

Melody Maker

MARCH 1, 1958 World's Largest Sale EVERY FRIDAY 6d.

Frankie
Vaughan

Writes on P. 2

6-5 PARTY

10,000,000 'GUESTS'

THE "MELODY MAKER" has often taken a knock at "Six-Five Special," but this week we join its ten million televiewers in wishing it: **HAPPY BIRTHDAY.** It was one year old last Saturday.

During its non-stop run it has spotlighted dozens of pop and jazz personalities. And on Saturday, commere Josephine Douglas received congratulatory phone calls from three of them: Tommy Steele, Jim Dale and Paul Anka—who called from the States.

Spot the stars

See how many celebrities you can pick from this "Six-Five" montage. It includes Joe Douglas, Pete Murray, Freddie Mills, producer Dennis Main Wilson, Dennis Lotis, Laurie London, The Mudlarks, The City Ramblers, Don Lang, Marty Wilde, Rosemary Squires, Jackie Dennis, Carl Barriteau and Mike and Bernie Winters. They were all on Saturday's Birthday Show. Pictures by Ron Cohen.

THE WEEK'S HIT PARADE

HERE are some of the tops in this week's MELODY MAKER.



TOMMY STEELE

"Keep Out," says South African paper. P. 20.



JEREMY LUBBOCK

"Me and Sinatra." P. 3.



MARTY WILDE

Row with BBC. Pages 4 and 5.



TERRY DENE

"I'm not finished." P. 5



What really ruffles me, says Frankie Vaughan, is the lack of enterprise on the part of so many people over here—the flabby surrender to American leadership in popular music. We just don't try to develop our own talent. And we counter American efficiency and knowhow with such a lack of imagination that we deserve to fail.

Why do we

There's a dearth of talent in this country simply because no one can be bothered to develop it

THE biggest problem in show business not so long ago was how to get in. Not so today. Some youngsters seem to be getting their chances just a bit too easily. There's not enough professionalism.

True, I broke in easily enough. But I was glad to break out again.

Don't get me wrong on this. I'm not against anyone getting an easy entry into show business—provided he or she has the wit to turn it to good account.

They should set about learning their job. That's what will keep them in business.

Don't think I always had it easy. There was so much that I didn't know. I never made any real progress until I set to and tried to learn.

What really ruffles me, though, is the lack of enterprise on the part of so many people

says
FRANKIE VAUGHAN

I get covering letters from music publishers with recordings of new American songs. The publishers ask me if I'd like to record the numbers.

Oh, the letters bear a personal signature at the bottom—but they're so obviously duplicated. I know that the same letter has been sent to nearly every singer in the country.

The whole attitude is: "We don't mind if you (and everybody else) record this song." I smash those records. The way I see it, British singers are

over here—the flabby surrender to American leadership in popular music.

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at enough disadvantage. Nearly always they have to tackle songs that have already been recorded by big American names.

And not only by them. To make matters worse, four or five other British singers have probably already recorded the number.

Believe me, the Americans do things differently. An artist gets a clear run with a song. None of that dog eat dog routine.

If our publishers want American songs then why don't they go over there and find their own? There are enough songs to go round.

In the States they welcome

Don't get me wrong on this. I'm not against anyone getting an easy entry into show business—provided he or she has the wit to turn it to good account.

They should set about learning their job. That's what will keep them in business.

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What really ruffles me, though, is the lack of enterprise on the part of so many people

Forget labels—just enjoy the music

LABELITIS still seems a prevalent disease in British jazz criticism. At the second of the BBC's Jazz Saturday shows at the Albert Hall, I found Ernest Borneman backstage boggling at the mixture of what he called "bop" and "traditional" jazz in my band. He went so far as to call it a "new idiom."

"Enigma" was Maurice Burman's word in his subsequent review in the MM. He found it enigmatic that I play "mainstream" while my band consists of "modernists" (I must have a good look at them next time we're all together).

In their places They must have interesting notions of the band on tour, with the modernists sitting in the front of the coach, the mainstreampers in the middle and, who knows, perhaps a solitary "trad" sitting by himself at the back.

And pep talks in the dressing-room. "Look here, Temperley, you've got to cut down on the flattened fifth."

I took a record-player on tour last week-end, and the hotel-keepers would have bewildered our scribes still further.

Varied fare The bill of fare was mixed—Johnny Hodges, Jimmy Cleveland, Duke Ellington, Louis Armstrong's musical autobiography, Sonny Stitt, Charlie Parker, the latest Jimmy Rushing, and so on. As files on the Bournemouth would have had plenty to boggle at.

Joe Temperley brought along Jimmy Cleveland and Al Cohn—

says
HUMPHREY LYTTTELTON

Zoot Simms LPs and lay awake all one night listening to "Saloon."

To use critical jargon, there were five-star raves from the whole band, for the Hodges band, Armstrong, pianist Ray Bryant in the Art Blakey "Drum Suite," Sonny Stitt, Rushing, "Such Sweet Thunder," and an old, Condon-type Brad Giovans LP also brought along by "modernist" Joe Temperley.

There was no vestige of the sort of cleavage of taste and opinion such as the popular labels suggest.

I have rarely seen any symptoms of labelitis in American reviews. They seem to take it completely for granted if one old-timer from the swing era finds his way into a group of contemporary stylists.

In the records we listened to over the weekend were several examples, if one cared to search them out.

Compatibility In the Hodges group, "modernist" Clark Terry rubbed shoulders with established "mainstreampers" as Harry Carney, Quentin Jackson and Hodges himself.

On the Sonny Stitt LP, "bopper" Stitt is supported by "mainstreampers" Jo Jones and Freddy Green. Even one of the Armstrong tracks we find traditionalist Louis Armstrong and "modernist" Sheldon Powell playing solos in "Knockin' A Jug."

The key to the thing is surely not chronology but compatibility—and you can't judge that from case histories and pot-pourri biographies.

If you suspect incompatibility, the safest thing is to ask the musicians. But don't be hurt if they laugh in your face.

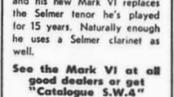


TOMMY WHITTLE
No. 1 dollar export

TWICE to America within 6 months! Here's the record of star clarinet and sax player Tommy Whittle who went over to U.S. as a soloist and got a return date with his quartet.

Like so many of the boys in the money Tommy sticks to Selmer and his new Mark VI replaces the Selmer tenor he's played for 15 years. Naturally enough he uses a Selmer clarinet as well.

See the Mark VI at all good dealers or get "Catalogue S.W.A." on request from



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ignore our talent?

talent, too. If an unknown singer walks into a music publisher's office, they'll play him a song. Before he's left the office he's not only learned the song—in all probability he's also recorded it.

Then the publisher will take the disc to a recording company and say: "Here's a young singer who's practically unknown in the States. Occasionally a British recording will make some impact—but that's nearly always accidental."

Let's not kid ourselves. Our singers are practically unknown in the States. Occasionally a British recording will make some impact—but that's nearly always accidental.

And it's not the case of American vested interests keeping us out in the cold. They welcome new names in the States—and they don't worry where they come from.

I had a letter from an American publisher thanking me—a British artist—for turning "Man On Fire" into a hit. Apparently the song didn't mean much in sales in the States.

Let me hasten to say that I don't claim all the credit for that. I was given a beautiful backing by Wally Stott.

But isn't there a moral in it somewhere?

Peterson? Sinatra? No, it's only me

If you have the musical know-how, copying an artist is easy and fatal.

Recently a pianist, rated as one of the top six in the world in the classical field, took down two tracks from a Peterson LP for interest's sake.

He played them to me note for note exactly as on the records. The resemblance was that of a dead man to a sleeping one.

So it is obvious that I am not so much interested in the sheer mechanics of Peterson and Sinatra—on whose performances I model myself.

What engrosses me is why they treat a number the way they do and why, having done so, it sounds so right. So right that it is difficult to imagine the number treated any other way.

I do not think either Sinatra or Peterson are innovators in a deliberate plan. I have adopted in my effort to hit the heights of show business.

Otherwise, indeed I felt vaguely gratified. Because it was a sleep of Peterson's in a definite plan. I have adopted in my effort to hit the heights of show business.

My emotions and moods and in their terms because temporarily I know no others. But work, and study and ambition will complete the formula I'll find it.

Final recipe Two factors exist and I have only to discover the third. The final recipe will be one part Peterson plus one part Sinatra plus one part Peterson plus a liberal helping of me.

I have often thought the most

THEY'RE COMING

PAUL ANKA and . . .

IT is no good trying to write off Paul Anka as a fluke. Anyone who attempts it is precisely two hit songs too late.

Whatever you think about his first composition, "Diana," the fact has to be faced that it must have contained an element missing from cleverer numbers. Probably it was in touch with both the times and the teenage market.

Getting into the best sellers a second time with "You Are My Destiny" somehow proves something for Master Anka. And when a smart impresario like Harold Fielding books him for a second concert tour of Britain—he has 23 concerts, opening on March 1 at Aberdeen—then we grey-beards have to do a little re-assessing.

I have canvassed opinions among those who met Anka last time to counter-balance my memories of his "Sunday Night At The London Palladium" appearance. "What's he like?" I asked a colleague of mine.

Little gentleman "Well, I'm bound to say this: He's a real little gentleman. When I walked into his dressing room he leaped to his feet and said: 'Good evening, Sir.' After meeting one of the American teenage stars, I had been expecting something in the nature of a precocious brat."

"What I found was a homesick boy who told me how much he was missing his kid sister and brother."

There was no act about it. Anka had been away from home for two months. His father (Paul calls him Andy) hadn't been able to accompany him to England. So the 16-year-old faced the terrors of eating alone.

Of course, he had his professional helpers. But who among them spoke his language?

It won't be so terrible this time. Andy should be on hand and Anka, having proved his mettle once, should have gained confidence. Certainly he can expect to meet plenty of friends.—Tony Brown.



THE CRICKETS

BUDDY HOLLY and the Crickets have been given a VIP greeting on their first trip to Britain.

They have been booked straight into ATV's "Sunday Night At The London Palladium" following their opening day at the Trocadero.

Arriving with the Crickets at London Airport this afternoon—

at 2.45 p.m.—is manager Norman Petty.

Holly and the boys understandably think a lot of Petty. And they pay direct tribute to

Elvis Presley for "having the way" for their eventual success. "A great vocal artist in his field," they chirp in unison. Laurie Hawthave

and Castle, tomorrow (Saturday). Decca's Coral label has also not been slow to pay tribute to the group that has paid off so handsomely disc-wise. Holly's new solo recording of "Listen To Me" and "I'm Gonna Love You Too" is out today (Coral Q72288).

Big hopes And the collective Crickets offer "Tell Me How" and "Maybe Baby"—introduced on Six-Five Special" last Saturday—the same day (Coral Q72207). Decca's Tony Hall has big hopes for the "Baby" side.

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DRACULA STALKS THE DISC FIELD

NEW YORK, Wednesday—The current craze on discs is horror themes. Sparked by the success of a horror show in Philadelphia which led to a subsequent recording called "Dinner with Drac" by the show's emcee, John Zacherle, several new records of similar nature have been appearing.

The John Zacherle record was covered by Ernie Freeman, who scored recently with "Raunchy." The Duponts, a new vocal group, have also waxed "Screamin' Ball (At Dracula Hall)."



The lyrics of the songs deal with ghostly, ghoulish subjects, and the background music is in a rock-'n'-roll tempo.

FRANKIE VAUGHAN

Reception committee

FRANKIE VAUGHAN'S latest effort, "Can't Get Along Without You" backed with "We're Not Alone," was released at the week-end.

Vaughan is due in this country this week. Epic Records have planned several receptions for the artist, and an interview with former President Herbert Hoover has been arranged. Vaughan's work with Boys' Clubs is well known in this country.

TONY BENNETT

New gimmick

ANOTHER new disc pattern was observed this week. The new Tony Bennett recording has two different themes on the same side. The lyrics from "Alone At Last," a Jerome Kern theme, are sung contrapuntally against Victor Young's movie theme "My Foolish Heart."

The second record with a similar gimmick is by the Kirby Stone Four. On this the quartet presents the old standard "Whispering" and a Dizzy

British trip for Abbey Lincoln

NEW YORK, Wednesday—Gorgeous jazz thrush Abbey Lincoln is set for a European go-around.

She will leave America in June, open in Berne, Switzerland, and after appearing in various countries on the Continent, make television and night-club appearances in England. . . . Norman Granz continues to sign up all available stars for his Verve label. This week, he signed motion-picture stars Mitzi Gaynor and Donald O'Connor. TV personality Ronnie Burns, of the Burns and Allen Show, will make his debut on records under the Granz banner shortly.

Jazz albums

BRITISH critic Stanley Dance completes his record mission with Buddy Tate and Buster Bailey dates this week. He will return home on Sunday. He has cut sides with Dickie Wells, Coleman Hawkins, Rex Stewart, Budd Johnson, Cozy Cole, Earl Hines, Buck Clayton, etc.

The albums will be released on Peated Records overseas and later on in the States.

Jazz return

HARRY JAMES tenorist Corky Corcoran, who enjoyed a flash of fame in the swing-oriented days of the 'forties, has been pacted by Celestial Records, and will cut an album with his new quintet.

Gun-slinger Kenton

STAN KENTON has formed a TV and motion-picture company, and is currently seeking a good Western script. The big man has eyes to star in a Western vehicle as a "gun-slinger."

JAZZ NOTES

From **BURT KORALL**

Kenton suffered head injuries and shock when his sports car smashed into a parked car near his home in Balboa, California, on Friday.

Good Garner

ERROLL GARNER packed the house at Symphony Hall in Boston. There were no other performers on the bill and no gimmicks, and the presentation paralleled a "legitimate" concert presentation.

The concert was done under the aegis of Concert Jazz Productions, which is a George Wein Enterprise. Mr. Wein has pacted Garner for a series of similar concerts in various Eastern cities.

ROYAL ALBERT HALL

The BBC LIGHT PROGRAMME presents **FOURTH ANNUAL FESTIVAL OF DANCE MUSIC 1958**

TUESDAYS at 7.30

MARCH 25
Ted Heath and his Music Ken Mackintosh and his Band Mick Mulligan and his Band with George Melly Johnny Duncan and his Blue Grass Boys The Fraser Hayes Four Dickie Valentine Betty Smith Maxine Daniels Jim Dale • Petula Clark
Booking Opens Sat., 1st March.

APRIL 8
The Joe Loss Orchestra The Eric Delaney Band The Chris Barber Band with Otilie Patterson Russell Quaye and the City Ramblers Don Lang and his Frantic Five Johnny Gray Rosemary Squires Dennis Louis

APRIL 22
The Johnny Dankworth Orchestra with Cleo Laine The Squadrinaires Terry Dene and the Dene Aces The Ray Ellington Quartet Terry Lightfoot and his Jazz Men Chas. McDevitt Skiffle Group The Stargazers Alma Cogan

15/-, 12/6, 9/6, 7/6, 6/-, 3/- from Hall (REN 8212) and usual Agents

'Was your ...



MARTY WILDE beat the TV curtain last Saturday. He was the first star to appear in both the "Jack Jackson Show" and "Six-Five Special" in the same evening. He had a whirlwind day rushing from studio to studio by fast car. But Marty found just enough time for a cigarette before his cross-country trip. Lighting it for him is Jack Jackson star singer Joan Savage.

Dates with the Stars

(Week commencing March 2)
Paul ANKA
Sunday: Caird Hall, Dundee
Monday: Usher Hall, Edinburgh
Tuesday: City Hall, Newcastle
Wednesday: City Hall, Sheffield
Thursday: De Montfort Hall, Leicester
Friday: The Dome, Brighton
Saturday: Adelphi, Slough
Winifred ATWELL
Tuesday: Granada, Maidstone
Wednesday: Granada, Bedford
Thursday: Granada, Aylesbury
Friday: Granada, Grantham
Saturday: Granada, Kettering
BEVERLY SISTERS
Week: Regal, Hall
Eve BOSWELL
Pantomime: Palace, Manchester
Murray CAMPBELL
Week: Empire, Nottingham

THE CRICKETS
Sunday: Gaumont State, Kilburn
Monday: Gaumont, Southampton
Tuesday: City Hall, Sheffield
Wednesday: Globe, Stockton
Thursday: City Hall, Newcastle
Friday: Gaumont, Wolverhampton
Saturday: Odeon, Nottingham
Bob DALE
Week: Winifred ATWELL
Jim DALE
Week: Empire, Liverpool
Lorrie DESMOND
Monday: PAUL ANKA tour
Morton FRASER'S Harmonica Rascals
Pantomime: Palladium, W
Peter GROVES Trio
Week: PAUL ANKA tour
Wes HARRIS
Week: Hippodrome, Dudley
David HUGHES
Week: Empire, Middlesbrough
KENTONES
Week: PAUL ANKA tour
KING BROTHERS
Week: Royalty, Chester
Mario LANZA
Tuesday: Colston Hall, Bristol
Thursday: Belle Vue, Manchester
MAGKELL TWINS
Week: Palace, Reading
Steve MARTIN
Week: Metropolitan, W
Chas. McDEVITT
Sunday: Broadway Cinema, Letchworth
Week: Empire, Chiswick
Gary MILLER
Week: CRICKETS tour
Malcolm MITCHELL Trio
Week: Hippodrome, Birmingham
MUDLARKS
Week: Hippodrome, Brighton
Ann SHELTON
Week: Hippodrome, Birmingham
Joan SMALL
Week: Winifred ATWELL tour
SMITH BROTHERS
Week: Theatre Royal, Hanley
SOUTHLANDERS
Week: Empire, Glasgow
Dorothy SQUIRES
Week: Metropolitan, W
TANHER SISTERS
Week: CRICKETS tour
THREE MONARCHS
Season: Prince of Wales, W
VIPERS
Week: Empire, Liverpool
Hedley WARD Trio
Week: His Majesty's Theatre, Aberdeen
David WHITFIELD
Pantomime: Palladium, W
Marty WILDE
Week: Empire, Chiswick
Jimmy YOUNG
Week: Hippodrome, Brighton



TOMMY SANDS
from the TV play, "The Singin' Idol," and which appeared last Spring, was released a month ago. "Sing, Boy, Sing" and "Crazy 'Cause I Love You," two of the songs from the film, hit the Billboard best-selling singles' chart this week, and reports are that the record is getting stronger. The sound track album from the film is also selling well and has become a favourite with disc jockeys.

Record change
Mr. H. J. Hughes has resigned from his post of Commercial Manager to the Record Division of Philips. He is replaced by N. D. Margerison, at present Regional Manager of Philips North-West area.

... journey really necessary'—BBC



6.18 Leaving Foley Street with manager, Larry Parnes

6.37 Arriving at the BBC for "Six-Five Special"

6.45 Journey's End. Marty makes his Six-Five appearance

MARTY WILDE is the first—and last—star to make the cross-country trip from "The Jack Jackson Show" to "Six-Five Special." An exclusive statement from the BBC to the MELODY MAKER on Wednesday made this clear. "It is true that we disapprove of doubling the two shows. We allowed it on this occasion but it will not be permitted in future."

Twenty-four hours before the shows the BBC protested to Marty Wilde's manager, Larry Parnes. They wanted to withdraw him from the show. "I pointed out to them," says Parnes, "that the contracts had been signed, his picture was in the 'Radio Times' and so far as we were concerned he would definitely appear."

NO 'HOLIDAY TRIP'

BILLIE HOLIDAY'S Easter trip to Britain has had to be cancelled. She was to have appeared at the Royal Festival Hall on Easter Monday en route for a season at the Olympia, Paris.

The trip to Europe has now been postponed until June 11. Reason: (famous French singer Edith Piaf—currently at the Paris Olympia—has had her season extended for a minimum of nine weeks.)

Will Billie eventually appear in Britain during her European visit? "There is every possibility," says Harold Davison, who was negotiating for Lady Day's Easter trip.

DENE: 'I'M NOT FINISHED'

TERRY DENE, the 19-year-old rock-'n'-roll singer who hit the headlines following his court appearance last Friday, told the MELODY MAKER this week that he intends to "pick up the threads" after a rest.

"I'm not washed up," he said. "I want to get back to show business just as soon as I feel fit again. And the one place I would like to go back to is Gloucester."

"As a gesture of good will I am prepared to offer my services to the Gloucester Police Fund."

It was at the Regal, Gloucester, that Terry Dene—in his own words—had a "nervous breakdown." Colin Hicks and his Cabina Boys took over from Terry at short notice.

This week, Terry's place on the bill at the Gaumont, Norwich, has been filled by Marty Wilde and his Wildcats. Meanwhile,

Record date for **Dave Brubeck**
Dave Brubeck created a record at St. George's Hall, Bradford, last Thursday.

His group was the first jazz unit to fill the house before the day of the concert.

Over 2,200 people (extra seats had to be brought in) were there to cheer him.

Breakdown
It was at the Regal, Gloucester, that Terry Dene—in his own words—had a "nervous breakdown." Colin Hicks and his Cabina Boys took over from Terry at short notice.

News Spotlight

PIANIST Roy Stevens has been added to the bill which will support Paul Anka on his 23-day British tour which starts tomorrow (Saturday) at Aberdeen. Other stars billed include the Kentones, Lorrie Desmond, the Peter Groves Trio, comedian Reg Thompson and the Vic Hammett Orchestra.

★ Grand Charity Jazz Concert

in aid of **BIG BILL BROONZY**

Sunday, March 9th. Commences 7 p.m.

Doors open 6.30 **LONDON COLISEUM TEM 3161**

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PAT BOONE sings "APRIL LOVE", "CLOVER IN THE MEADOW", "DO IT YOURSELF", "GIVE ME A GENTLE GIRL", "BENTONVILLE FAIR"
TOMMY SANDS sings "SING, BOY, SING", "CRAZY 'CAUSE I LOVE YOU", "SODA POP POP", "WHO, BABY, WHO?"
in **April Love** in **SING BOY SING-A**
A 20th CENTURY FOX CINEMASCOPE PICTURE
CARLTON HAYMARKET **RIALTO COVENTRY ST.**



MAURICE BURMAN

goes to see a Goon



'GET OUT!'—SAID

I PRESSED the illuminated bell-push of the tasteful, discreet looking house and was greeted with a happy laugh from June Milligan. Inside, it was all contemporary and the children were watching television in the modern kitchen-diner. June took me up to her husband.

SPIKE MILLIGAN

—but I had to go back for my wallet

Spike, suffering from a cold, was in a single bed wearing pyjamas over his vest. On each side of him were shelves with a radio, telephone and switches. A movable table was on his side with a portable TV set on it. A typewriter lay on the floor.

"Send for a dictionary," he said, "and a child's alphabet for Burmese."

COFFEE

I sat down and we studied each other. "What a good head of hair you have," he said, "and I like the way it stands up. Mine is flat."

"Pitch is unimportant when it comes to hair," I said, and went on. "Wally Stott says you have a great latent musical

closed. I can't get used to signing autographs and all that stuff about being a star.

"Ambition, when it has been fulfilled, in itself, makes you want to cry rather than laugh. That's why you find the most unhappy people on top. The happy ones are climbing up."

His wife came in with a large plate of macaroni cheese. He cut it down the centre and pushed half towards me.

"Do you eat this a lot?" I asked.

"No, only once and then it's gone."

"Why are you in the spare room?"

"This isn't the spare room. This is my bedroom."

I kept a tactful silence. Spike spoke.

Straight Spike

SPIKE MILLIGAN has pulled off the gimmick to end all gimmicks—he just sings "straight" on both sides of Parlo. 45-R4400.

And how does he sound? In "I Wish I Knew," quite pleasant. His voice conjures up those heard in pre-war British musical stage comedies, in fact. The reverse is "Will I Find My Love Today?"

"My wife snores."

"I see."

"Mind you, having separate rooms doesn't mean a thing. We have three children."

PITTANCE

"What were you earning ten years ago?"

"A pittance. I used to get £2 2s. a week."

"What are you earning now?"

"Last year it was £16,500, but I have other writers to pay. I earn it on radio, TV and stories for magazines like 'Tribune.'"

"Spike, you strike me more as a philosopher looking at the world rather sadly, even dis-

illusioned, instead of the sur-realist comedian."

"It's very complimentary to say I'm a philosopher. I'd like to aspire to be one, but apart from that I do look at the world rather sadly and, I think you'll agree, with very good reason. What world are my children going to grow up into? Must there always be men inventing destructive weapons?"

"All I want from you now, Spike, is an ending. Give me two words."

"Get out."

I got. I returned. My wallet was missing. I gazed at him in admiration. "How did you do that?"

"It fell out of your pocket."

WINE

He continued: "I taught myself bass, guitar and trumpet. I bought the trumpet from Len Stiles at Lewisham. I haven't paid for it yet. If he cares to call round I'll give him the rest. The war stopped the payments."

June entered with a large bottle of wine and two glasses. We drank.

"You know, Maurice, I never had any idea or ambition to become a script-writer. I think if I had entered music I would have been as experimental in that field as I have been in humour."

ICE CREAM

"Any time I tried to experiment as a musician I ran into trouble and rebuffs," I said.

"Well, first of all, you break away as far as possible from the conventional—then you break away from the unconventional and then you are on your own."

Spike's wife came in with two large portions of ice-cream and pears.

"Spike, how many children have you?"

"Three."

"I only saw two."

"One is outside holding the house up."



The Goon as a boy of two

talent completely untapped. If only you could play trumpet, you'd be a jazz great. What do you say to that?"

He looked surprised and answered with a slow smile. "I think Wally is a great visionary and recognises untapped genius."

"How did you become a musician?"

"In India, when I was seven, I got hold of a uke and learnt 'Charmaine.' I did this because I was sweet on a girl called Charmaine. Later on, I taught myself the Hawaiian guitar in Brockley and then won a Crosby crooning contest at the Lady Florence Institute at Deptford."

June came bubbling in with coffee. She had an air of kindness and hospitality.

MACARONI

"As a matter of fact, Maurice," said Spike, "I've just made my first solo record. It's called 'Wish I Knew.' You don't have to give it a plug. I've tried to make it as English as possible. You know, I started out to be a big-time vocalist at 19 and here am I making one at 39."

"The wheel has turned a full cycle in more ways than one. In 1935 I entered a talent contest at Lewisham Hippodrome. I can't forget those days. I bought a pair of flannels at Marks and Spencer's for 4s. 6d. and a jacket down Petticoat Lane."

"And I was on the last bill at the Hippodrome before it



'In India when I was seven I got hold of a uke...'



SHOWBILL

The sensational American teenage idol

TOMMY SANDS

'SING BOY SING'

b/w

'Crazy 'Cause I Love You'

(both from the sound track)

NEW! even more exciting than 'MA!'

JOHNNY OTIS SHOW

starring Marie Adams

'All I Want is Your Love'

b/w 'The Light Still Shines In My Window'

Gene Vincent

'WALKIN' HOME FROM SCHOOL'

b/w

'I Got A Baby'

FRANK

SINATRA

Climbing up the hit parade

'WITCHCRAFT'

b/w

'Tell Her You Love Her'

Advance hit for Tommy

By DICK HALL

TOMMY STEELE'S recording of "Nairobi" has hit the jackpot—on advance orders alone!

Although the disc was released only today (Friday), it has chalked up 100,000 copies in advance sales.

In addition, it has sparked off a nationwide demand for sheet music copies. "We have received overwhelming demands for the song," says Alan Paramor, record exploitation chief for Leeds Music, the publishers.

REVIEW

By Laurie Henshaw

WITH Tommy Steele in South Africa, what more natural than that he should pave the way with "Nairobi"? (Decca 45-F10991).

This is comedy-styled stuff and Tommy puts it over with his customary conviction and verve.

Backing is "Neon Lights"—about a girl who glows accordingly. Tommy has his work cut out to make this one sparkle.

Top 'plugs'

Already the disc has been plugged on top radio and TV deejay spots.

Record chiefs and Steele's agents forecast that it will beat Tommy's biggest-seller to date, "Singin' The Blues," which notched almost a million copies.

But Tommy will face sales competition from the composer of the tune, American Bob Merrill, who has recorded the number for Columbia.

DANKWORTH ORK FOR BLACKPOOL

MELODY MAKER poll-winners Johnny Dankworth and his Orchestra are to play their first Blackpool season this summer. The band opens at the Empress Ballroom, Winter Gardens, on July 7 for five weeks.

Johnny will be followed by Gerald and his Orchestra (four weeks) and Ken Mackintosh and his Orchestra for two weeks.

Tower open

The Tower Ballroom, which has been out of commission since the fire early last year, is expected to open around Easter.

From July 14 to August 9, Billy Tennent and his Orchestra will be the high-season attraction.

A new lunchtime disc programme

Top American and British song stars will be featured in a deejay series which starts on the Light Programme on March 8.

Titled "Scored For Success," the show will be heard on Saturdays at 1.45 p.m.

Among stars in the first programme are Johnny Mercer, Bing Crosby, Anne Shelton, Sammy Davis, Jr., and the Four Aces.

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CRC 14

Melody Maker

TOP TWENTY

This week	Last week	Title	Artist	Label
1	(3)	MAGIC MOMENTS/ CATCH A FALLING STAR <small>Other disc—Ronnie Hilton (HMV) Catch A Falling Star—Other discs—Jeremy Lubbock (Par); Wally Stott (Phi)</small>	Perry Como	RCA
2	(1)	THE STORY OF MY LIFE <small>Dave King (Dee); Alma Cogan (HMV); Marty Robbins (Fon); Gary Miller (P-Nix)</small>	Michael Holliday	Columbia
3	(2)	JAILHOUSE ROCK	Elvis Presley	RCA
4	(4)	AT THE HOP <small>Nick Todd (Lon)</small>	Danny and Juniors	HMV
5	(5)	OH BOY!	Crickets	Vogue-Coral
6	(7)	YOU ARE MY DESTINY	Paul Anka	Columbia
7	(6)	ALL THE WAY <small>Five Dallas Boys (Col); Victor Silvester (Col)</small>	Frank Sinatra	Capitol
8	(8)	APRIL LOVE <small>Ronnie Carroll (Phi)</small>	Pat Boone	London
9	(9)	LOVE ME FOREVER <small>Eddie Gorme (HMV); Four Esquires (Lon); Three Kaye Sisters (Phi); Rita Williams (Ori)</small>	Marion Ryan	Pye-Nixa
10	(10)	PEGGY SUE <small>Paul Rich (Emb)</small>	Buddy Holly	Vogue-Coral
11	(12)	BONY MORONIE	Larry Williams	London
12	(11)	GREAT BALLS OF FIRE <small>George Gibbs (RCA)</small>	Jerry Lee Lewis	London
13	(—)	DON'T	Elvis Presley	RCA
14	(—)	WITCHCRAFT <small>Fredye Marshall (HMV)</small>	Frank Sinatra	Capitol
	(20)	RAUNCHY <small>Winifred Atwell (Dee); Ken Mackintosh (HMV); Bill Justis (Lon); Ernie Freeman (Lon)</small>	Billy Vaughn	London
16	(14)	RAUNCHY	Ken Mackintosh	HMV
17	(—)	SUGARTIME <small>McGuire Sisters (V-Cor); Jim Dale (Par)</small>	Alma Cogan	HMV
18	(15)	AT THE HOP	Nick Todd	London
19	(—)	KISSES SWEETER THAN WINE <small>Frankie Vaughan (Phi); Weavers (Bruna)</small>	Jimmy Rodgers	Columbia
20	(—)	MANCHESTER UNITED CALYPSO	Edric Connor	Oriole

Two records "tied" for 14th position.

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, E.8; Leading Lighting, N.1; Rolo For Records, E.10; Imhoft, W.C.1; A.R. Tipples, S.E.15; W.A. Clarke, S.W.8; MANCHESTER—Dune Wholesale, Ltd., 1; H.J. Carroll, 18; TORQUAY—Fash and Co., Ltd., SOUTHAMPTON—The Record Shop, PLYMOUTH—C. H. Yardley and Co., BRIGHTON—Dobell's Record Shop, WORTHING—J. W. Mansfield, Ltd., HULL—Sydney Scarborough, Ltd., SLOUGH—Hickies, CARDIFF—Boyd's, WEST HARTLEPOOL—Hoggett's, Ltd., BOLTON—Engineering Service Co., LIVERPOOL—Nems, Ltd., 1; NEWCASTLE—J. O. Windows, Ltd., 1; SOUTH SHIELDS—Saville Bros., Ltd., EDINBURGH—Bandparts Music Stores, Ltd., 1; MIDDLESBROUGH—Sykes Record Shop, GLASGOW—McCormack's, Ltd., C.2; BIRMINGHAM—R. C. Mansell, Ltd., 2; PORTSMOUTH—Weston Hart, Ltd.

AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated February 26, 1958

- (4) **SHORT SHORTS**
Royal Teens (ABC Paramount)
- (2) **CATCH A FALLING STAR**
Perry Como (RCA Victor)
- (1) **GET A JOB**
Silhouettes (Ember)
- (3) **SAIL ALONG SILVERY MOON**
Billy Vaughn (Dot)
- (11) **TWENTY-SIX MILES**
Four Preps (Capitol)
- (8) **OH, JULIE**
Crescendos (Nasco)
- (9) **SUGARTIME**
McGuire Sisters (Coral)
- (10) **SWEET LITTLE SIXTEEN**
Chuck Berry (Chess)
- (5) **I BEG OF YOU**
Elvis Presley (RCA Victor)
- (6) **AT THE HOP**
Danny and Juniors (ABC Paramount)
- (13) **TEQUILA**
Champs (Challenge)
- (6) **DON'T**
Elvis Presley (RCA Victor)
- (—) **MAGIC MOMENTS**
Perry Como (RCA Victor)
- (—) **WITCHCRAFT**
Frank Sinatra (Capitol)
- (19) **ARE YOU SINCERE**
Andy Williams (Cadence)
- (15) **LA DEE DAH**
Billy and Lillie (Swan)
- (20) **DEDE DINAH**
Frankie Avalon (Chancellor)
- (18) **STOOD UP**
Ricky Nelson (Imperial)
- (14) **THE STROLL**
Diamonds (Mercury)
- (12) **YOU ARE MY DESTINY**
Paul Anka (ABC Paramount)

Two records "tied" for 12th and 17th positions.
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TOP TEN JAZZ EPs & LPs

- JAZZ GOES TO JUNIOR COLLEGE** (LP)
Dave Brubeck (Fontana)
- MODERN JAZZ QUARTET AT MUSIC INN** (LP) .. London
- SUCH SWEET THUNDER** (LP)
Duke Ellington (Philips)
- ELLA AND LOUIS AGAIN—Vol. 1** (LP)
Ella Fitzgerald and Louis Armstrong (HMV/Verve)
- CHRIS BARBER PLAYS—Vol. IV** (LP) .. Pye-Nixa
- VIC DICKENSON SEPTET—Vol. IV** (LP) .. Vanguard
- TO SWING OR NOT TO SWING** (LP) .. Barney Kessel (Vogue)
- BASIE WAS HERE** (EP)
Count Basie (Columbia-Clef)
- JAZZ AT OBERLIN** (LP)
Dave Brubeck (Vogue)
- JAZZ AT THE BLACK HAWK** (LP) .. Dave Brubeck (Vogue)

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:
LONDON—Dobell's Jazz Record Shop, W.C.2; GLASGOW—McCormack's, C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hems and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The Diskers, 5; R. C. Mansell, Ltd., 2; NEWCASTLE—J. O. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended February 22, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) **THE STORY OF MY LIFE** (A) (2-) .. Sterling
- (2) **MAGIC MOMENTS** (A) (2-) .. Chappel
- (4) **APRIL LOVE** (A) (2-) .. Robbins
- (3) **LOVE ME FOREVER** (A) (2-) .. Kastner
- (5) **ALL THE WAY** (A) (2-) .. Bariton
- (7) **SUGARTIME** (A) (2-) .. Southern
- (6) **JAILHOUSE ROCK** (A) (2-) .. Bell-Music
- (8) **MY SPECIAL ANGEL** (A) (2-) .. Bron
- (14) **CATCH A FALLING STAR** (A) (2-) .. Feldman
- (9) **FORGOTTEN DREAMS** (A) (2-) .. Music Music
- (10) **MA, HE'S MAKING EYES AT ME** (A) (2-) .. Feldman
- (11) **KISSES SWEETER THAN WINE** (A) (2-) .. Francis Day
- (15) **AT THE HOP** (A) (2-) .. Bron
- (12) **PUT A LIGHT IN THE WINDOW** (A) (2-) .. Kastner
- (18) **PEGGY SUE** (A) (2-) .. Southern
- (13) **OH, BOY!** (A) (2-) .. Southern
- (24) **YOU ARE MY DESTINY** (A) (2-) .. Robert Melin
- (20) **CHICAGO** (A) (2-) .. Feldman
- (17) **TAMMY** (A) (2-) .. MacMurdock
- (16) **AFFAIR TO REMEMBER** (A) (2-) .. Feist
- (22) **ALONE** (A) (2-) .. Duchess
- (19) **WAKE UP, LITTLE SUSIE** (A) (2-) .. Aruff-Rove
- (21) **I LOVE YOU, BABY** (A) (2-) .. Eberiah
- (23) **LET ME BE LOVED** (A) (2-) .. Frank

Two titles "tied" for 16th and 19th positions.
(All rights reserved.)
A—American.

EARTHQUAKERS WIN THE PRESLEY CUP

THE Elvis Presley Jailhouse Rock Cup was awarded to the Earthquakers' rock-'n-roll group at Wimbledon Palais on Tuesday when they were declared the All-Britain Champions of Rock.

The group later received a cable from Presley congratulating them.

Competition

Cambridge vocalist Jimmy Lee Cross beat competition from all over Britain to win the Singing Championship and was presented with Tommy Steele's original

guitar by Tommy's brother, Colin Hicks.

The contests were staged in aid of Surrey cricketer Eric Bedser's Benefit Fund and the judges included MM Editor Pat Brand.

Winner of a raffle for the jeans which Presley wore in his death scene in "Loving You" was an 18-year-old factory worker, Miss Lily Cooper, of Tolworth, Surrey. Despite the snow, over 1,000 fans packed the Palais for the occasion.

CRACKERJACK

Michael Holliday has an appearance in BBC-TV's "Crackerjack" programme next Wednesday.

Kay Swift arrives for show opening

IN Town this week for the Wednesday opening of "Hunter's Moon" at the Winter Gardens Theatre is American composer Kay Swift, who wrote the songs for this show.

A novel of hers was adapted into the Irene Dunne film, "Never A Dull Moment," and collaborated with Ira Gershwin in the Betty Grable vehicle, "The Shocking Miss Pigmali," and she numbers among her all-time hits "Can't We Be Friends" and "Five and Dandy."

The Courriers are closing the gap

IN the mass of correspondence flooding the MM office on the subject of the Dave Brubeck tour, a high proportion of writers have singled out the Jazz Courriers for praise.

Such comments as "A credit to British jazz," "I enjoyed the Courriers as much as Brubeck," "The Courriers' arrangement of 'Foggy Day' was a high-spot" have been almost commonplace.

To discover what makes "a credit to British jazz" I made the trek to London's Downbeat Club this week. As I emerged from the Underground at Manor House the weather was anything but swinging, but the sounds



• TUBBY HAYES

"He is the best tenor player in the country," says Ronnie Scott. "He also doubles on vibes and writes most of our arrangements. Playing alongside him you just can't get lazy or he will make you sound silly, which is why I don't find a two-tenor front line restricting."

issuing from the adjacent pub most definitely were.

An audience, including my nomination for London's best-looking bunch of female jazz clubbers, was dancing or just standing chatting with that look of bored nonchalance which seems obligatory to modern fans.

On the stand were the Courriers—Messrs. Ronnie Scott and Tubby Hayes (tnrs.), Terry Shannon (pno.), Phil Bates (bass) and Bill Eyden (drs.)—playing typically uncompromising, hard-swinging, a l m o s t violent jazz.

When the resident Jackie Sharpe group took over, I chatted with co-leaders Scott and Hayes as we sipped ale in the saloon bar

THE gap between British and American groups is still there but has closed immeasurably in the last few years. And one of the bands which has done much to speed the process is Ronnie Scott's "Jazz Courriers."

says BOB DAWBARN

Both agreed they had thoroughly enjoyed the tour, though they had no desire to get back on to the one-night stand merry-go-round again.

Brubeck had said of the Courriers that the group sounded more like a current American outfit than the Quartet did. Certainly the band's roots are firmly in what has become known as the East Coast school, with its accent on swinging improvisation rather than experimental writing.

No parallel

Despite this, Ronnie denies that the group's name was intended to parallel Art Blakey's Jazz Messengers.

Now that the Courriers have been formed for nearly a year, I asked Ronnie if he found the two-tenor front line restricting. "Not in the slightest," he replied. "Don't forget that

Tubby doubles on vibes apart from being the best tenor player in the country and writing most of our arrangements. Playing alongside him you just can't get lazy or he will make you sound silly."

Mutual admiration is one of the foundations of the group. The musicians have the same outlook and get kicks from each other's playing.

They are delighted to find that at last it is possible to earn a good living by playing nothing but jazz and mostly in jazz clubs.

"Modern Jazz has the biggest audience it has ever had in this country," Ronnie assured me. "Not only that but they are intelligent audiences."

The gap between British and American groups, he pointed out, is still there but has closed immeasurably in the last few years.

Listening to the Jazz Courriers as I put on my coat, I was forced to agree with him.



• RONNIE SCOTT

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I Never Knew
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Series No. 2

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They Didn't Believe Me
Blue Moon
Poor Butterfly
Don't Be That Way

Series No. 3

China Boy
After You're Gone
In A Little Spanish Town
The One I Love (Belongs To Somebody Else)
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Always study your market

I HAVE never seen a song received with such enthusiasm at a preliminary try-out as "Come To Our Coming Out Party," winning entry in the MELODY MAKER'S "Write a song for Max Bygraves" contest.

The last line has a real punch—the sort of thing every songwriter dreams of getting at the end of a refrain. And to put that punch in the last line is probably his greatest difficulty after getting his initial idea.

Some fine songs were entered, and the judges were eventually left with a short list of 14 manuscripts. Five of these were submitted by regular correspondents of our Songwriters' Bureau. And, apart from winner Robert Grafton, of Brighton, I would like to congratulate L. D. Thomas, of Briton Ferry; Frank Adams, of Chelmsford; Frank Stott, of Leek; and Harry Bannister, of Tipton, for getting so very near. Better luck next time: I hope this near-success will spur you on to greater efforts.

Sputnik epics

The value of any song competition is reflected in your ability to write for a particular situation. Some of you, I feel, do not give enough thought to the aims and objects of a contest. In this case it was "Write a song for Max Bygraves"—yet quite a few of the entries would have been more suitable for a coloratura soprano!

Bygraves can, of course, sing many different types of songs. It was inevitable that we should have quite a number of sputnik epics. These topical songs, though perhaps useful for one performance on some specific occasion, never mean much commercially, and this is a good point to bear in mind when entering your next contest.

Another bad fault I notice is the lack of ability to blend words and music into a harmonious whole. I have just been reading "No Chip On My Shoulder," the Eric Maschwitz's biography, which was reviewed in last week's MM. He is a well-known author and playwright, but you probably know him better for his hit songs: "These Foolish Things" and "A Nightingale Sang In Berkeley Square."

He says every piece of music contains certain intervals where a natural rhyming sequence is to be expected. Above all, "employ words that will suit the singing voice." He suggests open vowels for high sustained notes and the avoidance of tongue-twisting consonants, following in consecutive words.

"Song lyrics," says Eric, "though a form of minor poetry, are primarily intended to be sung." His remarks bear out my oft-repeated reminder that every lyrical phrase must sing in a natural way with its melody.

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 159 High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until March 15, 1958, for readers in Britain; until April 15, 1958, for foreign and Colonial subscribers.

Hubert W. David

Brilhart



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Hollywood Headlines

STAN KENTON drove his Porsche into a parked vehicle on his way home from the Balboa Rendezvous last week and had three stitches in his forehead. . . **Harpo Marx** cut an LP for Mercury with son Bill conducting and arranging and Pete Rugolo producing. . . **Mamie Van Doren** does a sparkling job singing the Joe Lubin song "The Girl Who Invented Rock-n'-Roll" in the Doris Day movie "Teacher's Pet."

Armstrong

Louis Armstrong has an acting-singing-trumpeting role, with **Danny Kaye**, in "The Five Pennies" (Red Nichols) film. Cannonball Adderley has disbanded his own group and is now with the Miles Davis Quintet. . .

As vocalist **Jan Tobey** is no longer with the Kenton Orchestra, **Ann Richards** (Mrs. Kenton) is singing on the TV show. . . New Capitol Records vocal star **Ethel Egan** is being hailed as "the female Nat Cole." . . **Andre Previn** is doing the "Pony and Bess" movie score. . . **Jerry Lee Lewis** is both singing and writing the title tune for MGM's "High School Confidential."

Shorty Rogers

Shorty Rogers' Giants recorded a jazz LP of the music from the "Gigi" musical. **Jayne Mansfield** split right through her tight

torador trousers singing a number in her Las Vegas act. . .

George Shearing's latest LP "Night Mist" features the quintet with voices. . . **Teddy Buckner's** dixie crew seems to be a fixture at the Beverly Cavern. . . **Sammy Davis, Jr.**, co-stars with **Eartha Kitt** in the filmisation of "Anna Lucasta."

Elvis Presley

Elvis Presley is expected to play **Hank Williams** in the upcoming movie biography. . . They're saying that **Frank Sinatra** is the greatest on every TV show but his own. . . The new **Terry Gibbs-Pete Jolly** (on Accordion) Quartet were the feature attraction on last week's "Stars of Jazz" TV show and they now have a forthcoming LP titled "The Duke and I."

Bunny Waters, the statuesque blonde wife of famed movie MD **Johnny Green**, is in Warner Brother's "Home Before Dark." . . The exciting new **Gus Bivona** big band, sponsored by **Steve Allen**, holds forth currently, at the Hollywood Palladium. . .

Stan Kenton

Jazz bongoist **Jack Costanzo** recorded with stripper **Lili St. Cyr** for "The Naked and the Dead" film. . .

Quoth Stan Kenton to jazz critic **John Tynan**: "One day American music will have swallowed up completely the Cuban rhythms—that's where the future lies." . . **Ralph Gleason's** great new book "Jam Session" will be available in England very soon and you should run to your bookseller for a copy. . . **Mel Torme** has a star role in the new "Take Off" picture. . .



Doris Day and Clark Gable in "Teacher's Pet"



Mamie Van Doren in "Untamed Youth"

Mamie leaves the Prep school

THE voluptuous wife of America's "Young Man With A Horn" is on the up and up. Ray Anthony's missus, the luscious Mamie Van Doren, has just been elevated from the Prep to the main Capitol record label.

At the Capitol Tower she's known as "the blonde dynamo." Vocally, Mamie is no Ella Fitzgerald. However, aided by some fine Warren Barker arrangements, she produces pleasant records that are strong sellers to advance her movie career.

DANCED, TOO

Miss Van Doren came to the attention of most fans for her lead part in the picture "Untamed Youth." This film gave Mamie the chance to display her rock-n-roll dancing and singing prowess as well as the famous Van Doren curves. She was also in "Ain't Misbehavin'," "The Second Great-est Sex," "Running Wild," "Star in the Dust" and "The Girl with the Suit Stockings." "I'm of Swedish descent," Mamie told me. "I was born in Rowena, South Dakota, and I was christened with the name 'Olander.' I came, with my



Howard Lucraft reports from Hollywood

parents, to Southern California at the age of eight. "I went to Los Angeles High School. After graduation I got a job as a secretary in a law office. While working, I studied singing in my spare time. I also did some modelling for calendars, to make a little extra

money. My first job as a singer was in Las Vegas, with Ted Fio Rito's band."

It was in August, 1955, that Mamie married famous trumpet player **Ray Anthony**. Now they have one little Anthony. They call him Perry after a certain Mr. Como.

DUAL PURPOSE

Mrs. Ray Anthony is very serious in working hard to keep her beautiful figure. She spends much of her time swimming in the pool at their home in the fashionable Hollywood Hills.

"I love cold showers," says Mamie. This, it would seem, serves a double purpose. Mamie is able to keep that schoolgirl complexion all over and, at the same time practise her singing to ward off the goose pimples."

Mamie's latest and most important picture, to be released in London this spring, is "Born Reckless."

RODEO GIRL

An executive at Warner Brothers Studios told me: "This is a picture about rodeo riding. Mamie plays the part of a western-type girl, in shiny tight cowboy pants. She also sings plenty at a bar. All in all, she has an ample opportunity in this picture to display her double-barrelled talents."

They're talking of Mamie as the logical successor to Marilyn. She certainly has my vote. All that and she sings too!



... and Mamie in "Teacher's Pet."

ON THE BEAT

UP from the Skiffle Cellar as you walk through Soho comes—not Skiffle but Spasm Music. And it's Russell Quay's City Ramblers who are playing it.

What is it? Says Russell: "It is not like ordinary skiffle or rock-n'-roll. It's something like the jumpy jazz of 1920 Chicago and something like the modern ballad song."

Above all, it is powerful beat music, sometimes with changing speeds, played on unusual instruments. . . And the Ramblers feature kazoo, tin jug, and a trumpet mouthpiece with a funnel attachment, in addition to guitars and bass.

Russell's made quite a study of it. Even to the way you should dance The Jerk that goes with the music—"Remember to jerk your feet up off the floor—and the way to dress for it."

I pass this tip on to the girls: "Sack dress, or tight skirt and loose sweater. Black or brightly coloured stockings. Necklaces or belts made from small cotton-reels or coloured safety-pins. Long, coloured ribbons from back of hair."

All set? Off you jerk, then, into the Ramblers' Decca recording of "Hoist the Window."

And any tedium I might have felt at listening to fourteen rock singers was offset by my admiration for the resident quartet which accompanied them—without rehearsal. They were guitarist-leader **Ray Dorell**; vibes, piano and bongo player **Jack French**; bassist **Buddy Allen**, and drummer **Dennis Weston**—the Four Buddies—who'll be seen this Tuesday on Eric Robinson's TV show.

Watching the way they handled keyless (and dare I say clueless?) singers, I couldn't help wondering what kind of "support" these kids would have got from the average pit orchestra.

Strange . . . IT'S strange how few jazz accordianists there are. Long ago **Tito Burns's** "Accordian Club" broadcasts proved how suitable the instrument was for jazz. But how many accordianists have departed from the straight (and narrow) outlook that seems common to all who take up the "box"?

Dave Davani is one. He was talking recently with an official of one of the accordian movements who seemed utterly at a loss to know what jazz was all about.

"Do you just make it up as you go along?" he asked. And: "Where do you get your inspiration?" Dave told him. "From listening to the great jazz players. People like Gillespie, Parker and Getz."

LISA NOBLE—the girl I predicted as the feminine answer to **Tommy Steele**—is going places. The 17-year-old singer has been snapped up by Decca. And Decca's wasting no time. She cuts her first sides next Wednesday. And they're rush-

ing the records out three days later.

Wait for it IN different vein, watch out for **Al Segon**. Pianist, singer and composer, he's just made his first steps for Fontana.

Awkward THERE was an awkward moment at Lime Grove last Friday. Everybody was there—**Jo Douglas**, **Pete Murray**, **Don Lang**, **Dennis Main-Wilson**, **Duncan Wood**, the lot—celebrating **6.5's** first birthday with cake and cocktails.

Then somebody asked the waitress what she thought of the programme. Reply: "I've never seen it!" Consternation! I shook her hand: "What is your name?" She told me, "Brand. Nina Brand."

Eh? **COMEDIAN** **Max Bacon** got a jrigid reception when he called at the Dominion Theatre box-office and asked for two tickets for the children's matinee of **Franoise Sagan's** ballet, "The Broken Date."

Rush job **LISA NOBLE**—the girl I predicted as the feminine answer to **Tommy Steele**—is going places. The 17-year-old singer has been snapped up by Decca. And Decca's wasting no time. She cuts her first sides next Wednesday. And they're rush-

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Puzzled I MET a puzzled vocalist the other night. **Betty Taylor**. After 10 years in the profession, including recordings and countless broadcasts with the Pieces of Eight, Henry Hall Guest Nights, Sunday concerts, one-night stands, etc., etc., she had written for a BBC-TV audition. She showed me the reply. From which I quote this statement: "We would like to point out that in the ordinary way we cannot offer auditions to artists who cannot claim full professional status."

I am now as puzzled as she is. Puzzled as to what "extraordinary" circumstances obtained auditions for some of the artists—but in a professional skiffle and rock performers we've recently been afflicted with.

Support AFTER all the rude things I've said about rock-n-roll, there must have been a few raised eyebrows when it was announced that I was to judge a rock-n-roll championship. Let me hasten to explain that it was all in a good cause. **Eric Bedser's** Bennett Night this week at Wimbledon Palais.

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Lonnie Donegan

DESPITE the blizzard raging outside Leeds Empire Theatre on Monday night, Skiffle King **Lonnie Donegan** soon got the house rocking when the 1958 Variety season opened this week.

Lonnie and the boys—**Jim Currie**, **Micky Ashman** and **Nick Nicholls**—had obviously benefited tremendously from their recent Chiswick panto, season.

Comedy galore is now a strong feature of the act. Thankfully we were spared many of the top skiffle numbers but were served instead with a wonderful menu of spirituals and folk songs.

Incidentally, I had never before heard an audience wholeheartedly singing a skiffle number as the Mums, Dads and teen-agers did in "Putting On The Style."

It is this the ghost of the old music-hall rearing its head?—**Stanley Pearson**.

Lonnie gets them all going!

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ELVIS FILTHY? NONSENSE

I WAS astonished to read that Steve Race considers some of Elvis Presley's songs have distasteful lyrics. My father and I have bought every available Elvis song. We know the words of them all and have heard not a single lyric that could possibly give offence to anyone. I can only assume that Mr. Race has invented a new meaning for the word "filth."

Incidentally, I recall that in the not-so-distant past Mr. Race found Elvis's words unintelligible. It seems he has now developed better hearing.—Miss Joyce Martin (aged 16). Whitehaven, Cumberland.

Honi soit...
HAVING listened carefully to every record Elvis has made, I can find nothing designed to offend the ear of the listener. I can only suggest that perhaps Mr. Race has somehow misinterpreted some of the lyrics.

Surely, in this instance, the offence is in the mind of the listener.—Jonquill Hood (aged 13). Great Ayton, Yorkshire.

Steve's right
CONGRATULATIONS to Steve Race. It cannot be too often emphasised that most rock-'n'-roll is built on barely concealed sex suggestion.

I am no prude and a great lover of the blues, which often deal with sexual matters. Surely the difference is that one regards sex in an open manner as a natural thing while the other treats the subject with a leer and a snigger.—J. M. Potter, Thame, Oxon.

Whoops... sorry
I AGREE wholeheartedly with Steve Race on the subject of rock-'n'-rollers and their lack of intelligence. But, as a bookie's runner and an MM reader for 24 years, I take great exception to his placing our profession on

the same level of intelligence as the rock devotees.—J. Gardner, Chichester, Sussex.

It looks as though Steve has another row on his hands.

JAZZ COURIERS
THE Jazz Couriers did a fine job of upholding British jazz on the Brubeck concerts. Judging by the applause, many people felt, as I did, that they were comparable with the Brubeck Quartet.—J. Scott, Croydon, Surrey.

Best modernists
CONGRATULATIONS to the Jazz Couriers—surely the best modern group we have. They more than held their own with the distinguished company on the bill.—Miss M. Ebery, Croydon, Surrey.

Take a bow, Ronnie Scott, Tubby Hayes and Co.—and see page 3.

BRUBECK IS BOSS
DAVE BRUBECK is the most important figure on the jazz scene today.

He always plays with imagination. Not for him the clichés that clutter the performances of Oscar Peterson and other second-raters.

He puts more feeling and melodic improvisation into one number than a score of pianists acclaimed by the critics of your paper—apart from Steve Race, of course.—N. V. Arthur, London, S.W.9.

Letters on the subject of Brubeck have ensured the GPO a record profit for 1958.

BASS AND SWING

MR. GOODYEAR'S letter (MM 22/2/58) on bassists and amplification raises a point on which I have had many altercations. With the advent of amplifiers, the primary function of the bass—to give depth and lift—has been lost.

Re Pat Brand's remarks on swinging; if the front line of a band are sitting thinking about

Letters

edited by

BOB DAWBARN

painting the front bedroom or wondering how long it will take to load the coach after the job, what chance has a rhythm section?

When a front line can swing without a rhythm section we will be able to approach the standards of bands such as Basie and Ellington.—Bill Sutcliffe, London, S.E.22.

Poor instruments

IN my experience amplified basses do not produce a beat, and the tone is superficial and does not get "under" a band. Part of the trouble, however, lies in the fact that most dance bass players use inferior

instruments, badly strung.—Trevor Price, High Wycombe, Bucks.

VIBRATO'S A MUST

MILES DAVIS says he plays with no vibrato because he was told that with vibrato he would sound like a shaking old man (MM 22/2/58).

Can he, or anyone else, really believe this? One has only to listen to Louis Armstrong, Coleman Hawkins, Sidney Bechet or any other good hot musician to make such a statement sound ridiculous.

A vibrato is a main part of jazz, the instrumentalists having copied it from the Negro vocal style. Their disregard of this element is the worst facet of the "cool" musicians.—James M. Robertson, Edinburgh 10.

DISGUSTING TAX

PAT BRAND'S very good comments on purchase tax

on musical instruments (MM 22/2/58) made me think.

Every musician should send his MP a postcard saying just how much his instrument cost and what a disgusting amount of tax he had to pay on it.

That would at least supply enough paper to make a pile several feet deep in Archer Street on which to burn an effigy of the Chancellor of the Exchequer.—Roger Bruton, Dudley, Worcs.

ANGRY YOUNG MAN

HOW long is Mr. Dankworth going to continue his rôle of the "Angry Young Man of British Jazz"? Once again the MM has headlined one of his all-too-frequent clashes with the authorities.

Come down from your soap-box, Mr. Dankworth, and concentrate on playing that excellent music of yours.—John Hunter, Glasgow.

Thank you for your letter...

FROM time to time I amuse myself with a story—purely imaginary, of course—about a disc-jockey who runs a Saturday evening radio programme called "Just Symphony Music."

Every time he plays a Bach Brandenburg Concerto he gets angry letters from Sibelius fans. "Please understand that Bach's compositions just aren't music!" they write.

So a fortnight later he plays part of a Sibelius symphony. Instantly the Bach addicts are at his throat. "What is Sibelius doing in a programme of symphonic music?" they ask. "Stop pandering to the modernists."

STEVE RACE

wonders about some of the letters he receives as disc jockey on the BBC's 'Just Jazz' programme

Seeking to please a majority audience, our imaginary disc-jockey plays a high proportion of middle-period music: mainstream symphonies, as you might say. He puts on Beethoven, Dvorak, Brahms.

This time he gets twice as many complaints. "You can't fob us off with this stuff," they write. "We want the real period (or modern) stuff." Our disc-jockey friend, whose sole concern is to please as many listeners as possible, smiles wanly to himself, and wades through another 700 LPs.

Comes true

Of course, that's just a fairy tale... unless you happen to be called Steve Race and involved in a fortnightly radio programme called "Just Jazz." Then this idiotic fiction of Bach enthusiasts complaining every time Sibelius is broadcast becomes—translated into jazz terms—a fact.

Consider these genuine extracts from letters: "It is only to enjoy scraps of true jazz that I weekly endure the modernistic outpourings." (Angus.)

"Thank you for playing so much New Orleans jazz on the air." (Plymouth.)

"Have you ever heard of a little place on the Mississippi called New Orleans?" (Barnet.)

"I should have thought your choice of mainstream jazz would have suited most tastes." (Basildon.)

"Mainstream has aggravated the cold war in jazz." (Blackpool.)

"Please play jazz between 1920-1930" (Welling)

Figs... moderns

"Don't give in to the mouldy figs too often." (Suffolk.)

"You tend to favour your cronies on the modern side too much." (Liverpool.)

"Please steer clear of West Coast, White Revivalist and British Jazz." (Bolton.)

"Here's Humph is not only the finest British jazz record I have ever heard, but is comparable with anything the USA can produce." (Maidstone.)

"Such tripe as Lyttelton and Sandy Brown produce" (Deal.)

"Thank you for the George

Lewis, a true New Orleans record..." (Chingford.)

"If it is your intention to opaque the true light of jazz by the insertion of George Lewis..." (Stockport.)

"Poor Wilbur de Paris—someone should slip a few coppers in his hat." (Watford.)

"That Wilbur de Paris was not very funny. I wonder if it was even music!" (Dulwich.)

"Thanks for that terrific De Paris disc..." (Isle of Wight.)

"I enjoy your programmes immensely..." (Farringdon.)

"Most entertaining and interesting..." (Dalston.)

"You have betrayed the BBC's trust." (Liverpool.)

"Please don't imagine that all of us who listen to your programmes have been nurtured exclusively on Rudi Blesh and Rex Harris." (Formby, Lancs.)

"It is definitely the best policy to play mainstream." (Sheffield.)

"Having tolerated your jazz selections..." (Chesterfield.)

"Your selections are most appreciated." (London, W8.)

"I couldn't believe my ears when I heard George Lewis missing that C7 chord every time he came to it." (Blackpool.)

"Who are you to criticise George Lewis, the Master?" (Blackpool.)

"George Lewis won't do!" (Oxford.)

"It is wonderful to hear at least one programme that caters for some good music." (Oldham.)

Ellington

"Please give more time to recordings by the acknowledged jazz greats, such as Ellington's A Drum Is A Woman." (Liverpool.)

"That awful tuneless modern stuff." (Cardiff.)

"In 'Just Jazz' I have not heard one record worthy of being called jazz." (Stockport.)

In view of all those, and a good many more, what does one do?

One goes right on playing a mixture of modern, traditional and mainstream jazz every other Saturday at 6.30. (And Charles Melville seems prepared to do the same on alternate weeks.)

One day, perhaps, the jazz enthusiasts of this country will learn to live in peace—before they finally cancel each other out.

I must admit it's tempting to play half an hour of Little Richard, double the listening audience and halve the postbag.



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4 1/2

This world of jazz

by MAX JONES

HOW go the plans for Duke Ellington's proposed visit to Britain? Negotiations proceed on several fronts, it seems. If Duke Ellington were to carry out all the European engagements arranged for 1958 he would be long gone from the USA.

Norman Granz, for one, is said to be sponsoring a European tour for the orchestra this summer. "The Billboard" claims the trek "will run eight weeks starting in the spring."

It has also been said, and denied, that Duke's band will tour Britain after the Leeds Art Festival in October. As for the Festival, everybody here is keeping mum.

Leonard Feather cables that talks are going on with a view to Duke's crossing the Atlantic in the late Spring. "But," he adds, "there is nothing definite yet."

This, at least, I can confirm. Last Friday, Ellington telephoned Helen Dance from Palm Springs, California, and

said he would like to appear at Leeds but had made no promise to do so. I understand he will not be satisfied with anything but personal contacts.

My guess is that Duke will make only one trip to Europe, tied in with Granz, that he'll come here for the Festival and stay for a few hand-picked dates.

If he does, what of Johnny Hodges? Helen says there is little doubt Hodges would make the tour. "He'll probably return to the band in a couple of months," she adds.

At the end of a ten-minute trans-Atlantic conversation, Ellington asked for her telephone number. "806," Helen told him.

"A good number," said Duke appreciatively. "I ought to play it today."

Festivals galore

THE jazz festival I spoke of last week turns out to be two—or three if you count the Brussels World Fair in May. The first opens at Knocke, Belgium, on July 5; the second at Cannes, France, on the 8th.

Henry Kahn tells me the Belgian Hot Club, Knocke Casino, the town of Cannes and Charles Delaunay are collaborating with the Newport Festival (July 4-6) to run these parallel fetes.

Names are not yet forthcoming, though Louis Armstrong's All-Stars are known to be among them. Louis is set for the Brussels exhibition, and Granz is reported to have con-

certs lined up for before and after the Fair.

DeLaunay says that Gillespie, Hampton and Teddy Buckner have been approached.

Newport discs

WHILE Newport '58 and the Newports-in-Europe are being prepared, Newport '57 is circulating on records.

Granz issued most of the best moments (they say) on 14 large Verve LPs, seven of which will be in our shops on March 7. Though fine things lurk here and there, I thought the set provided further evidence for the theory that jazz concerts seldom stand up to being heard unseen.

Still, for the New Orleans disciple there's some stimulating George Lewis; Hawkins and Eldridge survive the concert wildness at times; and Ruby Braff—promising "no psychological or psychotic music, no fugues, just plain jazz music"—gives a good account of himself.

Bronzy benefit

PROGRESS report on the Bronzy Benefit Coliseum Concert (March 9).

Humphrey Lyttelton, as part of his contribution, has instrumental arrangements ("by Lyttelton and Coe") of three songs associated with Bill: "Blues In 1890," "Trouble In Mind" and "Big Bill Blues." Saxophonist Bruce Turner and Kathy Stobart will make up five reeds for certain numbers.



The many offers of help and the cash contributions which have already come in are impressive indications of the affection Big Bill Broonzy has earned in Britain.

Johnny Dankworth will appear with members of his band and not "the orchestra." In the event, this is likely to be the Seven—plus Cleo Laine. Betty Smith is expected to work with the Dill Jones Trio.

Al Fairweather has come up with an original composition, in tribute to Broonzy, to introduce at the concert. For part of the evening he will rejoin forces with Sandy Brown. The vocal strength of Mick Mulligan's band will be increased for the occasion by the addition of Beryl Bryden.

So numerous are the volunteers that it would be possible to run a six-hour concert. In fact, something over three hours has been considered the limit.

Donations

THERE is enthusiasm from other quarters, too. For example, Brian Sims—who leads a Buckinghamshire skiffle group called the Victors—

writes to say: "We are sending the profits of our last session to the Bronzy Benefit Fund, hoping he will make a successful recovery." Enclosed is £3.

Another supporter, David Thesiger of London, remits a handsome £5. He says: "I am glad that benefit funds for jazzmen have started in this country and doubly pleased that the first is for such an artist and personality as Broonzy, though I am naturally saddened at the need for it."

At the ICA record recital, by Alan Lomax and Alex Korner, on Monday a collection of £6 was taken. These and other donations and all the many offers of help, are impressive indications of the affection Bill has earned in Britain.

The latest American news comes this week from Brother John Sellers. He tells me: "Big Bill is just about the same you cannot keep a man like that down. The only thing is, I wish he could sing again because he loves it so much."

jazz on the air

(Times: GMT CET plus 1)

SATURDAY, MARCH 1:

11.30-12.0 A 1: Nicholas, Norvo, Hamp, Shank, Hamilton, Hank Jones.
12.0-12.35 p.m. A 1 2: Blind Willie Johnson, Mahalia Jackson. (News break 12.15.)
4.15-4.45 Z: Swing Serenade.
5.0 app.-5.30 B-218m: Kings of Jazz.
6.30-7.0 D L: Just Jazz.
7.0-9.0 T: (1) Reisman, Previn, Miller. (2) Duke, Hackett, Hawkins, Rusolo, Orr, Montrose. (This programme is repeated between 10.0 and 12.0 night.)
8.0-9.0 A 1 2-F 1-2: Discoparade, with Bechet, Rewellioity Ork.
8.30-8.55 J: Of Jazz Interest.
9.0-9.30 B: Jimmy Rushing.
9.30-9.55 F 1: Carlos de Radezky.
9.30-10.0 W: Jazz Time.
9.50-11.0: 11.10-1.0 a.m. I: Schneebiel, Pops, Sauter Ork, etc.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: D-J Shows.
12.0-1.0 a.m. E-Q: Dr. Jazz's Library.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, MARCH 2:

4.37-5.15 p.m. A 1 2: Sonny Rollins.
5.20-5.30 A 1 2: Jazz News.
7.0-9.0 T: (1) Sinatra, Les Brown.

(2) Condon, Peterson, McKusick, Tony Scott, Louis, Kenton, Hamp.
9.10-10.0 S: Jazz for Travellers.
9.45-10.0 J: Cool Jazz.
10.0-10.55 F 1: Jazz Microgrooves.

MONDAY, MARCH 3:

7.0-9.0 p.m. T: (1) Miller, May, James, S-F, T.D. (2) Armstrong Classics from 1920-30 and '32 (30 mnts.): Basie, Brubeck, Hodges, Hamp.
9.10-10.0 S: For Jazz Fans.
9.30-10.30 app. K: Dixieland Revival.
10.5-12.0 J: D-J Shows (nightly).

TUESDAY, MARCH 4:

4.30-5.0 p.m. C 1: AVRO Jazz.
7.0-9.0 T: (1) Shaw, Bob Crosby, Ella. (2) Kid Orr in Europe (30 mnts.): Hamp, Lunceford, Pettiford-Thompson, Farlow-Costa, Mulligan-Baker, Diz.
9.0-9.30 J: Modern Jazz 1958.
9.5-9.35 B-258m: The Real Jazz.
9.10-10.0 S: For Jazz Fans.
9.30-10.0 N: Jazz Programme.
9.30-10.15 I: International Jazz Disc Review.
10.30-10.45 U: Phil Butler Jazz Band.

WEDNESDAY, MARCH 5:

4.10-4.30 p.m. P 1: Heath plays Raymond Scott.

7.0-9.0 T: (1) T.D., Thornhill, Riddle. (2) Hamp, in person—interview and discs.
8.30-8.55 S: Life of Django.
8.30-9.30 P 3: Jazz for Everyone.
9.10-10.0 S: For Jazz Fans.
9.11-9.45 F 4: Jazz Atmosphere.
9.20-10.0 Q: Classic Blues.
10.0 O: Jazz Journal.
10.40-11.30 D L: Dankworth.
11.10-12.0 I: Eddie Sauter Ork. German All Stars 1958.

THURSDAY, MARCH 6:

6.30-7.0 p.m. D E: Jazz Session.
7.0-9.0 T: (1) Blossom Dearie, Barnet, Herman, Shaw, Duke-Glooney, B.G. (2) Basie, Phineas, Cliff Brown, L. Young, Hawes, Hawk, Bo Diddley, Louis, Wiley-Braff, Hamp, Pops Foster.
8.0-8.30 W: Harry James Show.
8.30-9.0 F 1: White Notes... Black Musicians.
9.0-9.30 F 4: Jam Session.
9.10-10.0 S: For Jazz Fans.
9.15-10.0 M: Jazz Club: "Twenty Years and Two Months After."
9.30-10.0 F 4: Jack Sels Quartet.
10.0-11.0 P: Bechet-Spanier; Milt Jackson.
10.40-11.15 D L: Jazz Club.

FRIDAY, MARCH 7:

2.15-2.45 p.m. I: Wild Bill Davison.
3.0-3.30 Z: Swiss Jazz.
4.0-4.30 K: Jazz from USA.
4.30-5.0 L: Jazz.
7.0-9.0 T: (1) Horne, James, T.D., B.G., Miller, S-F. (2) Duke, Guiffre, B.G., Hamp, Albam, Turk Murphy, Freeman, Getz-Mulligan, Hetti, Diz.
9.0-9.25 J: Stars of Jazz.
9.10-10.0 S: For Jazz Fans.
9.10-10.0 N: Jazz Programme.
9.15-9.4 F 2: The Living Jazz.
10.40-11.15 D L: Baker's Dozen.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTP France 1: 1-1829, 48.39, 2-193.
B: RTP France 2: 280, 218, 328, 359.
C: SVF 445, 496.
D: BBC: E-464, L-1500, 247.
E: NDR WDR: 309, 169, 49.38.
F: Belgian Radio: 1-484, 2-224, 3-267, 4-198.
H: RIAS Berlin: 503.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: AFN: 344, 271, 547, 54.84.
K: SBC Stockholm: 1571, 255, 245, 366, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 5 of 31 bands.
M: Göttingen: 283, 210.
N: Monte Carlo: 205.
O: BR Munich: 375, 167, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 568.
S: Europe 1: 1622.
T: VOA: 7.0 p.m.: 13, 16, 19, 31, 41 bands; 10.0 p.m.: 19, 31 bands plus 1734 from 11.0 p.m.
U: Radio Eireann: 530.
W: Luxembourg: 208.
Y: SBC Lugano: 568.6.
Z: SBC Geneva Lausanne: 393, 31 band.

U.S bars Crewcuts

TORONTO, Wednesday. **THE** Crewcuts were barred from entering the United States last week in a test case that may force Canadian entertainers to take out immigrant visas before they can work in the U.S.

Rudolph Maugeri and Ray and John Perkins—all Toronto-born—were stopped by a U.S. immigration officer at Malton Airport when they attempted to board a plane to fulfil an engagement in the States.

John Perkins said the Crew-

cuts had crossed the border on working permits perhaps 100 times since 1954. He did not know why they had been barred this time.

A U.S. immigration officer said: "We want to find out if the Crewcuts are residents of Canada visiting the U.S. or residents of the U.S. visiting Canada."

Later the boys stated that, if necessary, they will become U.S. residents to continue in show business there. — Helen McNamara.

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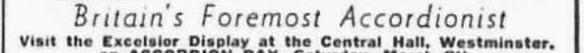
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JAZZ GUMBO (LP)
Vol. 2.
Fawkes-Turner Quintet: Blue Turning Grey Over You (1); Blues Go Away (2); Creole Love Call (3).
Dick Heckstall-Smith Quintet: There'll Never Be Another You (4); Sputnik (5); Russian Lullaby (6).
(Nixa Jazz Today NJT510—27s. 10d.)
(a)—Wally Fawkes (clt.); Bruce Turner (alto); Bill Jones (pno.); Major Holley (bass); Don Lawson (drs.). 28 5 56. London. (Nixa.)

The rhythm sections are good and Harry Smith is an excellent, swingy percussive pianist.—Jack Hutton.

Jazz Lab

DONALD BYRD AND GIGI GRyce
(LP)
"Jazz Lab"
Speculation (a); Over The Rainbow (b); Nica's Tempo (c); Blue Concept (d); Little Niles (e); Sans Souci (f); I Remember Clifford (g).
(Philips 12 in. BBL7210—37s. 6d.)

(a)—Jazz Lab Quintet: Gryce (alto); Byrd (tp); Tommy Flanagan (pno.); Wendell Marshall (bass); Art Taylor (drs.); augmented by Sahib Shihab ne Edmund Gregory (bar.); Benny Powell (tmb.); Julius Watkins (French horn); Don Butterfield (tuba). 4 2/57. USA. (Am. Columbia.)
(b)—Jazz Lab Quintet (as above), 5/2/57. Do. (Do.)
(c)—Jazz Lab Quintet (as above), except Wade Leggs (pno.) replaces Flanagan. 13/5/57. Do. (Do.)
(d)—Jazz Lab Quintet, as in (c), plus Shihab (bar.); Jimmy Cleveland (tmb.); Watkins (French-horn); Butterfield (tuba). Do. Do. (Do.)
All arrangements by Gryce, except "I Remember Clifford," which was scored by its composer, Benny Golson.

JAZZ DISCS

(b)—Same personnel, except Phil Seamen (drs.) replaces Lawson. 26/8/56. Do. (Do.)
(c)—Heckstall-Smith (sop.); Turner (alto); Harry Smith (pno.); Brian Brockhurst (bass); Eddie Taylor (drs.). 30 10 57. Do. (Do.)
(d)—Personnel as for (c) except Sandy Brown (clt.) replaces Turner. 5 11/57. Do. (Do.)

UNTIL quite recently the term "British jazz" could be used as an outright sneer. But now, thanks to musicians like Bruce Turner, Sandy Brown, Humphrey Lyttelton, Bill Jones, Lennie Felix and Wally Fawkes, this is no longer the case.
If you want evidence that growing respect must be paid to our "home-grown" jazzmen (from any point of view), then listen to this record.
The man mainly responsible for infusing our jazz with a large measure of quality is Bruce Turner. His inspired playing pushes him head and shoulders above his contemporaries.
Main reason for this, I think, is that, for a British musician, Bruce possesses a rare ingredient in his playing—maturity.
His solos are polished pieces of playing which embody technique, dynamics, jazz feeling, fertile ideas—all produced with the satisfying authority of a mature musical mind.
Just listen to the way he enlivens the tracks on which he is featured. His union with Wally Fawkes produces pleasant, swinging jazz and inspires Wally to some of his best recorded performances.
To my mind the only false note on the record is struck by the soprano-clarinete partnership of Dick Heckstall-Smith and Sandy Brown. It's a messy marriage, with the raucous-toned soprano causing most of the incompatibility.
But don't let me put you off, for Sandy Brown tells me that these are probably the most satisfying sides he has ever made—and he knows what he is after.

ESSENTIALLY a record for understanding modernists—who will find it an enjoyable and intriguing dish of honest-to-goodness swinging jazz.
Gigi Gryce composed the third, fourth and sixth items and arranged the whole set. His pen work is, to say the least, promising.
More notable than the writing, however, is the playing—especially Donald Byrd's.
We have had so much of this 26-year-old Miles Davis disciple that most people probably think they have already heard all he has to offer.
In fact, he not only produces some fresh ideas but plays with much more feeling. Indeed, he is so much better in every way than I have yet heard him that even his more familiar conceptions take on a new and refreshing character.
Gryce, too, does well. Older than Byrd by six years, with the benefit of a scholarship that enabled him to study in Paris as well as the advantage of gig work



Wally Fawkes and Bruce Turner are together again on "Jazz Gumbo Volume II."

with Max Roach and Howard McGhee, and with six months' regular work with Lionel Hampton, he shows up as a scholarly and enterprising jazz modernist.
The supporting casts are not only good individually (note particularly pianist Tommy Flanagan) they are also good as groups, sounding clean, alert and swinging.
The additions to the basic Jazz Lab Quintet, effectively enrich the colour when they are used. But this is comparatively seldom.
The presentations are for the most part solo showcases for Messrs. Byrd and Gryce, with the pianists providing occasional relief. And I find nothing to say against that.—Edgar Jackson.

Bill Perkins

BILL PERKINS OCTET (LP)
"On Stage"
Song Of The Islands: One Hundred Years From Today; Zing Zang; Let Me See; For Dancers Only; Just A Child; As They Revelled; When You're Smiling.
(Vogue 12 in. LAE12078—38s. 3d.)
Perkins (tr.); Bud Shank (alto); Jack Nimitz (bar., bass-clt.); Stu Williamson (tp., valve-tmb.); Carl Fontana (tmb.); Russ Freeman (pno.); Red Mitchell (bass); Mel Lewis (drs.). 9 and 15 2/56. Music Box Theatre, Hollywood. (Am. Pacific Jazz.)
THIRTY-three-year-old Bill Perkins, known to his colleagues in the Woody Herman band as Phineas, has here his first LP as group leader.
It is not quite as outstanding as some of his work on other records might lead you to hope. Perkins and trombonist Carl Fontana's solos are mostly good and the competent rhythm section moves neatly. The result is an album that is pleasant but not very enterprising or spirited. Even the tunes that should smack only pay.
Perkins' tone has enough similarity to Lester Young's to bring Lester to my mind, which reminds me that Lester's chorus in the Basie recording of Harry Edison's "Let Me See" seems to have influenced the arranger of Perkins' version here.
Not that this means a great deal. Best of the arrangements are Bill Holman's treatment of "Song Of The Islands" and his own "As They Revelled" and "One Hundred Years" are also the best tracks. They have some of the feeling and verility conspicuously absent in the others.—Edgar Jackson.

Count Basie... 1
COUNT BASIE AND HIS ORCHESTRA
(LP)
"Basie Was Here"
Jumpin' At The Woodside; How High The Moon?; Blue Blop Blues; Flute Juice; One O'clock Jump.
(Columbia Clef SEB10083—11s. 10d.)
Basie (pno.); Bill Graham, Marshall Royal (alts); Frank Foster (tr.); Frank Wes (tr., bar.); Chase Foster (bar.); Wendell Culley, Renaud Jones, Thad Jones, Joe Newman (tp.); Henry Coker, Bill Hughes, Benny Powell (tmb.); Freddie Green (gtr.); Eddie Jones (bass); Sonny Payne (drs.). September, 1956. At a Norman Granz jazz concert in Sweden. (Am. Norman Granz.)
SEVERAL things have to be said about this new release before we get to the music.
To begin with, the five titles have been taken from a Verve LP, "Basie In London" and although the local issue has been subtly renamed "Basie Was Here," it still refers in the sleeve note to performances "done before a live audience at a London concert"—very misleading.
The record seems to have been made in Gothenberg during the 1956 tour. In which case, the personnel printed on the U.S. LP (with Matthew Gee in the trombones) is wrong; and somebody at British Columbia has corrected the error.
Recording quality has not been a strong point of Granz's studio-



Sandy Brown

He is one musician who has helped to elevate British jazz until the term is no longer synonymous with a sneer.

made Basie discs, so it is not surprising that this outside job leaves much to be desired. Atmospherically, though, the Basie excitement is well captured.
Now to the music: so far as the tunes are concerned, the concert might have taken place anywhere at any time over the past few years.
"The Moon" and "Blee Blop Blues" are pretty fast and furious items that have often been used as opening numbers; "Wood-side," largely devoted to Foster's tenor against charging brass, is a faster flag-waver; "Flute Juice," a vehicle for Wes's flute, is more restrained; and "One O'clock," a brief end number, really does jump at sympathetic speed.
Joe Newman solos on the first three titles. Basie leads the band expertly into "Moon" and "Flute Juice," and the sections perform with exemplary punch and dynamic control, at most times. Both alts and Powell take solos in "Moon," while Wes has a solo in "Blee Blop."
A lot of thrilling ensemble and enthusiastic solo playing is contained here. But express tempos are not the things for maximum swing and I would not choose this EP to typify the Basie band's great merit.—Max Jones.

Washington (bar.); Buck Clayton, Harry Edison, Al Killian, Ed Lewis (tp.); Eli Robinson, Robert Scott, Dickie Wells (tmb.); Freddie Greene (gtr.); Walter Page (bass); Jo Jones (drs.). (a) 21 9 41, (b) 31: 42. New York (Am. Columbia.)
(c), (d)—Basie (pno.); James Powell, Warren (alts); Tals. Lucky Thompson (tr.); Rudy Rutherford (bar. clt.); Edson, Killian, Lewis, Joe Newman (tp.); Ted Donnelly, Joe Robinson, Louis Taylor, Wells (tmb.); Greene (gtr.); Rodney Richardson (bass); Shadow Wilson (drs.); Jimmy Rushing (voc. in (d)). 6/12/44. Do. (Do.)
(e)—Goodman (clt.); Buff Estes, Toots Mondello (alts); Bus Bassey, Jerry Jerome (tr.); Gorky Cornelius, Zicky Elman, Chris Griffin (tp.); Red Ballard, Bruce Squires (tmb.); Fletcher Henderson (pno.); Arnold Covey (gtr.); Arthur Bernstein (bass); Nick Fatool (drs.). 10 8 39. Los Angeles. (Do.)
(f)—Personnel as for (e), except Johnny Martel, Jimmy Maxwell (tp.); replace Cornelius, Griffin; Ted Vesley (tmb.) replaces Squires; Charlie Christian (gtr.) replaces Covey. 24 10 39. New York. (Do.)
(g)—Goodman (clt.); Danny Bank, Albert Epstein, Stanley Kowow, Aaron Sachs, Bill Shine (saxes); Vincent Badale, Sonny Berman, Alex Cuzzo, Tony Paso (tp.); Donald Matthew,

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Count Basie... 2
"BASIE, BROWN AND BENNY" (LP)
Count Basie Orchestra: Fiesta In Blue (a); Taps Miller (c); Jimmy's Blues (V) (d); One O'clock Jump (b)
Benny Goodman Orchestra: Let's Dance (f); You Brought A New Kind Of Love To Me (V) (g); Jumpin' At The Woodside (e)
Benny Goodman Quintet: After You've Gone (h)
Les Brown Band Of Renown: I've Got My Love To Keep Me Warm (j); 'S Wonderful (k); Tico Tico (l); The Devil, Devil, Devil (i)
(Fontana 12 in. TPL500—37s. 6d.) (a), (b)—Basie (pno.); Earl Warren (alto); Tab Smith (alto, sop.); Don Byas, Buddy Tate (tr.); Jack

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Bill Pritchard (tmb.); Charles Queene (pno.); Mike Bryan (str.); Clyde Lombardi (bass); Morey Feld (drs.); Jane Harvey (voc.). 25-2-45. Do. (Do.)

(h)—Goodman (clt.); Red Norvo (vib.); Teddy Wilson (pno.); Sid Weiss (bass); Feld (drs.). 16/11/44. Do. (Do.)

(i)—Brown (leader); Mark Douglas, Stephen Madrick, Ted Nash, Edwin Scherr, Ruth Stone (recds.); Bob Higgins, Don Jacoby, Alfred Muller, Jimmy Zito (pts.); Don Boyd, Clyde Brown, Richard Gould, Ray Klein (tmb.); Geoffrey Clarkson (pno.); My White (str.); Bob Leininger (bass); Dick Shanahan (drs.); Doris Day (voc.). 27-3-46. USA. (Do.)

(j)—Brown (leader); reads as for (i); Higgins, Ray Linn, Muller, Don Paladino, Zito (pts.); Boyd, C. Brown, Warren Brown, Klein (tmb.); Clarkson (pno.); Trefoni Rizzi (str.); Leininger (bass); Shanahan (drs.).

(k)—Brown (leader); Abe Most, Dave Pell, Scherr, Stone, Jack Tucker (recds.); Frank Beach, Bob Fowler, Wesley Henry, Higgins (pts.); C. Brown, Klein, Ralph Pittner, Ray Sims (tmb.); Clarkson (pno.); Rizzi (str.); Ray Leatherwood (bass); Roy Harts (drs.); Lucy Ann Polk (voc.). 1949. USA. (Do.)

SWING music lovers left over from the Thirties and Forties are about the only people likely to be tempted by this assortment of big-band music.

And they are going to be bewildered if they get hold of a copy like mine, because Goodman's "Let's Dance" turns out to be Krupa's tearaway "After You've Gone" with Eldridge up, while the "After You've Gone" labeled "Benny Goodman Sextet" is in fact a version by the BG orchestra.

Aside from all that, the record offers four Basie reissues: a lively BG "Woodside"—with solos

from Mondello, Elman and Goodman—and a tolerable "New Kind Of Love"; and four precision-played Les Brown items, of which "I've Got My Love" is the most obviously pleasant.

Basie's 1942 "One O'Clock Jump" hits a nice tempo and includes very effective solos by Tate, Clayton and Byas. Buck plays some of his best trumpet of the period, both open and muted, on the attractive "Fiesta In Blue"; and Warren, Wells, Edison, Tate and Thompson all contribute to the buoyant "Taps Miller."

The high-voiced Rushing takes over for four verses of "Jimmy's Blues"—Wells and the band moving warmly behind him—and provides the only durable singing on the LP. Doris Day handles the vocal on "Deevil," Lucy Ann Polk on "S'Wonderful," and Jane Harvey on "New Kind Of Love"—but all are undistinguished.

Altogether, an odd mixture of styles.—Max Jones.

Jay Jay

J. J. JOHNSON (LP)
"First Place"

It's Only a Paper Moon (b); Paul's Pal (a); For Heaven's Sake (a); Commutation (b); Harvey's House (a); That Tired Routine Called Love (a); Be My Love (b); Cry Me A River (c); Nickles and Dimes (a).

(Fontana 12 in. TFL5005—37s. 6id.)
Johnson (trb.); Tommy Flanagan (pno.); Paul Chambers (bass); Max Roach (drs.). (a) 17-4-57, (b) 12-4-57, (c) 26-4-57. USA. (Am. Columbia.)



● Ruby Braff—
—see "Vic Dickenson."

THEY call this LP "First Place." You don't have to search far for the reason. Ever since James Louis—better known to us as J. J.—Johnson won Star Award in 1946, when he was only 22, he has been a consistent poll topper.

In the past two years he has headed the trombonists' sections in such widely publicised ballots as "Down Beat's," "Metronome's" (each twice in succession) and the MM's, as well as the French "Jazz Hot."

He has already been presented on record with just about every number of other trom-

bones, from one to seven. On this, his first album for American Columbia, he reverts to just himself and a rhythm section.

Maybe you'll think it lacks some of the variety made possible by the bigger groups, but it is certainly a triumph for J. J.

He goes through just about the gamut of his moods and moods with little if anything in the way of arrangements, using a mute that softens his tone without taking away anything of its flowery richness and as relaxed as you've ever heard any soloist.

The start of the brisk, staccato "Paper Moon" and Johnson doesn't manage to say much. But once he gets into his stride the phrases become more flowing and more fraught with meaning. And they continue that way in the bright-paced "Commutation," "Be My Love" and a surprisingly swinging "Cry Me A River."

Better still are the slower melodies, particularly the very slow and rather lovely ballad, "For Heaven's Sake." But the best track of all is "Harvey's House"—a blues in which Johnson shows what an original but genuine feeling he has for this foundation of all jazz.

Pianist Tommy Flanagan takes many good solos. There are also solos by the excellent Paul Chambers (bowed in "Paper Moon") and "Commutation"; and Max Roach has solo spots which are no less successful because they are neither too frequent nor too long.

Perhaps more to the point, though, is that these three provide ideal support for the illustrious Mr. Johnson.—Edgar Jackson.

Vic Dickenson

VIC DICKENSON SEPTET (LP)
Vol. 4

Old-Fashioned Love (b); Suspension Blues (a); Runnin' Wild (a). (Vanguard PPT1209—27s. 10d.)
(a)—Dickenson (trb.); Edmond Hall (clt.); Chad Collins (tp); Sir Charles Thompson (pno.); Steve Jordan (str.); Walter Page (bass); Jo Jones (drs.). Circa late 1954. USA. (Am. Vanguard.)
(b)—Same personnel, plus Ruby Braff (tp). Do. Do. (Do.)

THIS and the Red Allen record are both examples of present-day jazz in the hot tradition—two sides of the same coin.

Allen's music is punching and exuberant most of the time, while Dickenson's has a more suave and relaxed feeling, but both are unpretentious expressions of what has been christened the mainstream approach.

Dickenson himself, who gives this record such character as it possesses, is in excellent form. He presents the little-known verse of James P. Johnson's "Old-Fashioned Love," following up with a subtly phrased solo; is



● Vic Dickenson

moving on the blues and amusing on the fast "Runnin' Wild." "Love," which occupies the whole of one side, runs for nine minutes and includes restful improvisations by Hall, Thompson, Collins and Braff. The last-named constructs a typically lyrical chorus, filled with familiarity and distinctive runs, and Hall plays less harshly than he has done on recent Armstrongs.

Both trumpets take part in the final, languid ensemble, and the whole performance sounds to me so relaxed as to be almost enervated. Though nine minutes is long for one title, it is short for one side of an LP.

"Suspension" is eight and a half minutes of slow blues on which the players display an apt simplicity of style. Hall's three choruses build inclusively, and Collins—playing softly in mute along with Buck Clayton lines—sustains a pensive mood.

A shorter "Runnin' Wild" provides material for a more boisterous solo from Dickenson, two terse ones from Hall, and a lot of good solid piano. The last piano and rhythm outing leads to a loose and quite rousing all-out chorus.

I am not entirely happy about the recording of this session, but the disc is a fair sample of John Hammond's Vanguard jazz. No doubt it sounds more exciting if you are not already familiar with Vols. 1-3.—Max Jones.

Red Allen

HENRY "RED" ALLEN'S ALL STARS (LP)

"Ride, Red, Ride In Hi-Fi" (a); Ride, Red, Ride (a); I've Got The World On A String (a); Sweet Lorraine (a); Ain't She Sweet (a); Love Is Just Around The Corner (a); S'Wonderful (b); St. James Infirmary (b); I Cover The Waterfront (b); Algiers Bounce (b).

(RCA 12 in. RD27045—37s. 6id.)
Allen (trb.); voc.; William "Buster" Bailey (clt.); Coleman Hawkins (trb.); J. C. Higginbotham (tmb.); Marty Napoleon (pno.); Everett Marksdale (str.); Lloyd Trotman (bass); William "Cozy" Cole (drs.). (a) 21-3-57, (b) 27-3-57, (c) 10-4-57. USA. (Am. Victor.)

RED ALLEN is not much heard on records today though he plays regularly at New York's Metropole where, just now, he is working alongside Hawkins and "Buster" Bailey.

The performances on this record are in the robust, traditional, style which, I suppose, holds sway at the Metropole. But from what we know of that music from Allen's on-the-spot recording (London LIZ-N15010), these examples are more musical and less furious than the live ones.

The opening jam-up on "Tiger Rag" suggests that we are in for a tasteless Metronome bash, but things look up with "World On A String" and "Sweet Lorraine."

On these Allen delivers subdued, fanciful solos with modern-sounding touches which occasionally call Ruby Braff to mind. Hawkins, too, plays well, as he does on almost every track.

"Ain't She Sweet" and "St. James" have Allen's friendly, trumpet singing. The former works up to a good old days' free ending, with Higgy sounding Trummy Youngish and Cozy generating a spirited off-beat swing.

On "St. James" there are interesting patches of Allen, Bailey, Higginbotham and Hawk—the last blowing slinky stuff behind the vocal, J.C., on this, finds his shouting voice before the end.

Despite some Allen fireworks and angry Hawkins on both, "Corner" and "S'Wonderful" are only moderate for 50s, though strong for swing. Barksdale, not, I think, present on every track, plays pleasantly on the first.

Some striking Allen, elaborating the melody in the manner of a modernist, comes up on "Waterfront." And he and the whole company play satisfying jazz on the final bounce blues, the one piece on which the band lives fully up to its promise.

"Ride, Red," is an unover set which mixes exhilarating music with some uncontrolled passages of doubtful worth. Recording is far from perfect, but the record plays for 50 minutes and its sleeve looks fine.—Max Jones.

CAPSULE REVIEWS

PEGGY SEEGER

Come Along John (7 in. LP)

All Around The Kitchen; Come Along John; Billy Barlow; Old Aunt Kate; Little Bird; Lula; Gail; Rissolty Rissolty; The Derby Ham.

(Topic 7T18—15s. 9d.)

PEGGY SEEGER—here with her two young sisters—turns out a record for the folk specialist: children's play songs aren't everyone's meat.

That apart, it's a highly successful record. It has all the spirit of a children's party and, as always, Peggy's superb banjo.

The tracks on which her sisters appear—singing, and playing guitar and autoharp—have a regular ceilidh atmosphere.

Not least of the attractions is an intriguing and very singable version of the "Cutty Wren" ("Billy Barlow") and the "Wee Cooper O'File" ("Rissolty Rissolty").

Peggy provides the words of the songs; and notes on each—though many might feel more disposed towards Lloyd's interpretation of the "Cutty Wren" (see "The Singing Englishman" published by WMA).—J. N. S.

JACK ELLIOTT AND DERROLL ADAMS (LP)

The Rambling Boys

Rich And Rambling Boy (duet); Buffalo Skinners (Elliott); Wish I Was A Rock (Adams); State Of Arkansas (Elliott); Mother's Not Dead (duet); East Virginia Blues (duet); The Old Bachelor (Adams); Death Of Mr. Garfield (Adams); Danville Girl (duet); Roll On Buddy (duet).

(Topic 10T14—29s. 6d.)

MANY of their friends will be glad to have this memento of the Rambling Boys' Round House sessions. And they get full value for money. That Guthrie-type guitar and Adams' incredible banjo must have been the most exciting things to hit British folk music in recent years. One criticism, though: why no "900 miles"?—J. N. S.

NANCY WHISKEY (7 in. LP)

An Old Man Came a'Courtin'; Bonny Lad; The Bold Fenian Men; Poor Little Turtle Dove; The Trooper And The Maid; The Farewell Song.

(Topic 7T10—15s. 9d.)

SO far as I know this is Nancy Whiskey's first folk collection. For me it is marred by

an unhappy choice of material. In "Poor Little Turtle Dove" and "The Farewell Song" ("Who will shoe your feet...") she does her best to subdue her broad Glasgow accent and "sing 'em sweet." The result is they both come out more like pop songs.

The same goes, to a lesser extent, for "Bonny Lad" ("... is long, long a'growin'" and "Bo'd Fenian Men" (not the "glorio" version).

But the record springs to life on the remaining two tracks. On this showing Nancy could become to this type of music what Margaret Barry is to Irish folk music.—J. N. S.

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