club, Sturgate	Alex WELSH and Band Sunday: Wood Green Tuesday: Barnet Wednesday: St. Albans Friday: Guildford Saturday: Molesworth
Nat CONELLA Week: Palace, Chelsea	Jimmy YOUNG Week: Empire, Leeds
David HUGHES Week: Palace, Leicester	
The KIRCHIN Band Monday: Perth Wednesday: Aberdeen Thursday: Inverness Friday: Leith Saturday: Kirkcaldy	

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POP

DISCS



● Kay Starr

by LAURIE HENSHAW

SIX top American bands battle for honours on two new 12-in. Capitol LPs entitled "Dance To The Bands," Nos. 1 and 2 (LCT6124/5).

The bands are **LES BROWN**, **HARRY JAMES**, **BILLY MAY**, **WOODY HERMAN**, **STAN KENTON** and **RAY ANTHONY**. Certainly a fair representation of styles, but all have one thing in common—a tremendous beat.

Listening to these LPs emphasises the harsh reality that the gulf between British and American dance music is unbridgeable.

Is there, for example, one British band whose sax and rhythm sections match up to those heard here? And even if they contrived to play with such ensemble precision, would they—sectionwise—generate such a lilting beat?

Hearing performances like these—far from "great" by American standards—makes one shake the head sadly for the future of British dance music.

The winning band? Undoubtedly Stan Kenton. The weakest? Ray Anthony. A pity. Ray has produced some exciting discs in the past.

I am moved to make two comments on the various solo contributions: James should definitely give up his trumpet; Woody Herman should be forcibly restrained from his infernal twittering on clarinet.

Titles and bands featured on the two discs are:

No. 1 (side one): "Tangerine" (Les Brown), "April In Paris" (Harry James), "You And The Night And The Music" (Ray Anthony), "Suddenly" (Billy May), "Square Circle" (Woody Herman).

Side two: "I Hadn't Any-one Till You" (Woody Herman), "I'm Glad There Is You" (Stan Kenton), "Spog-bound" (Harry James), "Cheek To Cheek" (Ray Anthony).

No. 2 (side one): "Opus In Turquoise" (Stan Kenton), "Fascinating Rhythm" (Billy May), "Walkin' Home" (Harry James), "Lover" (Les Brown).

Side two: "Big Band Boogie" (Ray Anthony), "Dream" (Woody Herman), "Spring Is Here" (Stan Kenton), "On The Alamo (Les Brown)", "Mad About The Boy" (Billy May).



WITH "KAY STARR in a Blue Mood," Capitol offer a selection of songs ideally suited to Kay's down-to-earth style.

Actually these performances date from Kay's pre-commercial era and as such make a refreshing change from some of her latter-day discs. Anyone who appreciates the true artistry of Kay Starr will not want to miss this release.

Titles (side one): "After You've Gone," "A Woman Likes To Be Told," "Maybe You'll Be There," "I'm Waiting For The Ships That Never Come In," "What Will I Tell My Heart?" "Evenin'."

Side two: "He's Funny That Way," "I Got The Spring Fever Blues," "Don't Tell Him What's Happened To Me," "I Got It Bad And That Ain't Good," "Everybody's Somebody's Fool," "Until The Real Thing Comes Along."

The varied and excellent accompaniments are directed by Harold Mooney, Frank DeVol and Dave Barbour—who provided some memorable backings to Peggy Lee.



"ROCKIN' Hammond" is a perfectly apt title for a 12-in. LP (Cap. T722), featuring organist **MILT BUCKNER**—that one-time mainstay of the Lionel Hampton rhythm section.

According to Capitol's personnel sheet, Milt also plays piano on these tracks—presumably by the dubbing process. The supporting rhythm section features Mickey Baker or Everett Barksdale (gtr.), Milt Hinton (bass), and Osie Johnson or Shadow Wilson (drs.).

Ever track swings with a devastating beat. Footnote for live dancers: some of the performances are ideal for this medium.

Titles (side one): "Count's Basement," "Mighty Low," "We'll Be Together Again," "Jumpin' At The Woodside,"

"The Beast," "One O'Clock Jump,"
Side two: "Wild Scene," "Blue And Sentimental," "Deep Purple," "Jumpin' At The Zanzibar," "When You Wish Upon A Star," "The Late, Late Show."
The last title has already been released as a single.

PICTUREGOERS will not forget that amusing "haunted house" chase scene in *Baby Doll*. And the jazz-minded among them will recall the frantic



● Milt Buckner

R&B recording of "Shame, Shame, Shame" heard during this sequence.

SMILEY LEWIS, a man straight from the R&B market, gives uninhibited vent to the number on London 45-HLP8367. This sounds like the version heard in the film.

Smiley's "No, No" makes a fine coupling. Those who like their music "raw" will go for these. I should like to hear more of Mr. Lewis.



THOSE who favour the type of music that accompanies modern dance sequences in American musicals will probably enjoy **GORDON JENKINS'** "Manhattan Tower"—a tone poem dedicated to New York.

There are two versions. One by Gordon Jenkins and supporting cast (Cap. LCT 6120), the other featuring **PATTI PAGE** (Mercury MPL 6506). Both are highly accom-

plished performances. In particular, Patti Page's interpretation of the entire Gordon Jenkins score is something of a vocal tour de force.



A SINGER new to me, **ROBERTA SHERWOOD**, makes her LP debut on Bruns, LAT8159. According to the sleeve note she has been described by various American sources (including Walter Winchell) as sounding like Ethel Merman, Billie Holiday, Judy Garland and a female version of Billy Daniels.

There is little evidence from this LP. I will merely say that Roberta Sherwood has a voice of obvious quality which she projects with a fine sense of artistry.

Titles (side one): "I Got Lost In His Arms," "I Hadn't Anyone Till You," "I Miss You Most Of All," "Gee But I Hate To Go Home Alone," "In A Strange Pair Of Arms," "Cry Me A River," "Side two: "Lazy River," "All Alone," "Always," "Take Your Shoes Off, Baby," "The Glory Of Love," "I Used To Love You," "This Train."

BOB HARVEY, pianist-singer well known to televiewers and, I am told, something of a debs' delight, runs through ten numbers on Parlo. 45-GEP-8598.

I say "runs" because Bob hardly pauses for breath. It would have been better, I feel, if he had taken things in a more leisurely fashion, even at the cost of offering fewer songs.

However, he proves to be a singer of undoubted charm and a pianist of some skill—though his work here is confined to a self-accompanying rôle. I should like to hear more of his piano playing, which reveals a keen sense of rhythm.



"LES BROWN'S In Town" is the title of Cap. 12-in. LP T746. Any disc bearing Lee's name is worth attention, and this is no exception.

The "Band Of Renown" is my idea of a perfect dance orchestra—good ensemble, soloists, arrangements—and a perfect beat.

Titles (side one): "Just You, Just Me," "Harlem Nocturne," "Checkin' In," "Moonlight In Vermont," "The Continental," "Spanish Monster."

Side two: "Meanwhile Back On The Bus," "Ridin' High," "Nina Never Knew," "On A Little Street In Singapore," "The Piccolino."



I AM accused of the blackest heresy by Colony Restaurant bandleader Don Carlos—a pianist of no mean repute—for venturing to criticise **OSCAR PETERSON**.

At the risk of being a candidate for the stake, I will reiterate that, for me, Oscar can prove a prodigious bore.

But for Peterson devotees, I should pass on the information that that percussive piano and stylised improvisation is again showcased on a 12-in. LP—this time "Keyboard" (Col. Clef. 33CX-1062).

Titles (side one): "Jumpin' With Symphony Sid," "Robbins Nest," "Tico Tico," "Get Happy," "Smoke Gets In Your Eyes," "Deep Purple."

Side two: "Exactly Like You," "Two Sleepy People," "Easy To Love," "Taking A Chance On Love," "Squatty Roo," "After All."

Technical note: the recording is somewhat woolly.



● Dave Barbour



● Patti Page

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Just back from American tour, roaring
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Deuchar, Humble, Tracey, Napper,
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pete: Tony Hall. Don't miss a single
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And the **FLORIDA CLUB**,
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You mustn't miss this Grand "Wel-
come Home Party" for Britain's
American jazz ambassadors: Ronnie
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JAZZ BAND.—Shakespeare Hotel,
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SUNDAY Club.

REDHILL "GREYHOUND": Owen
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Come and join Rory
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'61.

TUESDAY—contd.

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JAZZ

PEANUTS HOLLAND with Michel Attenoux and his Orchestra (EP)

Just A Gigolo; The Mooche; St. Louis Blues; Tea For Two (Vogue EPV1162)

Herbert Lee "Peanuts" Holland (tpt., voc.) with Michel Attenoux (pno.). Rest of personnel unknown. 15/12/52. Paris.

FOUR pleasant examples of "Peanuts" Holland's warm-sounding trumpet style. The discs were made at the concert at the Salle Pleyel Theatre, Paris, just over four years ago, and although the Attenoux band plays a subsidiary rôle, it is a pity no one took the trouble to note the personnel.

Holland, without being outstanding, plays and sings very well. I especially like his vocals on "Gigolo" and "St. Louis," the latter fitted up with a brand-new set of lyrics.

His trumpet is best heard on "Gigolo" and "Mooche," on both of which he plays muted with a fine attack and excellent tone. "St. Louis" and "Tea For Two" are played open, the latter being somewhat of a technical exhibition.—S. T.

CASS HARRISON TRIO

I'm Riding On The Moon And Dancing On The Stars; Yearning For Love.

(MGMS41)

Cass Harrison (pno.); Cozy Cole (drr.); Mort Herbert (bass).

I DON'T know anything of Cass Harrison except that he comes from out on the West Coast, but he is certainly a proficient two-fisted piano player.

He takes the first of these two Duke Ellington tunes at a furious tempo and, with the help of splendid drumming from Cozy Cole, manages to keep it swinging all the time.

He seems to have acquired a queer mixture of styles, for one hears snatches of Garner side by side with bits of Tatum, all mixed up with slices of something more "modern." But the result is commendable.

The reverse, much more sedate, is a lovely tune; while playing it as such, Harrison never allows the thing to become sugary.—S. T.

MICHEL ATTENOUX AND HIS NEW ORLEANS ORCHESTRA (LP)

Minou Drouot Stomp (a); Quand Madelon (a); Les Filles De Camaret (a); The Onions (a); Yes, Sir, That's My Baby (b); Petit Papa Noel (b); Pei Ping (b); (We're Gonna) Rock Around The Clock (b).

(Felsted EDL87021)

Attenoux (sop.); Gérard Badini (tpt.); Louis Henry (tpt.); Claude Goussé (tmb.); George Arvanito (pno.); Henri Broux (bass); Roger Paraboschi (drr.). French Barclay. (a) 15/3/56, (b) 16/3/56. Paris.

THE title of this record, "Music To Chase The Blues Away," is not a bad one, for the



● Michel Attenoux

band has a humorous, happy approach.

From the opening track, dedicated to the youthful poetess, the band does its best to get swinging and to a certain extent succeeds. Actually "Minou" is one of the highlights of the whole disc. Attenoux and Goussé both test it out, and in the final choruses the band really gets a beat going.

The two French tunes make good jazz material. Badini has not been very kindly recorded for his solo, but the rhythm is tight and steady and Attenoux leads the band well. The version of the "Onions" is one of the



● PEANUTS HOLLAND

TUBBY HAYES QUINTET (LP)

"After Lights Out" Ode To Erin; No. 1 Woody'n'; Feelin' Myself; Nicole; Message To The Messengers; Hall Hears The Blues.

(Tempo 12-in. TAP6)

Hayes (tr.); Dick Hawdon (tpt.); Harry South (pno.); Pete Elderfeld (bass); Bill Eyden (drr.). Vogue, 17/7/56. London.

HERE is a good one from local boys. It is certainly the best effort yet by Tubby Hayes who dominates the whole proceedings.

Taking its inspiration from the hard-hitting negroid jazz of America's East Coast, the quintet achieves a swing and unity rare on British wax.

Tubby seems to have lost his wildness without sacrificing his

REVIEWED BY:

Sinclair Trail
Bob Dawbarn,
and Max Jones

attack and has a new-found relaxation particularly on "Message" and "Hall," the two best tracks.

Hawdon's rough-toned trumpet shows up well although inclined to a feeling of tenseness.

The rhythm section is very good and Harry South turns in some pleasant solo work.

All in all it sounds as though the five musicians were thoroughly enjoying themselves and nobody was out to prove anything except that jazz can be great fun.—B. D.

CHARLIE PARKER (EP)

In The Still Of The Night (c); Old Folks (c); Blues For Alice (c); Why Do I Love You (a).

(Columbia-Clef SEB10653)

(a)—Parker (alto); Walter Bishop (pno.); Teddy Kotick (bass); Roy Hayes (drr.); Joe Mangual (bongos); Ralph Miranda (conga drr.). Am. Clef. January, 1951. USA.

(b)—Parker (alto); Red Rodney (tpt.); John Lewis (pno.); Ray Brown (bass); Kenny Clarke (drr.). Do August, 1951. USA.

(c)—Parker (alto); Hal McKusick (cl.); Al Block (flute); Tommy Maze (oboe); Mannie Thaler (bassoon); Junior Collins (french horn); Tony Aless (pno.); Charlie Mingus (bass); Max Roach (drr.); Dave Lambert Singers (vocs.). Spring, 1953. USA.

ATTEMPTS to gild the lily come close to ruining two of the tracks here. On both "Still Of The Night" and "Old Folks" the great Parker is well and truly lumbered with an unswinging lush accompaniment complete with a pretty ghastly choir.

The lush sentimentality of the backing contrasts oddly with Bird's down-to-earth emotional statements. Fortunately he is given the occasional respite and allowed to take off on his own.

The other two tracks are a different matter altogether. With sympathetic if not exactly brilliant support Parker revels in a blues and a ballad with all his logical genius.—B. D.

DISCS

tenor, trombone and trumpet contributions, plus the wile playing of Pete Johnson, who pounds away with the resolution of a Stakhanovite.

The slowish five-minute-long treatment of the traditional "See See Rider" is highly effective. "It's Hard," an attractive Bennie Moten 32-bar song, features Tate and Johnson, also some bright riffing behind the singer typical of the Kansas City music which this session set out to recapture.

Rushing's "Every Day" does something new for this excellent Bronzy song. Different in mood, power and tempo from the best-selling Basie version, the vocal is milder and less attacking than Joe Williams's and the instrumental work is more informal and inventive.

The solos—by Johnson, Berry, Tate and Brown—really move, the rhythm team once again shows its class, and Rushing sounds as superbly relaxed and individual as ever.

A fine performance all round, it stands every chance of going down in history as a blues masterpiece—along with the Basie-Williams record. But if you should happen to buy this one first, please don't be misled into thinking that the other has been superseded; it is a case of different rather than better.—M. J.

HUMPHREY LYTTLETON AND HIS BAND

Baby Doll; Red Beans And Rice. (Parlophone R4277; 45R4277) Lyttleton (tpt.); Bruce Turner (alto); John Picard (tmb.); Johnny Parker (pno.); Jim Bray (bass); Eddie Taylor (drr.). Parlophone, 14/1/57. London.

It's Mardi Gras; Sweet And Sour. (Parlophone R4282; 45R4282) Same personnel. 7/12/56.

ONE film theme and three Lyttleton originals make up the band's two latest singles.

"Baby Doll" seems to me the most worthy side. The Lyttleton treatment invests this atmospheric blues with an agreeable Ellington flavour.

After a subdued ensemble, brass muted, over a string bass figure, Turner improvises a bold alto



● Jimmy Rushing

solo and is followed by fiery growl trumpet played over the theme.

Turner and Lyttleton both do extremely well and, with the advantage of a tune which is becoming well known via the film (a winner, incidentally), the record can be expected to sell handsomely.

On the second side Turner switches to clarinet and Lyttleton leads the band stoutly through his own Creole style creation, a pleasing melody which completes a pretty good disc.

Also in Creole, or really West Indian, vein is "Mardi Gras," based on the Jamaican tune "Wheel And Turn Me."

Humph puts a good deal of beef into his lead, and emerges for a well-constructed solo. Turner, on clarinet, and Picard also take choruses and the rhythm shows up fairly well.

"Sweet And Sour" is a blues composition set in the Ellington world of wa-wa brass and lyrical alto interjections. Quite an ambitious attempt, with Turner outstanding in his Hodges mood.—M. J.

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MOSCOW TO HEAR SCOTT & REECE

Cheek to Cheek!

TENOR saxist Ronnie Scott and trumpeter Dizzy Reece will be the stars of a British group taking modern jazz to Moscow in July.

The news follows last week's exclusive MM story that Britain was to send a modern group, a traditional jazz group, singers and dancers to the Sixth World Youth Festival in Moscow from July 28 to August 11.

Scott and Reece will be playing with a group led by drummer Geoff Ellison.

French star

Ellison has also set French pianist Jean Pierre Guigan—at present working as accompanist to singer Zack Matalon—for the trip. A bassist is yet to be fixed, as is the traditional group.

Ellison told the MM: "We are not going to play anything likely to be above their heads. We are not interested in politics and our aim is to get them interested in jazz."

Folk singer Ewan McColl will lead the "ballads and blues" singers from Britain.

Calling Alma Cogan

Alma Cogan travels up to Manchester next Wednesday to make a television appearance in "Call Boy."



A double kiss from the double act of Kenneth Earle (l.) and Malcolm Vaughan for 20-year-old dancer Barbara Willoughby. Barbara was married in London last Sunday. And the lucky bridegroom? Kenneth Earle. Malcolm was best man. The guests included many famous musical personalities.

ALAN DEAN BACK FOR TV, VARIETY

Former MM Poll-topping vocalist Alan Dean returns to Britain next month for Variety and television dates.

Alan, who emigrated to America four years ago, will arrive about April 10 and will stay for over a month.

He is expected to record over here.

The visit results from a recent meeting in the States with London agent Harold Davison.

John Blyton leaves EMI for Joy Music

John Blyton, who has been with EMI for nine years—latterly as A&R man and exploitation manager of Capitol—leaves on April 2.

He is taking over as general professional manager of the newly formed Joy Music Co.

Taking his place at Capitol from next Monday is Harry Walters, from Pye-Nixa. No replacement for Harry had been set at press time.

MJQ booked to tour Britain next year

THE Modern Jazz Quartet—John Lewis (pno.), Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (drs.)—whose record of "Django" was among Britain's top-selling LPs last year, is to visit this country next February.

This was announced from the Harold Davison office late on Wednesday, along with the news that the Denny Boyce-Geoff Taylor rock-'n'-roll group will visit America for three (maybe four) weeks in April, in exchange for Freddie Bell and his Bell Boys, due in Britain in May.

Bostic style

Geoff Taylor came to the fore with his Bostic-styled alto playing when he led his own sextet in 1954-55. He later joined Denny Boyce at the Orchid Ballroom, Purley.

The Taylor group became a separate entity due to the demand for rock-'n'-roll music and was chosen for the U.S. trip in response to a request for a rock-'n'-roll group from this country.

With Denny leading on guitar and vocals, the group will be completed by Malcolm Harvey (bass) and Rex Bennett (drs.)—both from the Boyce big band—Eric Ford and Eric Webb (gtrs.).

Edgar Jackson on TV

The MM's Edgar Jackson made his TV debut as a Hi-Fi expert on A-R-TV's "Outlook" programme last Monday evening.



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Back to the Twenties



Lita Roza and Dennis Lotis, both former Ted Heath singers, had a special reunion date on Saturday. They played the star parts in the ABC-TV remake of the 1927 musical, "The Girl Friend." Backing for the stars was provided by the Geraldine Orchestra. Featured in the show was "Mountain Greenery," a 1927 hit.

AFTERNOON SHOW FOR MULLIGAN

THE Gerry Mulligan Quartet will now debut at an afternoon concert at the Royal Festival Hall on April 27.

This concert has been arranged because most of the tickets for the evening performance have already been sold.

Other dates fixed for Mulligan so far are the Philharmonic Hall, Liverpool (May 3); Dome, Brighton (8th), and Free Trade Hall, Manchester (11th).

Gerry's first three dates after his London debut will be in Scotland—at Edinburgh, Glasgow and Dundee—but the specific dates have not yet been fixed.

Bassist Arthur Watts has joined the "Jazz Today" unit which will appear with the Mulligan Quartet on all the concerts.

HIGH-NOTE MEN AT THE FLORIDA



An all-star modern jazz sextet made its debut at London's Florida Club on Saturday. This action shot by Ron Cohen shows trumpet men Les Condon (l.) and Dizzy Reece.

Sidemen change in three big bands

JOHNNY DANKWORTH has signed trombonist Ted Barker from Eric Winstone's Band to replace Bill Geldard, who has joined Jack Parnell. Another Dankworth acquisition is trumpet star Dickie Hawdon (from the Kirchins Band) to replace Dougie Roberts, who joined Eric Delaney on Wednesday.

In the Delaney band, Dougie Roberts replaces Bobby Carr, and Albert Hall (tpt.) is shortly to leave in order to free-lance. Eric has not yet filled his chair.

Roy Bull, baritone saxist with Oscar Rabin for the past eight years, leaves on Sunday to join the Royal Canadian Air Force as a musician. His replacement is Don Honeywell, originally a baritone expert, who has until recently been playing lead alto with Jack Parnell.

HEATH TOUR

From Page 1
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Musical impressions gained by Ted? "Rock-'n'-roll is definitely on the wane," he said.

In future tours, Ted plans to cover every major city in the States. Next April, he will start off in Canada and travel down the West Coast to Los Angeles.

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Telephone: CHAncery 3344

Editor: PAT BRAND

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