EVERY FRIDAY 6d.

Son of Crosby See Page 3

FOR ST A 'Pearl' in Mink!



Pearl Bailey, wearing a full-length sapphire blue mink, and her drummer-husband Louis Bellson were caught by the MM camera enjoying winter sunshine in Hyde Park last Friday. Pearl opens at the Café de Paris on Monday.

MOSCOW will hear Britain's top jazzmen this summer.

A traditional group, a modern group, local blues singers, as well as Scottish dance bands and singers, are to appear in the Russian capital during the Sixth World Youth Festival from July 28 to August 11.

Previous commitments have forced Humphrey Lyttelton to turn down the invita-tion, but the offer will now be made to another British traditional group.

Only the best

Malcolm Nixon, of the British Youth Festival Committee, told the MM: "There will definitely be an invitation to another bandleader of the standing of Sandy Brown

or Ken Colyer.
"The Soviet authorities have never been very keen to have jazz at the Festival and we have argued about it for nine months. Now they have agreed, we naturally want

them to hear only the best we can offer."

He said he thought there would be "a tremendous audi-

Back Page, Col. 3



Mantovani's concert at Leicester on Sunday—his first in England since his U.S. and Canadian tour—was a sell-out. Over 2.000 packed the De Montfort Hall. Cowboy singing star Tex Ritter arrived in London on Saturday for another Variety tour. The tour started on Monday at the Chiswick Empire, followed by Man-ohester (Monday), Glasgow (11th) and Edinburgh (18th).

HH 23.57



'Howdy, Folks'

Comets will definitely be playing two weeks at the London Palladium in early September.

Frankie to tour

FRANKIE VAUGHAN starts a nation-wide Variety tour on April 8. He finishes work on "These Dangerous Years" at the end of this month.

This news was given to the evening by Jolly Joyce, personal

manager to Haley.
"The Comets," Mr. Joyce said,
"will follow this engagement with a two-week tour of one-

country.
"I feel sure that when Haley

and the Comets play the Palladium it will be a complete full-

"On his current tour Haley MELODY MAKER on Wednesday has been achieving a 99 per cent played."

Final concert

The Comets wind up their British tour on March 10 with a concert at the Gaumont State, Kilburn.

Mystery Note: The Palla-dium this week announced a sixmonth continuous British revue from June until December. (See story, page 16. But Mr. Joyce insisted to the MM that the Haley date was definite—"it's only a question of terms," he

Third Basie show at Festival Hall

The Count Basie Band will play its extra Royal Festival Hall date on Tuesday, April 16.
Impresario Harold Fielding told the MM: "This will be a special concert for the connoisseur."

Basie's other two concerts at the Festival Hall, on April 2 and April 13, are a sell-out.

Three more venues on the Basie tour have still to be fixed. These will be on Good Friday. Easter Sunday and Monday.

Bing (Jnr.) sings

Gary Crosby, 23-year-old eldest son of Bing, arrives in Britain today (Friday) for this week-end's "Sunday Night At The Lon-don Palladium" and "Startime" next Thursday.



The new Tommy Whittle-Harry Klein Quintet appeared at the Flamingo Club, Pigalle Restaurant, W., on Sunday. The quintet was completed by drummer Benny Goodman, pianist Eddie Thompson and bassist Malcolm Cecil.

WINIFRED ATWELL is to

make her second tour of Australia in the autumn -at a record guaranteed minimum salary of £4,000 a week.

The tour will last at least six

Maker recently.

Winnie starts her new weekly half-hour BBC-TV series on Sunday, April 14, when she will Brighton Hippodrome on July 2.

Was pictured in the MELOBY The Ted Heath Band starts a series of four Tuesday late-night broadcasts on Tuesday in the Light Programme.

introduce her third piano-the double keyboard model which was pictured in the MELODY

new Her Rock-'n'-Roll " "Let's sold 100,000 copies within five days of its being issued.

Heath air series



Lyttelton signs for TWOHELD A Tommy Steele film

THE Humphrey Lyttelton Band has been signed to appear which is tentatively called "The Tommy Steele Story," is due to start at Beaconsfield Studios The Lyttelton Band will be

this month.

It is being produced by Insig-nia Films, an associate company of Anglo-Amalgamated Film Dis-

Success story

The film is to be based on the life story and meteoric rise to

CANADIAN

by Henry Whiston

MONTREAL, Wednesday.—The Biggest Show of Stars of '57 played the Maple Leaf Garden in

played the Maple Leaf Garden in Toronto last week.

Appearing in the entourage were Fats Domino, Bill Doggett, Tommy Brown, Clyde McPhatter, Lavern Baker, Chuck Berry, the Five Keys, the Moonglows, Ann Cole, the Five Satins, the Schoolboys, Charles Brown, Paul Williams and his Band—and unbilled, the Ronnie Scott Band, A quieter evening than previ-A quieter evening than previ-ous rock-'n'-roll shows, Only 20 thrown out.

One over the eight "DON'T Knock The Rock," the
Bill Haley movie that's
causing a ruckus wherever it's
shown, didn't let its reputation
fall as a result of simultaneous
appearances in eight Montreal
theatres in February,
No riots, But plenty of hollering and minor brawls.

New disc stars

CANADA'S Mo Koffman Septet,
the latest combo in this
country to record, presented a
February concert at the Ontario
College of Art in Toronto,
Arrangements were by Koffman, who doubles on alto and
flute. Other personnel comprises Eddie Karam (bari.), Rob
McConnell (valve tmb.), Jack
Long (tpt.), Ed Bickert (gtr.),
Ron Rully (drs.) and Hugh
Currie (bass).

Off the cuff

DUKE Eilington's Orchestra played a successful date at the Colonial Tavern in Toronto last month at the same time that Oscar Peterson's Trio was at the Town Tavern.

The Phil Nimmons group will have its first album, recorded by Norman Granz, issued this week.

singer.
The Lyttelton Band will be seen in the film's finale.
Associate producer Herbert Smith, who made the signing, told the MM that Humph would be writing original numbers for the picture.

More bands

Other British jazz groups may also be booked to appear in addi-tion to Tommy's own Steelemen and the Lyttelton Band.

Tommy, who appeared in ATV's "Jack Jackson Show" on Sunday, is to start another Variety tour at Edinburgh on April 1.

NEW YORK, Wednesday, -Trumpet - star Chet Baker and tenorist Phil Urso were last week taken off stage by detectives at the Philadelphia Academy and arrested on suspicion of possessing narcotics.

They were appearing as part of the Birdland Stars of 1957

Urso, police claim, had an eye dropper and heroin when

by LEONARD **FEATHER**

arrested and both were held on

Dope was found in Urso's sax case and Baker's car and both were found "positive" in nar-cotic tests.

Baker has since declared he

has been off drugs since his last arrest,

PHIL URSO ----

MJQ men arrested

OTHER arrests last week of the Modern Jazz Quartet.

Heath was later cleared and Jackson was released on

S1.000 bail.

Heath was arrested with saxophonist Joe Maini as they entered Maini's Los Angeles home. The dope agents said that one of them had thrown away a package of heroin, and that Main's house contained marijuana.

No tour?

THE MJQ had been scheduled to make a European tour shortly under the State Department sponsorship, and Heath commented:
"We were set to go...but
I guess we'll have to call it
off."

Maini, who has been play-ing at a local Los Angeles club, has already served 16 months on a narcotics con-viction handed down after a 1948 arrest.

Up and about

CLARENCE WILLIAMS.
Veteran song writer and music publisher, was reported "out of bed and doing very nicely" at Columbia Presbyterian Hospital in New York, where he was taken for X-rays last week to determine the cause of an internal haemorrhage.
He is the composer of "Royal Garden Blues," "Sugar Blues" and "I Wish I Could Shimmy Like My Sister Kate."
In addition to his song

In addition to his song writing, he has operated the Harlem Thrift Shop for the past 17 years.

Jazz symphony

THE San Francisco Sym-

THE San Francisco Symphony is sponsoring the first Dixieland-ragtime jamboree at the city's Civic Auditorium this Sunday, to aid its pension fund.

The programme will feature Bob Scobey's Frisco Jazz Band with Clancy Hayes, Raiph Sutton and Lizzie Miles, Earl (Fatha) Hines, Wally Rose and his Dixieland Band, Bay City Jazz Band, Joe Suilivan, Burt Bales and possibly Kid Ory.

Money talks

EDDIE SAUTER, co-leader of the Sauter-Finegan orchestra, went to Germany last week to discuss a deal under which he would become musical director of Radio Sudwestfunk at Baden-Baden.

Eric Winstone Orchestra gets 18-week ITV series The Winstone Orchestra has again been booked for the But-lin's Reunion Ball at the Royal Albert Hall on March 20. The Ball is being televised.

Derek Sinclair to follow Lew Stone

The Lew Stone Band leaves its residency at Leeds Mecca Locarno on March 11.

on March 11.

Returning, in its place, to the Mecca circuit—and to Leeds—will be multi-instrumentalist-leader Derek Sinclair.

Sinclair, at present playing in the Les Garratt Band at the Bradford Textile Hall, will front a 10-plece band.

BIRDLAND CLUB TO OPEN IN LIVERPOOL

A modern jazz club—Birdland —is to open at Orrell Park Ball-room, Liverpool. Organisers are manager Jimmy Carter and bandleader Paul Vaughan.

THE Eric Winstone Orchestra will start an 18-week peak-hour series for AR-TV from Butlin's, Clacton, on June 5.

The show will be screened at 9.30 p.m. every Wednesday and titled "Holiday Night."

Freddie Sales will be the resident comedian.

Compèred by Eric and featuring star guests, the first two programmes will run for half an Eric's vibiat, Roy Marsh, now has his own TV spot with a trio drawn from the Winstone Orch-

Eric told the MM: "This is a wonderful boost for the band. I have always thought that the most natural way to present a band on television is through the medium of a ballroom."

Eric's vibist, Roy Marsh, now has his own TV spot with a trio drawn from the Winstone Orchestra. He started a six-week series in Bill Maynard's BBC-TV show, "Mainly Maynard," on Tuesday. drawn from the Winstone Orchestra. He started a six-week series in Bill Maynard's BBC-TV show, "Mainly Maynard," on Tuesday.

The trio is completed by bassist Colin Prince and guitarist Keyin Neale.

Ray Ellington Quartet with Marion Ryan.

Future dates for the band include the Bath Pump Room tonight (Friday) and Weston-super-Mare the following day.

Winstone's General Manager Bill Elliott has returned after a three-month illness.

Preager TV

Second film

Eric's second film, "Stage-coach," is due for release next week on the ABC circuit. It also features Alma Cogan and the Ray Ellington Quartet with

A SSOCIATED Rediffusion is to extend the run of Lou Preager's weekly television "Palais Party" for a further three months until June Lou is to feature a different "glamorous commere" each week. He started on Friday with Joy Webster.

Changes

Personnel changes over the next three weeks will bring into the Preager Orchestra drummer

Norris Grundy (who rejoins after three years), altoist Ronnie Fen-wick (from the Don Smith Orchestra) and tenorist Gray Allard (from Jack Parnell).

They replace Eric McDermott. Derek Guttridge and Johnny Roebuck respectively.

Strict tempo

The Art Gregory Orchestra, resident at Leas Cliff Hall, Polkestone, has cut an LP for Pye-Nixa, titled "Strictly For Dancing" Dancing



REPORTING. . . .

CHRIS

Seven bands booked

THE bands of Ken Mackintosh, Alyn Ainsworth, Billy Butler, Arthur Holland, the White Eagles Jazz Band and the Blue Notes Jazz Band will appear at the Manchester University Rag Ball on Monday. Also featured will be Brian Day and his Orchestra, a 16-piece band consisting mainly of students at the Royal Manchester College of Music.

wondered | aisle and carefully selected itself

LUTON.—Although the town's two traditional jazz clubs continue to prosper, the Premier Modern Jazz Club has closed after four weeks through lack of support.

> OXFORD, -The recently formed Perdido Jazz Club is to make a presentation to its 1,000th member on March 31.

what was happening when he was in Huddersfield last week.

Beason? As his band played to a packed concert at the Town Hall, a gorilla ambled down the "Charity Week." KENT.—Herne Bay bandleader Tommy Martin has signed tenor-ist Maurice Black....The Deep Bayou Jazz Club has moved back to its old headquarters at the Constitutional Hall, Military Road, Chatham. Road, Chatham.

WEST HARTLEPOOL. — Bert Hewitt, President of Hartlepools Branch of the Musicians' Union, died last week, aged 62. He was MD at Hartlepools Empire.

BELFAST.—The Ulster Rhythm Kings and the White Eagles are co-operating to run a weekly New Orleans Club at the Albany Rooms.

MIDLANDS.—The Sonny Rose Orchestra broadcasts in "Time to Dance" on the Midland Home Service on March 14.

YORK SHIRE —Trombonist Bill Crow has left the West Riding Jazz Band to join the Freddie Tomasso Band resident at Harrogate Grand Hotel... Pianist Jackie Thorpe has left Les Garratt at Bradford Textile Hall. He is replaced by Harry Bentley.

LIVERPOOL.—The Joe Barnes Jazz Club opened at Duke Street, Birkenhead, last week.

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BRIGHTON.—Tenorist Al Rob-bins and drummer Pete de Meza have joined Don Sollash and his Rockin' Horses. HASTINGS.—The Dolphin Jazz Band, resident at Hastings Traditional Jazz Club, has a March TV appearance in "Six-Five Special,"

Hall Bentley.

dig Louis, Ella, Como and Basie

DIFFICULT enough to follow in father's footsteps if father has achieved merely local fame. But what if the father is a world famous entertainer? What if father happens to be the one-and-only, the incomparable, the fabulous -in fact, Bing Crosby himself?

Comparisons between Gary Crosby and his celebrated dad are inescapable. They were from the day that Gary cut his first record, "Sam's Song" and "Play A Simple Melody."

SAYS

GARY CROSBY

who is due in Britain today to make TV

appearances. Gary is currently serving with the U.S Forces in Germany and gave this interview to TONY BROWN over the

Continental telephone.

When it was released in the States, the label read." Gary Crosby and friend." But there could be no disguising the friend's voice. It sounded too much like Bing's.

Curiosity

There is no doubt that, in addition to any intrinsic merit, the record had curiosity value. According to Crosby the elder, it made a sweet stack of bucks. The paternal shove launched Gary into the sea of entertainment with a mighty splash—but thereafter, he had to swim for his life. for his life.

Gary rejects the notion that the going has been tough, that there has been any public re-



⑥ Como — a favourite singer

action against him on account of his hall-marked moniker.
"It's been roses all the way," he insists.

These things are relative, of course. The Crosby kids didn't exactly enjoy a spoonfed existence back home. Like most men who have been prey to bouts of dizzy irresponsibility in youth, Bing endeavoured to stamp out such weakness in his sons. Luxury and easy money, he felt, could become a snare and a delusion. The boys might be the victims of flattery while at school. The antidote was work and

antidote Gary, as the firstborn, saw plenty of it.

naturally heard. But he enough, plenty of music at home in the formative years—" Mostly pop stuff."

Choice

He started singing when he was around eight. "I first appeared in public when I was about sixteen-on the old man's radio programme, or something.

His father had no ambition to push Gary into Show Business, nor any attitude against it. He figured that the future was a him actually work seriously at figured that the future was a him actually work seriously at matter of personal choice. But his singing within the home, "A bath-

Gary hadn't really a thought in his head apart from a singing career. If it had fallen through, then he would have had to do some serious reconsidering.

Whacked

And, according to Gary, he didn't get all the sage counsel and advice that one might have expected. He was given one rather unexpected principle.

"Be on time," Bing told him.

Nothing more.

Yet that was not out of character in the Bing who was

thought in Hollywood circles to be something of a disciplinarian as a father. When Gary was eighteen, he was expected to be home at eleven p.m. Mrs. Bing Crosby (the late Dixie Lee) was in agreement with the life-izreal-life-is-earnest policy. Gary and his brothers were once whacked with a leather belt for a major misdemeanour.

Gary, a short-tempered lad in those early days, had to suffer many a pie-jaw from his father and he doubtless found the restrictions of being the son of

Bing chafing. Nevertheless. that, in other respects, his father is as casual as he seems on the screen. Gary has never heard him actually work seriously at

> room singer, yes," he says. "But he doesn't practise."

Trust

While the boys were still at school, they spent a six-weeks working vacation on the Crosby cattle ranch in Elko County and collected the normal labouring rate for the job. The money that was due to Gary for guest appearances on Bing's radio pro-gramme went straight into the trust fund that the wary Bing had salted away to ensure that his progeny shouldn't ever starve. As the fee for these performances was in the region of

£150, it was probably a wise course, whatever resentment Gary might have felt.

Many listeners have remarked on the similarity between the voices of father and son. Per-haps they hear what the Crosby name calls their attention to, for any resemblance is superficial.

There is perhaps some affinity of approach and phrasing, but Gary's efforts released under the Brunswick label in this country show little else. Nor has Gary shown much interest in the sighful ballads that dad was so strong on. He has some was so strong on. He has some feeling for Dixieland and had the happy support of Louis Armstrong on "Easy Street"—one of his best recordings.

But as dad once remarked: "Louis is such a personality that, really, you support him."

It is safe to assume that Garv

It is safe to assume that Gary Crosby has inherited or acquired some of Bing's self-debunking modesty. "What qualities do I think are most important in a Englishmen carry umbrellas!"

singer?" he repeats blankly. "You got me; I wouldn't know

how to answer that one.
"Gimmicks? No, I don't
have any. But maybe that's
because I've never come across

Passable

He professes to like most types He professes to like most types of pop music and, when pushed, will name Armstrong. Ella Fitzgerald and Perry Como as his favourite singers. "Bands? Count Basie's new band."

Reflecting on his progress over the past couple of years, he remarks: "Well, I've been working all the time. I'm bound to improve. Getting passable, I'd say."

I'd say."

He is looking forward to his first trip to this country in March, hopes to see some of the



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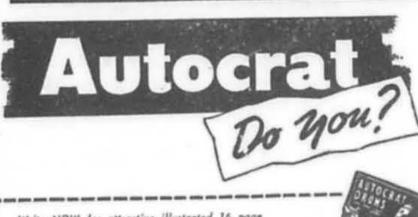
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DELANEY GOES ON 'Stars' who



Johnny Duncan-he depped for Lonnie Donegon at Nottingham this week.

Johnny Duncan (above) was taking his newly formed skiffle group through a rehearsal in London.

ON Monday morning, 25-year-old American guitarist

Six hours later this hill-billy singer was leading the Lonnie Donegan outfit on a Variety bill at Nottingham Empire.

"It was a case of history repeating itself," said Johnny in his dressing-room afterwards, flushed with excitement and with the thunderous appliance of die-

the thunderous applause of die-hard Donegan fans still ringing

London.

in his ears

legan ill: Quick solo

Lonnie had been taken ill the 1955, same morning and was unable to to th accompany his group to Notting and

ham. Agent Lyn Dutton sent an urgent telegram to Duncan, who arrived just in time to squeeze in a 15-minute rehearsal in his dressing-room,

Historic

The history part goes back to

ERIC DELANEY has decided to feature skiffle with his 12-piece band. This week he tried out skiffle singer Chas. McDevitt.

McDevitt was featured with the band in a concert at the Palace Reading, on Sunday, and a radio show and a Hammer-smith Palais session on Monday.

Learning

Eric, who has been visiting London skiffle clubs, told the MM: "I should like to use a skiffle group within the band. Admittedly I know very little about it, but I am trying to learn."

He added that he had made an offer to McDevitt, but Chas, had

offer to McDevitt, but Chas, had not yet made un his mind. "If he is unable to join me;" said Delaney, "I will look round for another skiffler."

He broadcast from his sick bed . . .

Toronto, Wednesday. — Dick McDougal, Canada's best-known disc-jockey and originator of the two-hour CBC radio programme "Jazz Unlimited." died on February 15.

For five weeks, the Torontoborn jazz authority had been confined to bed after a mild heart attack. But he continued his broadcasts from his home.

1955. One night, Duncan went to the Humphrey Lyttelton Club

and met bandleader Chris Bar-ber, who had just lost Lonnie Donegan to Variety.

On-the-spot

Chris gave him an on-the-spot audition, and Duncan joined the Barber band at a Royal Festival Hall concert the next night—in place of Donegan!

Johnny cut his first disc for Columbia last week and makes his Variety debut with his own group at Leeds on March 3. Donegan rejoined his group on Wednesday

NDO gets BBC-TV fortnightly spot

Astor before U.S for Shirley Ryan

Shirley Rvan opens for a week at the Astor Club on Monday, On March 13 she leaves London for her American tour. Shirley has had additional bookings for clubs in Washing-

Members of Independent Tele-

CAMBRIDGE TOPS IN UNIVERSITY JAZZ CONTEST

year's winners.

week. Léeds.

Loughborough College Jazz Band
third.
Outstanding musician was
bassist Hugh Potter.
Individual awards: trumpet—
Peter Batten (Cambridge), trombone—Brian Deakin (London),
drums—W. Hartwell (Cambridge), guitar—Keith Cooper
(London), and banjo—John
Smith (Manchester),
Judges were Paddy McKiernan,
Lyn Dutton, Dill Jones, Bix
Curtis and Bob Barclay.

The BBC Northern Dance Orchestra makes the first of its fortnightly appearances on Mon-day in BBC-TV's "Monday

ton, Seattle and Portland.

vision will be the guests of honour at the Eleventh Annual Dinner of the Music Publishers' Contact Personnel Association on April 12 at the Criterion Restaur-

bridge University Jazz Band, won the inter-Varsity Jazz band contest, held at Birmingham, last

The Ron Raybould Group, of Leeds, was second, and the Loughborough College Jazz Band

day in BBC-TV's "Monday Melody."

Monday's programme will feature Lee Lawrence, Cleo Laine and Joe "Mr. Piano "Henderson.

ITV meet MPCPA

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THERE will be an even bigger Jazz Shows "Riverboat Shuffle" on the Thames this year.

Two steamers will take thousands of fans from London to Margate. Booked for the first trip on June 16 is Cy Laurie.

Edmundo Ros starts a weekly disc-jockey series in the Light Programme on March 16.

Trumpeter Ronnie Heasman has joined Sid Wright's Band at the Eve Club, W., in place of Billy Stephens, who is now play-ing in Accra, Gold Coast.

Singer Glenda Gould opened at the Grand Spa Hotel, Bristol, on Monday for a week's engage-ment with the Johnny Roberts Band.

Blues singer Big Bill Broonzy will appear in BBC-TV's "Six-Five Special" on March 9.

The Shirley Western Quintet has been booked to appear at Le Club Contemporain, Mayfair, on Thursday and Sunday nights.

The Leon Cochran Orchestra. resident at the Victoria Hotel. Forquay, made its TV debut in "Monday Melody" this week.

Sammy Price is definitely re-turning to France shortly, but it is not yet certain where he will play.

Dorothy, wife of Johnny Par-ley, planist-vocalist with Nat Allen at Hford Palais, gave birth to a son on Sunday,

The Four Jones Boys have been booked for the "Dave King Show" on BBC-TV on March 9.

The Rudy Marsalis Creole Group is now appearing on Sun-day nights at the Breadbasket, Cleveland Street.

Accordionist Tony Dakis has joined Tony Crombie's Rockets in place of Jimmy Currie—now with Lonnie Donegan.

Organist Charles Smitton, who has just completed a 25-week series in Granada TV's "Make Up Your Mind," is to lead an 11-piece hand at the Sps Royal Hall, Bridlington, this summer.

Rock-'n'-roll sessions started on Sunday at the Club M. Mapleton Restaurant, with Lo Don and his Ravin' Rockers.

The Johnny Pearman Trio is now resident at the Craven Hotel. Coventry.

MAY we thank Jack Payne MAY we thank Jack Payne for his forthright expose of the "carve-up" system employed by some of today's "starmakers" in their contractual arrangements with their proteges (16/2/57)? And Pat Brand for his refreshing blunt few words concerning the so-called "stars" thus created (23/2/57). Few really professional artists

"stars" thus created (23/2/57). Few really professional artists would dream of signing the type of contract offered by "personal managers" to the amateur Sinatras, Haleys and Presleys dreaming of stardom. If a professional artist earns £500 a week, he wants to handle personally the £450 remaining after paying 10 per cent, agent's commission.

Blocking the way

Small wonder that so many small wonder that so many truly professional artists find their way into TV and other lucrative work blocked by hordes of amateurs who cannot even walk properly on to a stage or cabaret floor and who have not done enough of the sort of work that would give them the right to be called artists—let a.one stars.

Let us hope that Mr. Payne

Let us hope that Mr. Payne and Mr. Brand will keep on with the good work. Our business today can do with plenty of honest and blunt speaking.—Dorita and Pepe, London, S.W.10.

Token appearance

Token appearance

THE Committee of the North
Downs Jazz Forum wish you
to note a strong protest at the
duplicity practised by the
National Jazz Federation on February 16 at the Festival Hall.
Publicised as presenting Big
Bill Broonzy and Brother John
Sellers, and introduced by Harold
Pendleton as "the good fruits
of previous experience," it proved
to be a concert of Ken Colyer's
music with Sellers and a token
appearance by Broonzy.
In fact, it was a repetition of
the unsatisfactory presentation
which has marred the majority
of American artists' appearances
in this country recently. That
the profitering agent should
give bad measure is not forgivable but understandable—that
the NJF should betray the interests of the jazz audience is
not criminal but merely stupid.
—Alan Richardson, Hon, Sec.,
North Downs Jazz Forum,
Reigate, Surrey. Reigate, Surrey.

Thrust on them

WISH to bear out what last

I WISH to bear out what last week's correspondent said about the pop business being a racket and to quote as an example the forthcoming "Calypso Craze."

An the record companies, bandleaders, etc. have taken every available opportunity to forecast this, and the public are consequently having it thrust down their throats.—A. Rogers, Kelvedon, Esser, Kelvedon, Esser.

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GEORGE LEWIS CONCERT

STOLL THEATRE, KINGSWAY

Sunday, March 10, 3.30 p.m.

CANCELLED

We regret, owing to last-minute problems arising, George Lewis is unable to make an appearance. Ticket holders should apply to the Stoll Theatre where the money on their tickets will be refunded

Jack Payne's



000000

TET US, SAYS MR. KEN LINDSAY, IN A LETTER LAST WEEK ON THE ALLEGED "MINORITY APPEAL" OF JAZZ-LET US HAVE "A BIT OF FACT AND LESS GENERALISATION!"

Mr. Lindsay was querying a remark made to Maurice Burman by Anna Instone, head of the BBC's Gramophone Department, and quoted in the MM for February 16.

If jazz did indeed have a minority appeal as Miss Instone claimed, said Mr. Lindsay, then just how big was that minority? Whatever it was, he added tartly, it seemed "to be grossing some pretty hefty attendance figures up and down the country.

And he concluded by posing this question: "Even sup-posing the minority is a small one (which I don't personally believe), since when has the BBC's charter directed that it should be completely swayed by the so-called popular taste?"

Mr. Lindsay then refers to my own articles and says that I seem to suggest that this popular taste is largely engineered by the "business," that "the boys get together each week to decide which artist, or tune, will be top of the Hit Parade"—and that the popular music business is "75 per cent. a racket."

TAKING Mr. Lindsay's points in inverse order to that in which they were raised, I will start off by saying that he is perfectly right: I do think that the business is 75 per cent. a racket.

But don't forget the corollary: that means that the business is no less than 25 per cent, honest —not a bad thing to say about any business these days!

People may get the wrong impression occasionally because, naturally, I do not fill my column with paeans of praise in tribute to the honest quarter; I do my best to draw attention to the dishonest three-quarter whenever a particularly blatant example comes my way.

I cannot, of course, single people out by name because of the law of libel—but the fact that my remarks hit home isamply proved by the squeals of rage periodically rising from the

less influential trade papers and by the amusingly scurrilous per-sonal attacks made on me by people whom, presumably, the cap fits.

Reverting to Mr. Lindsay's queries, the next two points are

dependent one on the other. Nobody "gets together" with anyone else to decide who is going to top next week's Hit

Parade, but popular taste is most cer-tainly "engineered," as Mr. Lindsay suggests — by clever publicity, by adroit use of disc-jockeys, by shrewd and indirect advertising.

Laste COCCCC

And popular ste, of course, taste, of course, does in fact decide what tops the Hit Parade—even if the public does think it made up its own mind!

(It might be well, too, to bear in mind that the disc best-sellers placings are based on the orders for each disc, not on the num-bers actually sold. So what decides whether or not a record

in the dance music game.

For the man who plays the

bass in Albert Marland's band at the May Fair Hotel

has produced one of the most fascinating crime novels I, as an insatiable addict of such fare, have read for many months.

Sessioneer

what place it takes—are the dealers' estimates of what they expect to sell. And these esti-mates can be subtly influenced by the methods I mention

PUT PURIST

Complicated 000000000000000

THE question of jazz being a "minority appeal" is more complicated.

First of all, let me concede once again that Ken Lindsay is absolutely right. Whether or not a form of entertainment has a majority or minority appeal is not supposed to sway the BBC.

It is the quality of the pro-gramme that matters.

A programme which attracts only 5 per cent, of the BBC's listeners and yet wins a 60 per cent, appreciation figure is thus better than one with a 10 per cent, listener figure and a large appreciation figure. low appreciation index.

How the BBC obtains these figures—and how reliable they are—is, of course, a hotly disputed matter. But I can assure any doubters that the Listener Research department takes a very great deal of care question-ing a very large cross-section of listeners in pursuit of its results.

And, surely, any faults in-herent in the system apply to each and every programme equally—so there is unlikely to be any unfairness in the final count, even to jazz!

WHEN it comes to this ques-tion of the jazz "minor-ity," however, Mr. Lindsay him-self falls a prey to his own complaint by using the term jazz" as a generalisation,

I submit that the music which, in his own words, grosses "pretty hefty attendance " pretty figures " around the country is by no means the same as the Kenny Baker—has he made concessions to commercialism?

Ask Chris Barber, Humphrey Lyttelton, Alex Welsh, Freddy Randall, Tony Crombie, Ronnie Scott, Kenny Baker—they will all tell you that they have made concessions to commercialism to concessions to commercialism to get into the former category.

Snobbery

Such "commercial" jazz re-ceives quite a fair share of air-time on both Home and Light

time on both Home and Light Programmes, live and on record, it seems to me. The more esoteric kind of purist jazz—of which Mr. Lindsay is a distinguished critic—does not.

But then the BBC does have a whole programme—the Third—purely devoted to minority entertainment, and it is there that the jazz purists ought really to seek their music.

Unfortunately, for the

Unfortunately, for the moment anyway, it seems that intellectual snobbery still prevents them from getting "fair-do's."

Cool DOCCOC

QUOTES FROM TED
HEATH (in a letter from
America received last week):
"Of our type of music, we have
virtually no opposition and
could go on for years over
here . . . last night we played
in Pittsburgh to \$9,761, which is £3,400-nearly twice as much as the Louis Armstrong show in the same theatre the previous week.

"Rock-'n'-roll is getting very cool over here . . . people who have read about Bill Haley's reception in England are amazed that Britishers can behave so stupidly.'



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The Gallant Affair, by Hank Hobson, Cassell and

the heart

Ronnie Scott—a minority interest?

rsonaline

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Confidence

He can do so with confidence. His knowledge of London's West End, and Soho night clubs in particular, has been put to telling effect in this fast-moving story of a private eye commissioned to find the missing daughter of a famous bandleader.

And he employs a turn of phrase and an eye for detail that enhance every line of his skilfully handled plot.

He is Hank Hobson—well his skilfully handled plot.

This is just the thing for those long coach journeys. I oneer, but now, I suspect, enjoyed every minute of it,—

the verse of twisting for twisting for the verse of twisting known for many years as a This is j proficient and prolific sessioneer, but now, I suspect, enjoyed eve on the verge of twisting Pat Brand.



EVERY night, at ten-tomidnight, the Light Programme, with the aid of an announcer, records and parts of prerecorded programmes, tells us about the next day's fare.

It's a good idea.

But last Wednesday we heard part of Artie Shaw's beautiful record of "What Is This Thing Called Love," and the announcer telling us about him, his band and his clarinet. "Good," I thought, "an unexpected programme about Artie Shaw."

Lumbered

The announcer then played the part of the record where Mel Tormé and his Meltones do their brilliant singing, and spoke about Mel, "Luscious," I crowed, "Tormé as well tomorrow."

But the announcer then went on to say: "We have not got Artie Shaw tomorrow -we have not got Mel Tormé tomorrow, but we have got Julie Dawn, Benny Lee, Franklyn Boyd, Jean Camp-bell, The Coronets and The

@ Left-Alex Welsh, Fred Hunt and Archie Semple

Quartet with Race Harold Smart in 'Sing It Again,' playing 'What Is This Thing Called Love,'" Steve

The result for me, I regret to say, was one of anti-climax and frustration, plus a strong

Radio ... by Maurice Burman

feeling of having been lum-bered. I don't doubt that the comparison was unintentional, but it is quite unfair to a fine bunch of British artistes.

AT THE JAZZ BAND BALL THE ALEX WELSH DIXIELANDERS THE HARRY WALTON TRIO

11.15 p.m. 20/2/57 A LEX WELSH has the best band of its kind in the country today. It is also the finest group to emerge since the post-war jazz revival.

It swings, has a well-knit rhythm section, a very well integrated front line, three inspired soloists (trombone, clarinet and piano), plays with confidence, command, relaxation, at the right

(Times: GMT)

of Dr. Jazz. 1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, MARCH 3: 65-7.0 a.m. J: D-J Shows. 11.0-11.25 J: Sunday Syncopation.

9.0-10.55 p.m. S: For Jazz Fans,

(daily). 5.20-8 55 S: Life of Bechet,

WEDNESDAY, MARCH 6:

says Steve Race

Bix.

MONDAY, MARCH 4: 12 0-12 30 p.m. J: Martin Block

9.10-10.0 S: For Jazz Fans, 9.30 app K: Jazz Programme, 10.5-12.0 J: D-J Shows (nightly).

TUESDAY, MARCH 5: 9.10-10 0 p.m. S: For Jazz Fans, 9.15-9.55 B-258m: The Real Jazz,

9.10-10.0 S: For Jazz Fans. 9.30-10.0 P 4: For Jazz Lovers.

11.15-11.50 DL: Jazz Band Ball.

THURSDAY, MARCH 7: 10.40-10.55 a.m. F 4: Memories of

12.0-12.30 p.m. A 1 2: Champs-Elysées Jazz. 6.5-6.40 C 1: AVRO Jazz Club. 8.30-9.0 J: Instrumental Mood.

9.10-10.0 S; For Jazz Fans. 9.20-10.0 I: Count vs. Duke. 9.35-10.0 F 4: Brother John Sellers.

1956,

tempos, in tune, does not overblow to create a false sense of excitement, and plays JAZZ.

Inspired

the drummer hurries in breaks, the pianist can't always keep up his excellent Melpowellishness and the cornet does not construct logical jazz solos.

But the trombone and clarinet are quite inspired as, indeed, are the choice of pro-gramme and the general jazz feel of it all.

The personnel is: Roy Crimmins—trombone; Archie Semple—clarinet; Fred Hunt —piano; Neville Skrimshine —guitar; Chris Staunton— bass; Bobby Locke—drums, and Alex—cornet.

The Harry Walton Trio played fairly well.

BURMAN'S BAUBLE for the Alex Welsh Dixielanders.

ALSO HEARD: The bands of Eric Winstone and Ken Mackintosh playing bright and easy.

Skiffle isn't piffle

IF your Sunday reading includes those papers which small-minded people call dull, the name of Kenneth Tynan will be familiar

to you.

Indeed, if you are a long-service MM reader, you will have been among the first to learn his name, for Tynan's literary talents showed some of their earliest promise in the correspondence columns of this paper.

Brilliant

Kenneth Tynan is, in my view, the most brilliant young journalist in Britain. He also happens to be a jazz enthusiast.
On February 10, discussing
the Prince of Wales revue.
Tynan wrote: "Two Skiffle
Groups loudly expose the mono-

tony of their atavistic cult." after intermission of some throwback of skiffle."

Boredom

He went on: "Here, if you like, is phoney primitivism run mad. Out of the rhythmic and melodic crudities of folk-music

phrase has considerable impact.

"Who in his right mind prefers the seed to the flower?"

Applied to jazz, that arresting phrase has considerable impact.

"Who in his right mind prefers the seed to the flower?"

"Who in his right mind prefers
the seed to the flower?"

Tynan continued: "How many
crimes of artless boredom are
committed in the name of
'purity'!" (Hear, hear!)?

"There is plenty of inventive,
indigenous jazz, both progressive and traditional in Britain sive and traditional, in Britain

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JAZZ TODAY No. 19

London, W.1

today. That is what your music-

Having at first pounced on the seed-flower simile with some delight, it was not long before I began to entertain second thoughts on the subject.

Sorry

Is any flower preferable to any seed? If so, one should prefer late Kenton to middleperiod Ellington (out of which it derived), and John Graas to both. According to Tynan, the Pee Wee Hunt flower must be preferable to the Armstrong Hot Five seed; all progressive jazz to all traditional jazz: Rock-'n'-roll to Rhythm and Blues.

No. I'm sorry, Mr. Typan-I just don't believe it. But thanks all the same for a crisp, memorable phrase.

Boost

TAKEN all round, Skiffle is having a pretty rough having a pretty rough passage at the hands of the informed Press. Tynan calls it deadening throwback" Burman, denying that it is jazz, won't even discuss its most talented performer.

How do I feel about Skiffle? Deadening or invigorating, jazz or hybrid, I rather like it. I may as well admit the fact. I don't like many of the things being done in its name, but then I don't care for everything that jazz stands for, either.

To be precise, there are two things that commend Skiffle to

The first is that it has given a tremendous boost to truly amateur music-making all over the country.

A couple of in-expert guitarists and a washboardscraper whining for "Sylvia" in a disused pot-ting shed may not be contributing much to the world's art, but at least they're not sitting about criticising a canned perform-

There is something intrinsically good about even a bad group of amateur players. Skiffle or Piffle, they're making music of their own.

ance by someone else.

The other good thing about Skiffle is Lonnie Donegan, Jazz — and I use the word in its widest possible sense—needs per-sonalities. It needs men who can sell records, hit headlines, bring a Sunday concert to life, and keep worse people out of the limelight. limelight.

Voices

It needs voices that can be recognised after half a bar, stars that can sell British records in America, and styles that were

nursed on the essentials of jazz. Lonnie combines all these things, and I hand it to him. Skiffle is not, in my view, "a deadening throwback." At least it does not mock the living qualities of jazz, like rock-'n'-roll: the sister novelty with which it is so often confused.

Reply

MAURICE BURMAN, almost bursting at the seams with indignation, drags up my murky Liberace-ridden past and

But they just happen to have chosen a kind of jazz which I don't enjoy...don't understand, perhaps.

That is the very distinction which I was trying to make clear in the first place. Ah, well.

10.0-11.0 P; Jazz Discs, 10.35-11.0 H 1: Benny Goodman, (Times: GMT)
SATURDAY, MARCH 2:
5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
11.30-12.0 A 1: Sammy Price, Jazz
City Workshop. Mac Ghee, Getz.
1.45-2.15 p.m. Z 1: For Jazz Fans.
1.50-2.10 C 2: N.O. Syncopators.
4.10-4.45 F 1: World of Jazz.
4.40-5.0 C 1: Schilpercert Quartet.
5.0-5.30 F 2: Ragtime to Cool.
6.45-7.30 M: Lester Young after

FRIDAY, MARCH 8:
3.0-3.30 p.m. I: Golden Goodman.
4.10-4.53 K: Jazz Programme.
5.0-5.30 L: Jazz Review.
8.30-8.55 H 1: Jazz Magazine.
8.30-9.0 J: R-and-B. 9.10-10.0 S: For Jazz Fans. 9.55-10.15 Z 1: Jazz Actualities. 10.35-11.0 H 2: Goodman (R).

EVERY NIGHT: 7.0-9.0; 10.0-12.0 T: This is Music.

1956, 9.0-9.30 J: Hollywood Music, 9.15-9.30 Z 2: Jubilee Singers, 9.30-9.57 B: B u d d y Tate by A: RTF Paris-Inter: 1-48.39m, 2—193m, 48.39m, 2—193m, 218r 1 - 1829m, RTF Parisien: 280m, 218m, 318m,

9:30-9:57 B: B u d d y late by Panassie.
9:30-11.0; 11,10-3.0 a.m. I: Jazz, B: Dance, Pops, etc.
10.0-10:30 W: Swing Club, C: 10.5-11.0 J: America's Pop Music. D: 10.10-10:30 Y: Jazz 1957, 11.0-11:50 DL: Baker's Dozen. E: 11.5-12.0 J: D-J Shows, F: 12.0-1.0 a.m. E-Q: From the Library of Dr. Jazz. H: 359m, 445m, 498m. C: Hilversum: 1—402m, 2—298m. D: BBC: E—464m, 41, 31, 25m, bands. L—1509m, 247m. E: NDR/WDR:309m, 189m, 49,38m.

F: Belgian Radio: 1—484m. 2—325m. 3—267m. 4—198m. H: RIAS Berlin; 1—303m. 2—407m.

49.94m. SWF Baden-Baden: 295m, 363m,

195m, 41.29m. APN: 344m, 271m, 547m. Stockholm: 1571m, 255m,

245m, 306m, 506m, 49.46m, 388m. NR Oslo: 1376m, 337m, 228m, 477m.

M: Copenhagen: 283m, 218m. P: SDR Stuttgart; 522m, 49.75m. Q: HR Frankfurt; 506m.

Europe I: 1647m. Washington: 31, 39 and 41m. bands. 11.0-12.0 pm. only:

1735m. W: Luxembourg: 208m 49.26m. SBC Lugano: 568 6m.

SBC Geneva/Lausanne: 1-393m. 5.30-5.55 p.m. P 1; Modern Jazz 1957, 8.30-9.30 F 3; Jazz For Everyone.

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triumphantly challenges me to say exactly what I think of Cy	87 Regent Street, London, W.1		
Laurie's Band. With pleasure, Maurice. I think Cy and his men play their chosen kind of jazz quite well. But they just happen to have	copy of "Cymbals Today."		
chosen a kind of jazz which I don't enjoy don't under- stand, perhaps.	Address		
That is the very distinction which I was trying to make clear	My Dealer is M5		

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BELLSON TUR SHIW-WR

A LTHOUGH LOUIS (OR LOUIE) BELLSON WILL NOT BE WORKING AT THE DRUMS-MORE'S THE PITY-WHILE HE IS IN LONDON THIS MONTH, HE WILL REMAIN MUSICALLY IN ACTION. "HE'S GOING TO MAKE 12 ARRANGE-MENTS FOR ME," EXPLAINED PEARL BAILEY AT HER LONDON HOTEL LAST

Wild Bill Davison (left) pictured with Mick Mulligan during the recent Condon Band visit.

The former Goodman-Dorsey - James - Ellington drummer, who has been studying music for a good many years, revealed his arranging qualifications while he was with Ellington.

"In fact, I only did four things for Duke," Bellson says. "Best known are 'The Hawk Talks' and 'Skin Deep'; the others, 'Ting-A-Ling' and 'Stripe Suit Sam.' Oh, yes, then

wrote solo for Willie Smith, 'Man With A by Horn.' "

done more, is at present working on the score of working on the score of

Not a large output for Richard Ney's play, "But nearly two years with the Not For Marriage." Ney is band. "That's because it's responsible for book and hard to write when you're on lyrics. Bellson for all the the road," says Louis.

Since leaving Duke he has Louis says: "I've worked

Max Jones

Louis says: "I've worked almost two years on it; this is all show music. It's described as romantic charade set to

Standards

Bellson still manages to fit in some drumming. "I play a few weeks, then fly off to do a few

weeks' writing.
"If the play goes good I'd like to do more, and write for the band, too; but not lose sight of playing. When we leave here for Vegas I'll have the quintet on the show with Pearl and play out in the Lounge; and this summer the quintet will work around the California area.

"After that, the theatres with the big band—I go between

the big band—I go between large band and small, and usu-

ally have the orchestra with Don Redman-one of Pearl's

e BELLSON

Don Redman—one of Pearl's favourite arrangers.

"We're going to do a revue in the Fall. First half will be different acts and the band: second half all Pearl, doing standards and new material."

Here, Pearl confirmed:

"Plenty of standards because I lay with them, I sure enjoy swinging those old songs."

Bellson will lead the orchestra in this revue, and write all the

in this revue, and write all the original material. An example of Bellson's song-

writing, and some of his arranging, is due out on Mercury's "The One And Only Pearl Bailey Sings" LP in April: Eight of his pieces are included on Verve's "Two In Love," a Buddy Baker orchestral LP recorded by Norman Granz.

The dozen arrangements has

The dozen arrangements he will do over here are for Pearl's

next album, this time for a label called Roulette.

"I like songwriting," says Bellson very seriously, "I try to write things with good harmonic feel, but pretty—something to help Pearl sell the lyries."



Louis story comin

SOME weeks have passed townshire, has been worried about the total disappearance of some essential Armstrong normal Corner business, in more lists of cut-outs-and some queries about those already published - have come in.

The gist of most of the questioning letters has been: Where can we buy the deleted Brunswicks? Unfortunately, there is no definite answer.

ordering from one Try dealer, and if nothing hap-pens try another—preferably one with a different whole-saler. Some of the large record shops hold supplies of old releases, and there are many specialist jazz shops with good second-hand stocks,

Philips man as saying that all the really important "classic **COLLECTORS**'

CORNER Edited by Max Jones and Sinclair Traill

jazz" now cut out by Columbia will reappear on Philips.
And we are told that Volume I of the "Armstrong Story" is due out in a couple of months, the rest to follow.

No luck

We have tried for a copy of The recent stay in this Billy Kyle's solos (02898) country of Wild Bill Davison, without luck so far, and among other noted Americans, several readers report that has brought to light some The recent stay in this country of Wild Bill Davison,

several readers report that has brought to light some they are unable to obtain the deleted Columbias.

Louis Donaldson, of Wig- Aldam. He says:—

normal Corner business, in that instance the Bruns- wick deletions. Since then, more lists of cut-outs—and more lists of cut-outs—and them soon?"

Hot Fives and Sevens.

His asks: "Is there any accident. Now, 24 years later, an echo of that tragedy reveals an unsuspected link between Davison and pianist-composer-arranger Reginald We have already quoted a Forsythe. now associated Forsythe.

with the Keith Prowse organwith the Keith Prowse organ-isation, is perhaps best known as composer of "Serenade For A Wealthy Widow." A much-travelled man, he is British born and bred, and in the early 30's became well known here with his "New Music." This dispensed with brass and added to the conventional sax team a woodwind section of two clarinets and bassoon.

O^N February 29, 1952, in Chicago, Illinois, clarin-ettist Frank Teschemacher

Forsythe's records show a pronounced classical background; so I was surprised when Wild Bill, for so long associated with "tough" jazz, greated him as an old friend. greeted him as an old friend and colleague.

In 1931, Bill led a 15-piece band in Chicago. Tesche-macher was on first alto and clarinet, and Don Carter, later with Soanier, was drum-mer, and Reginald Forsythe wrote the complete "book."

Bantin.

The arrangements were far ahead of their time, with distinctive volcings and a very full sound, Bill told me, and the men had such faith in what they were playing that whenever one of them got an outside gig he would "chip in a few bucks" so they could pay Forsythe to keep writing for them.

One original he wrote which was a particular favourite of Bill's was "Evening, A Southern Landscape"; another was "Deep Forest." Later Earl Hines needed a signature tune for his first radio series and took over the

EXA 53 Tiger rag; — Just a closer walk with thee;
The Sheik of Araby

78 R.P.M. 6 45 R.P.M.

TUBBY HAYES' QUINTET
A 118 Ode to Ernie/No I woodyn't

VICTOR FELDMAN QUARTET
A 151 Jackpot/You are my heart's delight

MICK MULLIGAN'S JAZZ BAND
A 155 St. James' Infirmary/After a while

TEMPO RECORDS, 113/115 Fulham Road, London, S.W.3

Tel.; KNightsbridge 4256

Tel.; KNightsbridge 4256

Tel.; KNightsbridge 4256

Tel. Touble with the wheel. Trouble with the Union ensued, as a result of which he lost his card and was forbidden to front the band on cornet. The band broke up and Bill, disheartened, left Chicago and for some years remained in obscurity.

He maintains that Reginal Properties of those old arrangements," he told me, was a long to the greatest arrangers Jazz has ever known. "I still have ever your of those old arrangements," he told me, wand, believe me, they still sound wonderful."



BOOSEY & HAWKES LIMITED FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2.

THE JAZZ LABEL

SUPPLEMENT No. 2 - 1957

Extended Play 45 r.p.m.

MICK MULLIGAN'S JAZZ BAND EXA 52 Raver's edge; Beale street blues - Shim-me-sha-Wabble; Sally Jane

KEN COLVER'S JAZZMEN



Paris round-up

Last week the MM went on picture round-up of

The first stop was with the BBC-TV camera team who visited the Ecluse club which boasts a singing team called Les Guaranis.
South American songs are this
group's forte and you can
judge their popularity by the
tightly packed audience.

The second stop was at the quaint little club called "The Club Of The Fishing Cat" in the rue de la Huchette. Here, one of the most exciting modern jazz trios in Europe has just been installed. It is led by vibes player Michel Hausser with guitarist Raymond Beau and bassist Pierre Sim. In this club the fans sit listening quietly for three hours. Cost? About 6s., including beer.



have theme music written by

Seven takes

The song? "I'll Find You," published by Robbins Music orporation. The writers? Tolchard Evans and Riehard

But not Ronnie Scott.

Scores of fans and musicians,

who hear their records over the

Bad taste

SEA WIFE" is the first cover half of England to ful-all-American film to fil his commitments. David arrived in London

a British songwriting team and the song based on the theme music sung behind the creaits by a top British singer.

Seven takes

Bavid arrived in London from Wolverhampton at 5 a.m. last Sunday. At 10 he was in the studio and did seven takes with Muir Mathieson and the Philharmonia Orchestra. At 2 p.m. he drove off to Hull to see his wife.

David has already recorded the song with the Roland Shaw Orchestra. Above (l.-r.), David, Alan

Mullan. The singer? David Holmes and Paddy Crook-Whitfield—and he had to shank, of Robbins Music.





PPEARING at the Metropolitan, Edgware Road, this week is a young man who, given the right breaks, should become a big name in show

The name to remember is Dean Perelli. Although his type of act-what one might call popular ight opera—is not exactly my neat, I was impressed by his fine, powerful tenor voice and the use he made of it.

Obviously a trained singer, he has the looks and vocal confidence to become a big seller of theatre tickets and gramophone records.

Mr. Perelli is the best thing in a patchy show called "Disc Doubles"—the idea being that each act is an impersonation of

First class

a well-known star.

He is presented as Mario Lanza, but is one of the two artists also permitted to sing in their "own" voices. The other is Ben Bowers, who I thought better as Nat "King" Cole than as himself. Second to Perelli I liked Teddy Wayne, whose "take off" of Met Tormé was first class.

Worst thing in the show was undoubtedly an excruciating

worst thing in the show was undoubtedly an excruciating attempt to "do" a Louis Armstrong both as singer and trumpeter by Simmy Russ. I thought he failed dismally at both. He was run pretty close by Brian Barber as Eivis Presley.

Large helpings of praise should go to a quartet—Reg Hoskins (pno.), Terry Underwood (gtr.), Vic Edwards (bass) and Des Symons (drs.), who are on stage the whole time and accompany the very varied acts with great virtuosity.—Bob Dawbarn.



Singer Julie London ex-wife of Jack Webb, made a hit in "The Great Man." Now she's in

. . . First release by Lord Flea

"The Naughty Little Flea."
... Robert Mitchum and Fred

Waring have both signed with

Calypsonsians is

Howard Lucraft's "Without Incident."

FILM CLIPS. . . . 18-year-old Los Angeles collegian Dolores Hart is Elvis's girl-friend in "Loving You," the new title for the current Presley movie. . . Julie Dorsey, daughter of bandleader Jimmy, has a role with Diana Dors in "The Unholy Wife." . . Sexational singer Julie London, the ex-Mrs. Jack Webb, is in "Without Incident." . .

Andre Previn is expected to take singer Peggy King as

his second wife. . . .

RAY ANTHONY hopes to make the Hollywood Palladium his home base for at least six months. He is booked into the Sunset Boulevard dancery for week-ends. He's likely to be there for keeps, like Lawrence Welk at the nearby Ocean Park beach ballroom.

Anthony, currently, has a regular weekly TV show. He recently completed work in the MGM picture "This Could Be The Night."

NITERY NEWS. . . . Zardis, on Hollywood Boulevard, has a triple bill with the groups of Buddy Rich, Slim Gaillard and Red Norvo. . . . The new Red Mitchell Quartet, with Lorraine Geller, opened at Zucca's Cottage, in Pasadena. The Oscar Peterson Trio plus the Jimmy Giuffre Trio have

Hampton Hawes Trio holds lie," on Capitol, include a x forth with guest stars one-time member of Stan x Lennie Niehaus and Bill Perkins. . . . The Jack Costanza group is rocking the Tiffany. . . .

R OCK-'N'-ROLL won't the Rendevous Ballroom in Balboa—the place where the Kenton progressive

Kenton progressive Jazz started way back, (The ballroom actually opened in



Ray Anthony

was a narcotics suspect" and that there was "open lovemaking on the floor and dope peddling in the lava-



disc "Young Love": "A girl said my voice sounds like a girl might expect her boy friend to sing-I guess she meant pretty

DISC DATA... "The Beachcombers and Nata-

BING CROSBY, one of those enviable men who don't need to earn more money, is currently chewing over the offer of two new films to followup his recently completed "Man On Fire." One is a

musical, the other a drama. Crosby has said that he has no immediate professional plans and is undecided. Title song for "Man On Fire," has Francis Webster and Sammy Love Is A Many Splendored Thing." Crosby aims to record it but will not sing it on the sound track. He is still trying to turn the singer-who-acts tag into the actor-who-sings-

COLE PORTER has written nine new songs for MGM's "Les Girls," Gene Kelly-Mitzi Gaynor starrer.

DRANKIE VAUGHAN makes an abrupt plunge into strong dramatics in the Anna Neagle film production, "These Dangerous Years." He deserts from the army, shoots a man and has to hide out in a cave on the iverpool waterfront. - Tony xxxxxxxxxxxxxxxxxxxx Brown.

Earlier, police testified that "every fourth dancer was a narcotics suspect"

QUOTH Tab Hunter, who has the million selling



GREEN DOOR * SEE YOU LATER ALLIGATOR TO

E SINGING THE BLUES & SHAKE, RATTLE AND ROLL

It's a Hit! Top-Ten-Tnt!

You MUST have these Brand New Arrangements!

ROSE ROOM WHEN YOU WERE SWEET SIXTEEN WEARY BLUES . COPENHAGEN WHISPERING

> By REG OWEN in The **DOWNBEAT** Series

More MUSTS in our

BLAZE AWAY

TEMPTATION RAG

YOUNG AND HEALTHY

ETC.

☆★☆★☆★

billed as "The Biggest Show

of Stars for '57"-are paying

Eddie Condon in this coun-

The same way as Vic Lewis

The same way as Freddy Ran-

paid for our having Hampton.

Incognito

THE "Biggest Show" played at Maple Leaf Gardens in

Listing Fats Domino, Bill

LaVern Baker, Chuck Berry, the

hard way.

have come to see.

touring in what is modestly Band.

"TOP SCORE" SERIES

McPhatter, calls-and lots of bad taste."

ROCKABYE YOUR BABY WITH A DIXIE MELODY KISS ME AGAIN KEEP YOUNG AND BEAUTIFUL

3/6 per Set. By Post 3/9 From your Dealer I ONLY HAVE EYES FOR YOU KISS WALTZ . REMEMBER ME

THREE O'CLOCK IN THE MORNING 129 SHAI-TESBURY AVENUE, W.C.2

back our debt for having air and were eagerly awaiting I booker, lining up another practically their visit, didn't even know the exchange, suggested paying the British band to stay in Eng-Gone Ghana THE persistent ringing of my

Don't bother!

A ND was their journey really necessary (apart from fuldall paid for Armstrong's visit. filling the conditions of "ex-By being bunged into the bot- change")? What does Canadian 'phone since my hint, last bom of the bill on a package critic Stan Rantin say? week, of a band with a beat "Out of place on the show likely to be the logical follow-on show. To play, perhaps, one number in front of an audience was the Ronnie Scott jazz group howling for the "names" they from England. The crowd not divulge a bit more.

only didn't dig it—the teenagers didn't have the manners to Ghana High Life Band. Secondly, its beat: listen to the only near-listenable As old as the hills. The very "The bop-type jazz was not root of jazz. West African particularly good, but it was rhythms, played across, through, Toronto last week. Big ads. in several degrees higher than the the papers heralded the event. rest of the show. against, under and over a BEAT that comes pulsing out with all the insistence and 50 times the But there were boos and cat-

subtlety of rock-'n'-roll.

When Harry Lowe guided me through a part of Soho that resembled a film set, and down The result? So far from into the smoky Abalabi Club, it didn't take me more than four bars to congratulate him on his "find."

Abalabi? It means "high life," "having a ball." And it's that kind of music. If the crowd doesn't go for this, I'll go back to bop.

Star pianist

HAPPIEST musician in Town on Monday was Alan Clare. He was at last playing his own

piano in the Star Club, And it was after midnight be fore his wife, Bloom, could persuade him to close the lid and The Star has quickly become

the modern jazz musician's favourite drop-in. Licensed, with good food—and Alan Clare and Lennie Bush. Any questions?

Gold-letter day

TARRY GOLD celebrates his birthday on Sunday-and 31 years in the profession. Starting in 1926 in the now defunct Lewisham Dance Lounge, he progressed through he Roy Fox, Bert Firman, Oscar Rabin and Geraldo bands until he formed his own Pieces of Eight in 1946.

I asked him, as a forerunner

the post-war craze for revival-

Scott today in America.

Ronnie and his boys—
Ronni With regard to New Orleans and Dixieland, an equally higher appreciation by both public and HEAR that one American musicians. In fact, it's now become

Harry didn't only pioneer Dixieland. In 1944, and for two years afterwards, he was regularly broadcasting with his own group to the West Indies Playing calypsos.

"DAILY MIRROR" reporter called backstage at to rock-'n'-roll, prompts me to the Glasgow Empire this week First, its name: Harry Lowe's Miller. And drew their attention to his paper's report of a parson fulminating against a pop song called "Garden Of Eden."
"You've both recorded it," he reminded them. " What are your

'What's wrong?" asked Gary. "After all, isn't Adam every-body's 'pop'?"



JAZZ AT STORYVILLE, Vol. 2

Struttin' with some barbecue Pee Wee Russell (clarinet), Ruby Braff (trumpet), Ephy Resnick (trombone Red Richards (piano), John Field (bass, Kenny John (drums)

HERE IS PHINEAS

Barbados; All the things you are; The more I see you; Celia; Dahoud; Newport blues; I'm beginning to see the light; Afternoon in Paris Phineas Newborn (plano)

Crosstown: Manhattan suite Eddie Bert (trombone)

LONDON RECORDS division of THE DECCA RECORD COMPANY LTD 1-3 BRIXTON ROAD LONDON SW9



Love is just around the corner; Squeeze me; Ballin' the jack; I'd do most anything for you; California, here I come; St. James's Infirmary Baby, won't you please come home; The lady's in love with you;

LTZ-C 15061

LTZ-K 15057 Bert tram; One for Tubby; It's only sunshine; Opicana; Conversation;

Martians come back; Astral Alley; Lotus bud; Dickie's dream; Papouche Serenade in sweets; Planetarium; Chant of the Cosmos Shorty Rodgers and his Giants

An aesthete on Clark Street; Cathy; Cookie; S'posin'; Ennui;

JAZZ COMPOSER'S WORKSHOP Gloomy Sunday; Vignette

Bill Russo and his Orchestra Smog L.A.; Level seven; Transeason; Rose geranium; Getting together; Charlie Mingus LTZ-C 15058

HOWARD McGHEE AND MILT JACKSON

Merry Lee; Short life; Talk of the town; Bass C jam; Flip lip; Belle from Bunnyock; Down home; Sweet and lovely; Fiesta; I'm in the mood for love; The man I love; The last word Milt Jackson (vibes), Howard McGhee (trumpet), Vernon Biddle (piano),

Jimmy Heath (alto, tenor & baritone), Joe Harris (drums), Percy Heath (bass) LTZ-C 15062

by Mubert W. David

IN the early days of Radio Luxembourg it was quickly realised that most support could be given to a manufacturer's product by the use of some form of presentation. Thus was born the advertising jingle.

Who does not remember "Hoorah for Bisto. Oh! what a lovely smell," or "We are the Ovaltineys"? The Ovaltiney Club distributed badges, and with competitions, etc., gave many hours of delight to youngsters all over Britain.

When Hohners used a 15-second flash to announce a new harmonica model, they received over 20,000 inquiries. Obviously

this form of advertising had come to stay. Harold Fields and Joe Roncoroni who write and publish their own songs with their company John Fields Music, were early ploneers in Luxembourg advertising and, when commercial television loomed on the horizon, it was only natural that they should turn their attention to this new field.

Specialised job

IT seemed essential that a similar pattern had to be created for ITV as had previously been used on Radio Luxembourgwith one marked difference-sound had now to be allied with

The writing of these advertising jingles for TV therefore demanded a translation of visual action into some sort of musical idiom, and the diction of the artistes employed to sing these jingles was to play a great part in any successful appeal.

I recall that one flash giving information about a certain filter tip cigarette actually sounded like filthy tip cigarette when reproduced. The word "filter" had not been harnessed to a correct musical phrase, which proves that writing advertising jingles is a specialised job.

In 1955 Harold Pields and Joe Roncoroni formed a separate company called King Jingles, Ltd., to exploit this new medium.

Speed essential

KING JINGLES have provided nearly half of all the advertising jingles so far used on ITV. Some of their famous ones are Murraymints (with the Stargazers), Gillette, Oxydol, Hovis, Dreft, Batchelors Peas and Scoop of the Daily Mail.

To me the Omo strip has the greatest appeal. The musical pattern always remains the same, while the accompanying cartoon is changed every few days. I think this make-up gives the greatest punch.

One of the firm's trickiest commissions concerned a special number to open a frozen food exhibition in Grimsby. received details over the phone at 11.30 one morning and by 6 p.m. the following night, a recorded version of the announcement was on train for Grimsby.

Both Joe and Harold told me that speed is the essential factor in any matter relating to commercial advertising. Whereas committees may deliberate for months on setting an advertising policy, when their mind is eventually made up, they always want the finished article yesterday!

P.O. BOX 46, 29-31 OXFORD STREET, LONDON, W.1

Wanne Loss	URRENT "POP"	San Till and A line and the san in the san i	4 Why Considered they were / St	Va) 3
Don't Slock Me Daddy	O., 5/6 Babel Rock	3/6	Garden Of Edon	4
Knee Deep In The His	ins 4/- Rock Book B	nek	Bo-Do Rock	. 2
Don't Pornid Me	4/- The Big Beat		R.O.C.K	. 4
See Sam (Qx)	4 - Baby Baby	11 74/-	All Of You (Qf)	2
Thunks To You	O. 8/6 Reset Rock Rock Rock Rock Rock Rock Rock Rock	Rock	Blueberry Hill	3.
I Knew From Start	But You Et	k B) 4/-	Singing The Blues	1
Thingx Your Heart New	eds . Hush-A-Bys	Rock 3/6	Walking In The Rain	3
Over and Over Again	Don't Knock	The Rock \4-	True Love (Wz) Love Me Tender	1
Book Mr. Piper	1 4/- Hook, Line a Thirteen Wo	nd Sinker		4
Annie Lautie Rock	Thirteen Wo	men (R & R) 1/0		
net Vinut & our Lon	(MR) 0/6 TER-CR-PT	21 - 14/-	Cindy Oh Cindy (Rumb	
Good Companions (Qu.	3/6 Sind Light, G	reen Light	St. Thereas Of Roses	44 .4/
Don't Owe Me A Thing	- 4- Amore (QB)	- es 8/6	Friendly Persuasion	1
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Chair Breek	3/6 Legat, to 4 - B. Amore (GE) 4 - B. I Lost Yee 3/6 Mossilishi Ge Armens Then Beautiful Fri 5/6 Apple Joil 4 - Bama From Tutti Fruiti 5/6 Frou're Semai 5/- Banan Boat	10 A/-	Mexico Gave Up (Rum)	DE) 3/
D San't Buchi	Toff Boby Doll	enterms	Barrie Transic (20)	** *
You Me and He (Off)	A Want From	Was Marin 74/6	MARKIN AMERICA (MIX)	** *
Your Love Is My Love	A/- Putti Fronti /	RA B. A.	Rockin' Thro Res	** **
The Buccassers	B. 6 You're Sensal	tional (00) 2/6	Hot Dog Budde	** 14
Toich Evans (Wg) Med	4/- Banana Boat	Sense 3/6	Autumb Concerts	
DIVIELAND AD				
A Section of the Control of the Cont	R. S.O. 3/- EACH		NET TUTORS & SE	oros
Alter You've Gone	New Dinie Parade	Clarinet Emi	louchure (W. Ehr)	· ·
Pinchines Streetlers	New Diale Parade Muncai Ramble Stock Rampari Street Sturchling Reyet Georgia Brown Tiefe Rac Wabath Bines Washington and Lee Walverine Blues Yellow Ribbon	Goodman IV	Rhythm Hits (Clar. & Pie	100 7/
Course Course	Street Hampary pareet	Georgian S	Iges Clausies (Clar. & Pine	(a) (b)
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Wigh Springs	These Bas	Thursday Cla	THE TWOODY ASSESSMENT,	** **/
Jane Band Ball	Walnut Bloom	Whose Claries	of Eshani	** 24.
Jaca Me Blues	Washington and Las	AND STATES		
Loor John Steam	Wolverine River	SAX	METHODS & STUD	HEB
Maryland	Yellow Ribbon	Jimmy Dora	ey Sax Method	15
		The Saxopho	ns Embouchure (W. Ebr)	
DIVIETVUD VE	R. S.O. 3/6 EACH	Alto Sax Dig	est (Woody Barman)	4
Canal St. Blues	Mamphia Bloos	Studies In H	igh Harmonies (Ted Nash	0 1
CAPTURES LIGHTS	HOPE INIAGE LESS	The Complet	e Instructor (Sid Phillips)	6
farma hand promit	moyal Garpen Zilies	Sexophone	Mechanisms (Schowl	of
Roneyvackie Rope Pastiena	Remphis Blues Roph Izland Line Royal Garden Elucs Sainte Go Marchin' Strutt Miss Lenie	Technique	en (Bud Freeman)	5.

Steadily rising in the Hit Parade

despatched by return. Also Music Desks and Music Covers. Orders for 5:- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST. Ger. 3985.

ADORATI

Recorded by DAVID WHITFIELD (Decca) Orchs. Now Ready - S.O. 3/6 F.O. 4/-

BRON. ASS. PUB. LTD., 133a CHARING CROSS RD., W.C.2. GER 5063

IT'S THE LATEST SKIFFLE HIT!

Chas. McDevitt Skiffle Group

All dealers



C.B. 1352

BRITAIN'S TOP DISCS and TUNES

This	Last	Title	Artist	Label
1	(1)	YOUNG LOVE Other discs—Tommy Stee	Tab Hunter de (Dec) ; Sonny Ja	London mes (Cap).
1	(2)	GARDEN OF EDEN Joe Valino (HMV); Die (Dee); Gary Miller (P- Matt Monro (Dee),	Frankle Vaughan k James (Par); W Nix); Monty Nor	Philips inifred Atwell man (HMV)
	(8)	DON'T FORBID ME Glen Mason (Par); Frede	Pat Boone ly (Poly).	London
4	(3)	SINGING THE BLUES Tommy Steele (Dec).	Guy Mitchell	Philips
8	(4)	DON'T YOU BOOK ME, DADDY-O		Pye-Niza
6	(6)	KNEE-DEEP IN THE BLUES Tommy Steele (Dec); Ri	Guy Mitchell	Philips
7	(8)	TRUE LOVE	Bing Crosby and Grace Kelly	Capitol
		Ted Heath (Dec); Ruby Jane Powell (HMV); E (Bruns); Jean Campbell (Murray (Col); Four	
8	(7)	YOUNG LOVE	Sonny James	Capitol
	(12)	YOU DON'T OWE ME A THING Billy Cotton (Dec); Pent	Johnnie Ray ny Nichola (Emb).	Philips
10	(-)	LONG, TALL SALLY Pat Boone (Lon); Marty	Little Richard Robbins (Phi),	London
11	(10)	FRIENDLY PERSUASION Four Aces (Bruns); Terri (V-Cor); Fred Lucas (Co.	Pat Boons y Burton (Phi) ; Dis i) ; Lou Busch (Cap	London nitri Tiomkin
18	(18)	ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY AI Julson (Bruns); Dickie	Jerry Lewis Valentine (Dec) ;	Brunswick
13	(8)	(Cap) ; Hig Ben Banjo Ba SINGING THE BLUES	nd (Col). Tommy Steele	Decca
14	(18)	ST. THERESE OF THE ROSES Billy Ward and Dominoes	Malcolm Vaughan	
15	(11)	BLUEBERRY HILL Louis Armstrong (Bruns)	Fata Domino	London
	(18)	ADOPATION WALTZ	David Whitfield	Decca
17	(-)	MOONLIGHT GAMBLER Winifred Atwell (Dec).	Frankie Laine	Philips
18	(15)	DON'T KNOCK THE ROCK Alan Dale (V-Cor); Art I	Bill Haley Saxter (Phi),	Brunswick
19	()	THE BANANA BOAT SONG Inia Te Wiata (HMV); Vaughan (Mer); Pontane (P-Nix); Shirley Bassey ((Par).	Harry Belafonte Steve Lawrence (V Sisters (Lou); Do Phi); Tarriers (Col)	Cor); Barah rothy Equires ; Peter Lowe
20	1	THE BANANA BOAT SONG OF I LOST YOU ENEE-DEEP IN THE BLUES	Shirley Bassey David Whitfield Tommy Steele	Philips Decca Decca
Two sition.	records	" tied " for 8th and 15th positions.	The second secon	Total State of the
STORES.	SUPPLY	ING INPORMATION FOR RECORD CHA	BT	20 00
nes LAA	Liberry	ol, 4; Duwe Wholesale, Ltd., Manchester, ut Hartlepool; Glyn Lewis, Blackwood; ester, 18; W. A. Clarke, London, S.W.S.; J	1 : Rolo For Records.	London, E.10:

Carliff ; Enghaering Service Co., Boilon ; Imhofs, Lunden, W.C.1 ; Sydney Searborough, Ltd., Hull Bambyartz Masis Stores, Ltd., Edinborgh, 1 ; Leading Lighting, London, N.1 ; Saville Bron., Ltd., South Shields ; Rog. W. Rend, Ltd., S.E.15 ; A. V. Ebblewhite, London, E.C.3 ; Hickies, Siough 8; km Bacord Shop, Middlesbrough ; R. C. Mansett, Ltd., Sirmingham, 2.

A GUIDE to the best selling discs for the week ended February 23, derived from THIS copyright list of the 24 bestselling aongs for the week ended Pebruary 23, 1967, is supplied by the Popular Publishers' Committee of the dusic Publishers' Association, Ltd. Last week's placings in parentheses.)

1. (1) SINGING THE BLUES (A) (2/-) Prank

(2) GARDEN OF EDEN (A) (2/-) Duchess (3) TRUE LOVE (A) (2/-)

Chappell (5) YOUNG LOVE (A) (2/-) Cromwell

(4) FRIENDLY PERSUASION (A) (2/+) Robbins (7) YOU, ME AND US (B) (2/-) John Fields

7. (10) ADORATION WALTZ (A) (2/-) Bron

(6) 1 DREAMED (A) (2/-) Duchess

9. (23) THE BANANA BOAT SONG (A) (2/-) Morris . (11) ST. THERESE OF THE

ROSES (A) (2/-) Dash 1. (20) KNEE-DEEP IN THE BLUES

(A) (2/-) Leeds (8) JUST WALKING IN THE RAIN (A) (2/-) Prank (9) CINDY, OH CINDY (A) (2/-)

4. (13) DON'T YOU ROCK ME, DADDY-0 (B) (2/-) Essex 5. (21) DON'T FORBID ME (A) (2/-) Campbell Connelly

6. (15) AUTUMN CONCERTO (P) (2/-) Macmelodies 7. (16) GIVE HER MY LOVE (B) (2/-) Michael Reine

s. (12) GREEN DOOR (A) (2/-) Francis Day

8. (19) MOONLIGHT GAMBLER (A) (2/-) Morris 0. (23) MY PRAYER (B) (2/-) World Wide

1. (14) TWO DIFFERENT WORLDS
(A) (2/-) Spier 2. (18) A HOUSE WITH LOVE IN IT (A) (2-)...Lawrence Wright

L (17) MORE (A) (2/-) Berry 4. (—) BLUEBERRY HILL (A) (2/-) Victoria

-American; B-British; F-Others (All rights reserved)

London

(Week ended February 23) (Supplied by Rolo For Records, 368. Lea Bridge Road, Leyton, E.10.)

1. CHARLIE PARKER-Volume III (EP) Columbia-Clef

BIXIELAND (LP) Eddie Condon, Philips

3. BACKROOM (LP) Ralph Sutton, Columbia-Clef

4. ELLA AND LOUIS (LP) HMV-Verve 5. NORMAN GRANZ JAZZ CON-CERT No. 2 (LP)

6. WOODY HERMAN JACKPOT (LP) Capitol

7. KRUPA AND RICH (LP) Columbia-Clef S. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone

Count Basie, Columbia-Clef 10 LIONEL HAMPTON AND HIS GIANTS (LP) .. Columbia-Clef



S. (6) SINGING THE BLUES

12. (12) TEENAGE CRUSH

14. (-) WHO NEEDS YOU

17. (-) ROUND ET ROUND

10. (14) BUTTERFLY Charite Grante

11. (13) MARIANNE ... Hilltoppers

13. (10) THE BANANA BOAT SONG

15. (--) BUTTERFLY Andy Williams

16. (16) JIM DANDY LaVern Baker

18. (19) PARTY DOLL Buddy Knox

Reprinted by permission of "Variety"

18. (9) MOONLIGHT GAMBLER

20. (20) WRINGLE WRANGLE

Tommy Sands

Tarriera

Four Lads

Perry Como

Pranate Laine

Pess Parker

3

Manchester

(Supplied by Hime and Addison, Ltd., and Record Rendezvous)

1. DON'T YOU ROCK ME, DADDY-O Lonnie Donegan Pye-Nixa 2. JAZZ MESSENGERS (LP)

3. BABY DOLL Humphley Lyttelton, Parlophone

4. BASIE (LP)
Count Basie Columbia-Clef

5. BACK STAIRS SESSION (EP)
Lonnie Donegan ... Pye-Nixa
6. WAR OF THE ROSES (LP)
Eric Batty's Jazz Aces and
Yorkshire Jazz Band... Esquire
7. BOSS OF THE BLUES (LP)
Joe Turner London

..... London

S. BAD PENNY BLUES
Humphrey Lyttelton, Parlophone
S. KID ORY'S CREOLE JAZZ BAND
Vogue

10. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick

Glasgow

(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2.) 1. BASIE (LP)

Columbia-Clef Count Basie 2. JAM SESSION AT THE TOWER (LP), Ray Anthony Capitol 1. CHRIS BARBER PLAYS-Volume

4. ELLA AND LOUIS (LP)
HMV-Verve 6. FOUR HORNS AND A LUSH LIFE

& HI-LO'S UNDER GLASS (LP) 7. DON'T YOU ROCK ME, DADDY-0

Lonnie Donegan S. CONTEMPORARY CONCEPT No. 2 (EP), Stan Kenton Capitol 9. CHRIS BARBER SKIFFLE GROUP

..... Pye-Nixa

(Week commencing March 3)

10. CONCORDE (EP) Modern Jazz Quartet .. Esquire Birmingham

(Supplied by R. C. Mansell, 35, Union Street, Birmingham, 2)

 THE TRIO (LP)
 Hank Jones, Kenny Clarke,
 Wendell Marshall London BYRD'S EYE VIEW (LP)

Donald Byrd Esquire

6. ELLA AND LOUIS (LP)
HMV-Verve

7. VIBRATIONS (LP), Don Elliott and Carl Tjader London

S. CHRIS BARBER SKIFFLE
GROUP (EP) Pye-Nixa
S. TRIBUTE TO BROWNIE (LP)
Clifford Brown Emarcy 10. KEN DOLYER JAZZMEN (LP)

Tempo

Belfast

(Supplied by the Gramophone Shop) 1. LONNIE DONEGAN HIT PARADE (EP) 2. CHRIS BARBER PLAYS-Volume

Pye-Nixa Avon Cities Jazz Band 4. CHRIS BARBER SKIFFLE GROUP

5. RAY BUSH AND THE AVON CITIES SKIFFLE (EP) Tempo 6. BIG BILL BROONZY SINGS THE BLUES (EP)

BLUES (EP) . Columbia 7. JIMMY RUSHING (EP)

Parlophone & BABY DOLL Humphrey Lyttelton Parlophone

9. GERRY MULLICAN QUARTET (EP) MARYLAND, MY MARYLAND

Humphrey Lyttelton Parlophone

TOP DISC Ronnie ALDRICH and Squadronaires Sunday: Empire, Liverpool Wednesday: Town Hall, Leyton As listed by "Variety"-issue dated Pebruary 27, 1957 Thursday: Lido Ballroom, Win-1. (1) YOUNG LOVE Tab Hunter chester Priday: Leeds

(2) TOO MUCH .. Eivis Presley Saturday: Maidstone Winifred ATWELL Week: Empire, Newcastle (5) DON'T FORBID ME Pat Boone BAXTER and Rock-'n'-Roll

4. (3) YOUNG LOVE Bonny James Sinners Week: Empire, Nottingham 5. (8) MARIANNE Terry Gilkyson Owen BRYCE and Band
Monday: Bull Hotel, Swanley
Wednesday: High Spot Ballroom,
Walton-on-Thames
Friday: The Greyhound, Redhill 6. (4) THE BANANA BOAT SONG Harry Belafonte 7. (7) BLUE MONDAY Pats Domino

Ronnie CARROLL Guy Mitchell Week! Emp!re, Leeds 9. (11) LOVE IS STRANGE Mickey and Sylvia CROMBIE and Bock-'n'-Roll Rockets

Week: Empire, Edinburgh Joe DANIELS and Band
Sunday: Palace, Reading
Priday: Regency Ballroom, Bath
Baturday: Kensington Ballroom, Lowestoft

Johnny DANKWORTH and Orchestra Sunday: Palaia Leicester Wednesday: Treorchy, South Saturday: Festival Hall, East Kirkby

Eric DELANEY and Band Sunday: Portland Theatre, Sutton-in-Ashfield Wednesday: Winter Gardens, Blackpool Thursday: Queen's Ballroom, Burslem Priday: Victoria Hall, Notting-Saturday: Windmill Club, Rush-

Teddy FOSTER and Orchestra Week: Hippodrome, Norwich Nat GONELLA

Week: Grand, Bolton Bill HALEY and Comets / Vic LEWIS and Orchestra Sunday: Regal, Edmonton
Monday: Davis, Croydon
Tuesday: Davis, Croydon
Wednesday: Carlton, Norwich
Thursday: Gaumont, Doncaster
Friday: Gaumont, Wolverhamoton

hampton Saturday: Gaumont, Cheltenham The KIRCHIN Band Week: Green's, Olasgow

Cy LAURIE and Band Sunday: Bognor Tuesday: Cy Laurie Club, W.1 Thursday: Hull Priday: Stockton Saturday: Wakefield

Terry LIGHTFOOT Jazzmen Sunday: Opera House, Chelten-Tuesday: Mack's, Oxford St. Thursday: Jazz Clue, Watford

Friday: Star Hotel, Cr. Saturday: Baths Hall, Freddy RANDALL and Band Tuesday: Jazz Club, Barnet Thursday: Jazz Club, Manor House Friday: Mapleton Ballroom.

Wellington Saturday: Darlington Anne SHELTON Week: Hippodrome, Brighton Eric SILK and Southern Jazzband Priday: Southern Jazz Club,

Leytonstone Saturday: New Cariton Ball-room, Shepherd's Bush Mitchell TOROK Week: Empire, Olasgow

1SES

HOW do you like your banana served? Here are three varieties-from Britain, Germany and America. Respectively singing "The Banana Boat Song " are SHIRLEY BASSEY, FREDDY, and SARAH VAUGHAN, on Philips PB668, Polydor BM6063 and Mercury

FREDDY, an Philips PB668, MT139.

Most palatable? The German version, which best which best
captures
the atmosphere of
this calypsostyled song.
Footnote on which best

Freddy: He was born 25 years ago in Yugoslavia of Italian father and Viennese
Wiennese
Wiennese
Was "discovered" while
singing in a
Hamburg bar
and signed to
record for
Polydor.
Not bad for
a newcomer to
stars. Freddy,
ing from the F Viennese

a newcomer to beat such established recording stars. Freddy, however, owes much to his back-ing from the Horst Wende Ensemble.

JAZZ at the Phil. Boss Norman Granz was a great admirer of dancer FRED ASTAIRE, So he recorded him.

of dancer FRED ASTAIRE. So he recorded him.

Astaire was backed by JATP stars Oscar Peterson (pno.). Charlie Shavers (tpt.). Flip Phillips (tnr.). Barney Kessel (gtr.). Ray Brown (base) and Alvin Stoller (drs.).

The discs were put out in a special album selling at \$50, and only a limited number were issued.

Now, a 12in. LP from the Astaire album has been released here on HMV's Verve label (CLP 1100). For the jazz backings alone it is certainly werth getting. And Astaire's singing, while in musical-comedy vein, is acceptable.

Titles of this "Mr. Top Hat" LP are (Side 1): "Top Hat, White Tie And Tails" "Isn't This A Lovely Day?" "S Wonderful," "A Fine Romance," "Change Partners," "Steppin' Out With My Baby" and "They Can't Take That Away From Me."

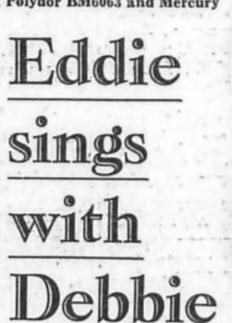
Side 2: "They All Laughed," "A Foggy Day," Let's Call The Whole Thing Off," "Night And Day," "I Won't Dance," "Slow Dance" and "Fast Dance."

TOMMY SANDS, another newcomer of seemingly limited
talent, is racking up big sales
with his "Hep Dee Hootie
(Cutie Wootle)" and "Teen-age
Crush" (Cap. 45-CL14695).

I can understand the excitement—from the viewpoint of
the Presley element.

THE same faction will un-doubtedly queue three-deep for "Knee Deep In The Blues" by TOMMY STEELE (Decca 45-F10849) and GUY MITCHELL (Philips PB669)—which bear a remarkable similarity of treat-





by LAURIE HENSHAW



Guy Mitchell

In Love." "You'll Never Walk Alone," "It Might As Well Be Spring" and "Younger Than Springtime."

READERS by now should know my opinion of EARTHA KITT the recording vocalist as opposed to Eartha Kitt the artist.

Recordwise, I share Eddle Condon's views of Eartha's release results should be a sh

Ritt the artist.
Recordwise, I share Eddle
Condon's views of Eartha's
voice: visually, she is unsurpassed.
But for unreserved admirers

Tommy Steele

of Eartha, "Thursday's Child"
—the 12 in. LP which takes its
title from the recently published Eartha Kitt autobiography—will be more than
welcome (HMV CLP1104).

By way of a change—and also as a salutary plug—the sleeve note comprises an open-ing excerpt from the auto-blography blography.

Another example of a record company being on the ball. Titles: (side 1) "Fascinating Man," "Mademoiselle Kitt."
"Oggere," "No Importa Si Menti," "Lisbon Antigua" and

"Just An Old Fashloned Girl."
Side 2: "Le Danseur De Charleston," "Lazy Afternoon,"
"Johnny," "If I Can't Take It With Me," "Thursday's Child" and "Lullaby Of Birdland."
The well-shaped accompaniments are by Henri René and his Orchestra.

Shirley Bassey—her latest disc is "The Banana

Boat Song."



BOBBY HACKETT'S lyrical and impeccable trumpet provides a restful contrast on the 12-in. LP "Rendezvous" (Cap. T719).

Titles (Side 1): "You Are Too Beautiful," "Thank You For A Lovely Evening," "Autumn Nocturne," "Cocktalls For Two," "When I'm With You," "We Kiss In A Shadow."

Side 2: "Two

Side 2: "Two Cigarettes In The Dark," "The Very Thought Of You," "The Way You "The Way You Look Tonight,"
"Moonlight Becomes You,"
"Love Me," and "One Kiss."

THE orchestra THE orchestra is conducted by GLENN OSSER. In this respect there is no stimulating moment to match the backing of "Serenade In Blue" on Hackett's previously reviewed EP "In A Mellow Mood."

HELLO! Here's a British
a light, lilting beat, instead of
with the ponderous action of
a pile-driver.

It's MICK MULLIGAN'S
Band accompanying vocalist
GEORGE MELLY on "Magnolis" and "Black Bottom"
(Decca 45-F-J 10840). I like
Melly's fruity earthy delivery;
the driving attack and full
tone of trumpeter Mulligan;
and the fluent clarinet work of
Inn Christie.

Melly has "revised" the lyric
of "Magnolia," originally recorded by Bing Crosby's
Rhythm Boys with Whiteman
in the late 'twenties. Thus we
get references to the charms of
Marilyn Monroe and Eartha
Kitt instead of Clara Bow and
Lillian Gish.



TONY MARTIN suavely sings
an LP selection, "Speak
To Me Of Love," on HMV
DLP1137. Titles: "Frenesi,"
"When The World Was Young,"
"Symphony," "Overnight,"
"Zigeuner," "When Day Is
Done," "Speak To Me Of Love,"
"The Moon Was Yellow," "The
Last Time I Saw Paris," and
"Falling In Love Again."

THERE'S a cosy memento of the film "Bundle Of Joy," starring EDDIE FISHER and DEBBIE REYNOLDS on HMV TEGG207. Titles: "Worry About Tomorrow, Tomorrow," "Some Day Soon," "All About Love," and "I Never Felt This Way Before" (all sung solo by Pisher), together with "Lullaby In Blue" (Eddie and Debbie).



WITH "Serenade In Blue"

(London HA-C2022).

guitarist AL CAIOLA returns
with another LP follow-up to
his "Deep In A Dream."

"Titles: "Serenade In Blue,"
"Don't Worry Bout Me,"
"Moments Like This," "Early
Autumn," "Black And Rue."
"Indian Summer." "Blue Of
The Night" and "Drambule."

A point of interest: British
emigrant RONNIE BALL plays
piano on four of the tracks.

Verdict: A "must" for
guitarists and those who favour
a mellow musical mood.



George Melly



Calling all you Cool and Crazy Cats now dig the fantabulous NEW SOUND OF

THE DISC THAT HIT 500,000 SALES IN ONE DAY IN THE U.S.A.

Teen-age

AND 'Hep Dee Hootie'



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Saturday, 2nd March FROM LIVERPOOL-

THE MERSEYSIPPI JAZZBAND

Sunday, 3rd March CRANE RIVER JAZZBAND AND SKIFFLE GROUP

Monday, 4th March CHRIS BARBER'S JAZZBAND with OTTILIE PATTERSON

Tuesday, 5th March TERRY LIGHTFOOT'S JAZZMEN & the VIPERS SKIFFLE GROUP

Wednesday, 6th March DAVE CAREY'S JAZZBAND

Thursday, 7th March AL FAIRWEATHER SESSION

Sessions commence 7,30 p.m. (Sunday, 7.15 p.m.) Details of Club and Sessions from H.L.C. Office, 8 Great Chapel Street, W.I. Gerrard 7494

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SKIFFLE GROUP SUNDAY (7.15) KEN COLYER'S JAZZMEN

MONDAY KEN COLYER'S JAZZMEN WEDNESDAY

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10 MARCH - Cy Laurie Jazz Club, W.1
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14 MARCH - University College.
Gower Street
15 MARCH - Star Hotel, Croyden
17 MARCH - Cy Laurie Jazz Club, W.1
20 MARCH - Cy Laurie Jazz Club, W.1
22 MARCH - Hot Club of Lenden.
Woolwich

23 MARCH - Ashford Jazz Club 26 MARCH - Hum, hrey Lyttelton C'ub,

27 MARCH - Cy Laurie Jazz Club, W.1 29 MARCH - Lewisham, South Lendon 31 MARCH - Cy Laurie Jazz Club, W.1

All communications to—
DON KINGSWELL, Manager,
Cy Laurie Agency, 41 Gt, Windmill St.,
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Midweek's modern session, Mapleton Restaurant, 39, Coventry Street, W.1.

FRI., 8-11.30: The PHIL SEAMEN Quartet, with Derek Smith, Sammy Stokes, Ken Wray; and the HANK SHAW Quartet, with Benny Goodman

Bix Curtis's "Club Basis," luxurious Doric Rooms, 10, Brewer Street, W.1.

SAT..

1-11.30. Bringing you the greatest Saturday modern lazz, starring the sensational new TUBBY HAYES QUINTET. Hear this terring sound, featuring Harvey Courtley. Bates, Eyden. Plus the sensational poll-winning (yearly this is) Harry Klein with the Derek Smith Trio, Goodman Stokes.

ROCK! ROCK! ROCK! For the greatest kicks— or the party atmosphere— CLUB for the greatest kicks—
for the party atmosphere—
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39. Coventry Street, W.L.
Every night is party night.
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OPEN THIS WEEK:—
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SUNDAY EVENING,
EVERY SUNDAY NIGHT,
great Rock.'n'Roll Party,
from 7.38 to 11 p.m.,
DON'T MISS THIS!

APPLY NOW! Send s.a.e and P.O for 5/- to "Membership," 23, Wardour Street, W.1, for membership of Clubs Haley, Hasie, "M.," etc.

MODERN JAZZ BUSINESS IS BOOMING—so follow the crowd to Jeff Kruger's "JAZZ

"JAZZ

AT THE

FLAMINGO,"

temporarily at Pigalie Restaurant,
196, Piccadilly, W.1.

Your hosts: "Pop" and Mrs. Kruger.
SUNDAY (3rd), starting at 7 sharp
There's never been such a wonderful
place for jazz—or such wonderful
jazz! This week: "The Little Giant."
Tubby Hayes on vibes and tenor, with
Tommy Whittle's Quintet. Better and
better, new Tony Kinsey Quintet,
with Harriott Efford. By demand:
ace planist Eddie Thompson. Compere: Tony Hail. You mustn't miss
another great session. Next week:
Don Rendeli Jazz Six. Come early
Doors open 6.30

And the FLORIDA CLUB,
Cate Anglais, Leicester Square,
SATURDAY (2nd), 7.30-11.15 . .
Every Saturday seems more exciting
than ever before. Tonight: Tony
Kinsey's best-ever Quintet, starring
Joe Harriott, Bob Efford. Plus something a little different: "Top Brass
Sextet," featuring Dizzy Recce, Les
Coadon (trumpets) Ken Wray (valve
trombone), with Phil Scamen, Terry
Shannon, Malcolm Cecil, Tony Hail
emoces, Should be swinging from the
start So come early and hear it all
Here next week: back from America,
Ronnie Scott Sextet.

BE WISE! Soon there'll be more
sessions than ever before, And it's
chcaper for members. Combined
Plamingo/Fiorida membership till
1958 only 10'- P.O. and s.a.e. to
9, Woodlands, North Harrow, Middx

. FRIDAY (TONIGHT) .

ADDLESTONE: CRANE RIVER JAZZBAND, plus New Hawlean: Skiffle Group.—Weymann's Hall.

ALL CHEAM memberships valid.
THAMES HOTEL, Hampton Court.
TEDDY LAYTON'S JAZZMEN.
Listen. Jive. Licensed. 8-11 p.m.

AT SOUTH LONDON JAZZ CLUB
LEWISHAM, NOW AT "The Blac,
Bull" 316, Lewisham High Street, th
famous Tempo recording stars, DAVI
CAREY JAZZBAND, also SOUTH
LAND skime, 7.30.

CROYDON JAZZ CLUB, State

CY. LAURIE Jazz Club; BILL BRUNSKILL'S JAZZMEN, 7.15-10.45 BRUNSKILL'S JAZZMEN, 7.15-10.45

DO YOU KNOW about Fleet
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Friday, at the ROYAL SCOTTISH
CORPORATION, FETTER LANE?
Looks like an insurance building but
dig that crazy crowd here EVERY
FRIDAY at 12.45 p.m.! This week:
HARRY WALTON'S U-type Dixlelanders (Kensington), PLUS the
VIPERS SKIFFLE CROUP (Parlophone artists), Next week: MIKE
DANIELS. Do we know the stars?
We have lonch wiz zem—at FLEET
STREET JAZZ CLUB.

EALING: The famous Southern

EALING: The famous Southern tompers -" Fox and Goose" (Han-Stompers ger Lane Station).

ELTHAM: DICK CHARLESWORTH JAZZBAND.—Arcade Ballroom.

ERIO SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, 640, High Road, Leytonstone, Vocalist, BERYL BRYDEN,

FELLOWSHIP INN, Bellingham: 'Lo Don's Ravin' Rockers, start 8 p.m.

HOT CLUB OF LONDON. We are now open SUNDAY and FRIDAY. TONIGHT at 7.30: TERRY LIGHT-FOOT JAZZMEN. — Shakespeare Hotel, Powis Street, Woolwich.—See also SUNDAY Club.

WIMBLEDON PALAIS LIBERTY 8242/3 TUESDAY, 12th MARCH-By Demand! 2nd Mammoth

Featuring these Star Groups ! LEON BELL'S BELLCATS * BOBBY BREEN'S ROCK 'N' ROLLERS LO DON'S ROUSERS * HAL ROBIN'S ROCKETEERS TERRY KENNEDY'S ALLIGATORS * THE ALL STARS

* TV and SCREEN STAR-VERA DAY * Also presenting the new craze "THE HAND JIVE"

TICKETS 4/- (available now) 7.30 to 11.30 p.m. REMEMBER!-IT'S ROCK 'N' ROLL NIGHT EVERY SUNDAY AT THE PALAIS

TEDDY LAYTON'S JAZZBAND

TREVOR WILLIAMS

Johnny Mumford . Bill Cotton . Arthur Gregory . Derek Hulme Enquiries:-Fremantle 7788 (Ext. 57)

JAZZ CLUB CALENDAR FRIDAY-contd.

STAINES: DAVE JONES Jazzmen.-Boleyn Hotel, 8 p.m.—See Sunday. SUNBURY (CLOCK), REMEM-BRANCE HALL: SENSATIONAL OPENING TONIGHT, starring TOMMY WHITTLE and the New

SUTTON JAZZ CLUB, Red Llon. 7.45: BRIAN WHITE'S MAGNA JAZZ-BAND.

whetstone: Society Jazzmen at the "Black Bull," Whetatone, N. 20. 8-10.30,

SATURDAY BOURSON STREET RAMBLERS and Skille Group at the "Village Hall." SHENLEY, Herts.

COOK'S FERRY INN, Edmonton:
MIKE DANIELS
MIKE DANIELS
DELTA JAZZMEN,
Johnny Barnes, Doreen Beatty.
Dance, Listen, Bar,

CY. LAURIE Jazz Olub, Ot. Wind-mill Street (opposite Wind-mill Theatre), 7.15-10.45; GRAHAM STEWART'S SEVEN.

HARRINGAY JAZZ CLUB at "Gayes Academy," 49 51, Willingdon Road, of Westbury Avenue, Turnpike Lane, N.22; By public demand—RON LESLEY'S JAZZBAND, Also, tonight, grand traditional living competition judged by DELPHINE COLVER. Valuable prizes. New members welcome.

HIGH SPOT Ballroom, over Montague Purtons, Walton-ouThames, Saturday: Five hours nonstop, SETH MARSH JAZZBAND (Hammersmith Palais All-England Jazzband Winners), the WAYERLEY DANCE ORCHESTRA (Surrey Competition Winners), Admission at door, 5/-, Fully licensed bar, 7-12 midnight.

KENT CATS: Another great session of JAZZ AT THE BELL, Bedhurst. CRESCENT CITY JAZZMEN, plus Skiffle.

KINGSTON, "FIGHTING COCKS":

RICHMOND: NORTHDOWN STOMPERS.—Opposite Ritz Cinema.

WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 183; Tubes South Harrow or Pinner): TEDDY LAYTON'S JAZZMEN 8-11 p.m. Licensed bar. WOOD GREEN: TERRY LIGHT-

SUNDAY

ALL TRAD, musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy. Laurie Jazz Club, Members 2/6, guests 3/6. AT THE ROYAL FOREST HOTEL, CHINGFORD, 7-10.15: CELTIC CITY DIXIELANDERS.

BOURBON STREET RAMBLERS and Skime Group.—The Barn, Broad-ands Close, Ponders End, ENFIELD.

See also Thursday.

COOK'S FERRY INN, Edmonton: TEDDY LAYTON (ex-Mike Daniels) AND HIS JAZZMEN, Dance, Listen, Bar,

CY. LAURIE Jazz Club: ALEX. DICK CHARLESWORTH BAND, Derby Arms, E. Sheen.

HOT CLUB OF LONDON, 7 p.m.; GRAHAM STEWART'S SEVEN.— jhakespeare Hotel, Powis Street, Woolwich.

KENSINGTON, "COLEHERNE," Earla Court; Harry Walton's Dixie-landers,

NANCY WHISKEY CLUB, "Princess Louise," Holborn: BIG OPEN NIGHT,

PARK LANE Jazz Club, Croydon: Dance and listen. Two bands! SETH WARSH JAZZBAND, THE SINNERS SKIFFLE, 7.30. Admission 3/-

OUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed, 7-10 p.m. ROCKIN' AT THE MANOR Manor House, N.4 (opposite Tube). Rock 'n' Roll to the ROCK 'N' ROLL MARTYRS, T30-11, Licensed bar.

STAINES: CHARLIE GALBRAITH'S Jassmen,-Boleyn Hotel, 7.30, WOOD GREEN! MERSEYSIPPI

MONDAY

BATTERSEA JAZZ Club. "Cornet of Horse": TEDDY LAYTON, Trevor Williams, Hazel Graeme, guest band. ECHAM JAZZ CLUB, Hythe Bocial Centre: LEO GRAY'S JAZZMEN, plus Skiffle Group.

IAN BELL'S JAZZMEN, 44, Gerrard

1.C.A., 17. Dover Street, W.1. 3 p.m.: DOUG DOBELL — Jabbo Smith; BRIAN HARVEY—Jazz Scene, 1957. Admission 2/6.

COLIN SMITH'S JAZZBAND. KINGSTON JAZZ CLUB (over Burtons): CRANE RIVER JAZZ-BAND, plus New Hawleans Skime

NANCY WHISKEY, with Chas.
McDevitt Skiffle Group, the Porcupine
Jazzmen, invite you to her 21st
Birthday Party, at Thames Hotel,
Hampton Cours, 8 p.m. Members 3/-,

DOWNBEAT

guests 4/-.

Manor House. N.4 (opposite Tube), presents "THE BEST IN JAZZ!" The new TUBBY HAYES QUINTET, featuring Tubby on Vibraphone, plus Courtley, Harvey, Eyden and Bates; plus Mike Senn Quintet, Licensed bar, 7,30-11. CLUB,

OWEN BRYCE Jazz Cicht Lynn rent, Pete Stewart Skiffle Group.— Bull," Birchwood, Swaniey.

SOUTH ESSEX RHYTHM CLUB, "Grethound." Chadwell Heath: KENNY BALL CHICAGOANS. WANDSWORTH TOWN Hall: DICK CHARLESWORTH JAZZBAND.

TUESDAY

TUESDAY-contd. FALCONWOOD: CLIMAX BAND.—Palcon Hotel, S.E.S.

FORTY-FOUR Club, 44 Gerrard St. s-11: JOHN HASTED Jazz and Polk Song Group, with MARION AMISS and "ZOM." Guest: SAM PACKINGHAM WALSH. Thank you, Beryl Bryden

Beryl Bryden.

HARROW JAZZ CLUB, British
Legion Hall, Northoit Rd., South Harrow: PAUL SIMPSON JAZZMEN.

JAZZMENI Drop in and join in. uesdays, Thursdays, Salvador,

ROUNDHOUSE, WARDOURSTREET: BLUES and Barrelhouse, TUESDAYS and THURSDAYS, featuring Alex. Korner and Cyril Davies.

SOUTHALL, "White Hart,": DICKIE HAWDON, JOE HARRIOTT. STREATHAM JAZZ Club, Bedford Hotel, Balham Station: The DAYE CAREY JAZZBAND. WOOD GREEN: VAUGHAN-RIGDEN

WEDNESDAY BOURBON STREET RAMBLERS and Skiffle Group are playing at the "High Spot," WALTON-ON-THAMES.

CY. LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, 7.16-10.45 DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: PAUL SIMP-SON JAZZMEN.

DICK CHARLESWORTH JAZZ-BAND, Purley Hall.

EWELL JAZZ CLUB, "Organ Inn." 8 p.m.: BRIAN WHITE'S MAGNA JAZZBAND, plus Skime. HARRINGAY JAZZ CLUB: ALEX. REVELL BAND, also Applejack Pive Skime Group.

HIGH SPOT Ballroom, over Montague Burtons, Walton-on-Thames, Jazz Ball every Wednesday, 8-11: BOURBON STREET RAMBLERS and Skiffle Group. Fully licensed bar. Admission 3/-.

Admission 3/-. MODERN JAZZ at Club Perdido, 8 p.m., "Fox and Hounds," Syden-ham.

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube), tonight: BOBBY BREEN, also SMOKY CITY SKIFFLE GROUP.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: FIRST TIME IN ST. ALBANS, SANDY BROWN JAZZBAND WITH AL FAIRWEATHER. TERRY LIGHTFOOT'S JAZZMEN. nterval, Dick Bishop Skiffle Group -" White Hart," Southall.

THE GREYHOUND, Chadwell Heath: Jive or listen to the EDDIE TERRY QUARTET, 7.30-10.30.

THURSDAY ACTON! TUBBY ("Vibes")
HAYES sensational NEW Quintet
immediately re-booked!

ALAN JENKINS' JAZZMEN at Memorial Hall, Harrow Weald, 7.45 p.m.

AT THE MANOR HOUSE, N.4 (opposite Tube): FREDDY RANDALL AND HIS BAND, commencing 7.20. BOURBON STREET RAMBLERS and Skiffle Group.—The Barn, Broad-lands Close, Ponders End, ENFIELD. —See also Sunday.

CY. LAURIE Jazz Club: ALEX.

KINGSTON JAZZ CLUB (over Burtons): LEO GRAY'S JAZZMEN, plus New Hawleans Skiffle Group. ORPINGTON: GRAND OPENING SESSION, with DICK CHARLES-WORTH JAZZBAND,—Civic Small

ROUNDHOUSE, WARDOUR STREET: BLUES and Barrelhouse, every THURSDAY and TUESDAY,

THE TRAD, CLUB:
PARK AVENUE STOMPERS—S.E.
London's traditionalists. Watch for
our BIG NEWS next week.—"Fox
and Hounds," Sydenham,

WATFORD JAZZ CLUB, United Ex-PAUL SIMPSON JAZZMEN.

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DISCS

JAZZ by Bob Dawbarn Max Jones and Sinclair Traill

NORMAN GRANZ JAZZ CONCERT-No. 1 (LP)

Norgran Blues; Oh, Lady Be Good; A Chost Of A Chance; Indiana.

(Columbia-Clef 12 In. 33CX10059)

NORMAN GRANZ JAZZ CONCERT-No. 2 (LP)

What is This Thing Galled Love?

(b): April in Paris (b); Repetition (b); Easy To Love (b); I'll Remember April (b); Gai (c); Padovani (c); Ray's Blues (c); Yesterdays (d); Hawk's Tune (d); Carnegle Blues (Airmail Special) (e) (d); Carneg Special) (e).

(Columbia-Clef 12 In. 33CX10058) (a) Joe "Filp" Phillips, Lester Young (Inrs.); Harry Edison (tpt.); Bill Harris (tmb.); Hank Jones (pnc.); Ray Brown (bass); Buddy Rich idrs.).

(b) Charile Parker (alto); Al Haig (pno.); Tommy Potter (bass); Roy Haynes (drs.); string section, (c) Oscar Peterson (pno.); Brown

(d)-Coleman Hawkins (tnr.); Jones (pno.); Brown (bass); Rich (tnr.);

(e)-Jones (pno.); Brown (bass); Rich (drs.).
All Am. Norgran, 16/9/50, Carnegie
Hall, New York.

Hall, New York.

THESE two LPs were recorded at the same Norman Granz concert in 1950 at New York's Carnegie Hall. There is, however, a great difference in the musical quality of the two discs.

The first presents a typical "Jazz At The Phil" line-up. It should provide plenty of ammunition for those who would like to ban all concert recordings. Of the four front line men. Bill Harris never meant much to me, but at least he ignores the audience's attempts to "get him go.ng." Edison, Young and Phillips start all their solos nicely enough, but after a couple of choruses start trying to please the crowd with shrieks, honks, sturs and reiterated notes.

The crowd loves it, but the result is concert jazz at its worst. Phillips, although indulging as frequently as the others, comes off best.

Most of side one of the second LP is taken up by Charlie Parker.

Most of side one of the second LP is taken up by Charlie Parker, Although well below his best, Bird plays some worthwhile music with all the authority and inventiveness that stamps him as a true great. The rhythm section is good but the string section tends to hamper rather than help.

than help.

The side ends with some nimble if rather strained, piano from Oscar Peterson, accompanied by bassist Ray Brown.

The remarks re Parker can also be applied to a lesser degree to the Coleman Hawkins tracks. In his case the moronic exhortations from the crowd do take their toll, but there is plenty of good music left.

The contribution of the Buddy.

The contribution of the Buddy



Rich trio I will leave to your imagination—the memory is still painful. The crowd, of course, loved it.—B. D.

STAN KENTON AND HIS ORCHESTRA (EP)

Stella By Starlight; What's New? (Capitol EAP1-666)

Kenton (pno.); Charlie Mariano, Lennie Nichaus (altos); Bill Perkino (lar.); Don Davidson, Dave Van Kriedt (saxes.); Bobby Clark, Ed. Leddy, Sam Noto, Al Percino, Stu Williamson (tpts.); Gus Chappell, Bob Fitzpatrick, Carl Fontana, Don Bob Fitzpatrick, Carl Fontana, Don Kelly, Kent Larson (tmbs.); Ralph Biaze (gtr.); Mrx Bennett (bass);

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Mel Lewis (drs.). Am. Capitol. July, 1955. Chicago.

EVEN the most anti-Kentonite
—like myself, for instance
—could find nothing offensive in
these two titles. Nothing much
to rave over either.

It is all just average big band
music with average solo work
and average swing.

It is worth noting, however, that Kenton sidemen like Mariano, Niehaus and Perkins always sound far better in a different context. ferent context.

Nothing very "progressive" about any of this (which is something to be thankful for).—

GERRY MULLIGAN ALL STARS (LP)

Funhouse (a); Ide's Side (c); Roundhouse (c); Kaper (d); Bweebida Bobbido (d); Mul-lenium (b); Mulligans Too (c). (Esquire 12 in. 32-014)

(Esquire 12 in. 32-614)

(a) — Mulligan, Max McElroy (baris.); Allen Eager (tnr.); George Wallington (pno.); Phil Leshin (bass); Walter Bolden (drs.),

(b)—Same personnel, plus Gale Madden (maraccas),

(c)—Personnel as for (a), plus Jerry Hurwitz, Nick Travis (tpts.);

Ollie Wilson (tmb.),

(d) — Personnel as for (c), plus Madden (maraccas),

(e) — Mulligan (bari.); Eager (tnr.); Wallington (pno.); Leshin (bass); Bolden (drs.),

All Am, Prestige, 27/9/51, USA.

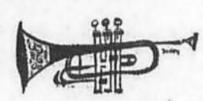
THIS will probably go down in history as the worst record Mulligan ever made. Dating from 1951 it shows Gerry still too near his days with large studio and commercial groups.

near his days with large studio and commercial groups.

"Mulligan's Too "takes up the whole of one side and presents 81 choruses of sheer monotony—35 of them by Mulligan.

Of the sides with the larger group, little more favourable comment can be made. Gerry has always been noted for the way his arrangements could make a small group sound like an orchestra. Here he succeeds in giving a ten piece the colour of a mediochre quartet.

Saddled with a stodgy rhythm section, none of the soloists rise to any great heights.—B. D.



"JAZZ GIANTS" (LP)

Lester Leaps Again (b); Destination K.G. (c); Blue Moon (a); After Theatre Jump (c); Six Cats And A Prince (c); Just One More Chance (a); Father Go-operates (a); Thru For The Night (a). (EmArcy EJT751)

(a)—Cory Cole All Stars: Cole (drs.); Coleman Hawkins (tnr.); Joe Thomas (tpt.); Trummy Young (tmb.); Earl Himes (pno.); Teddy Walters (gtr.); Billy Taylor (bass). Am. Keynote, 22 2 44, New York

(b)-Kansas City Seven; Lester (tnr.); Count Basie Freddy Green (gtr.); Rodney Richard-son (bass); Joe Jones (drs.), Am Keynote, 22 3 44. New York.

(c)—Personnel as for (b), plus Buck Glayton (tpt); Dicky Wells (tmb.). Same session.

THIS record, excellent though it still is in some ways, has been the victim of some of the worst tape surgery I have ever come across. The Basic tracks come across. The Basic tracks are all right and unmutilated, but the tracks by Co.e nave been cut about in a quite unintelligent

fashion.

It goes like this, "Blue Moon" has been clipped of 48 bars, 16 bars of Joe Thomas and 31 bars of the Trummy Young solo. The odd bar from Young leads into a Hawkins solo, making the whole thing sound quite abourd

absurd.

"One More Chance" has been docked of 16 bars of solo Hines. plus eight bars of Walters's guitar. The join to the second Hines solo is a pretty clumsy one. "Father Co-ops" and "Thru For The Night" have lost three whole 32-bar choruses

(Thomas, Walters, Young) and one and a half choruses (48 bars)

chomas, Walters, Young) and one and a half choruses (48 bars) respectively.

I presume that the reason for these mutilations was to enable the results to be issued as a 10 in. LP, but it has made a sorry mess of what should have been one of the best records of the month.

The remains of the Cole tracks are admirable. Hawkins shows what a master of the tenor saxophone he was, and Hines proves once again that he is indeed a giant among jazz planists. It is a pity all Joe Thomas's solos have been cut, for he plays very well on "Co-operates."

The Basic titles are also fine, having plenty of good jazz from Lester Young, Buck Clayton, Dicky Wells and Basic himself. Wells sounds in form on "Theatre Jumps," while Clayton blows his usual clean horn on all tracks except the opening one. This is a vehicle for Lester Young (with rhythm only), who mays with an almost dainty swing.

Finally, don't be misled by the

Finally, don't be misled by the second track on Side One. This is labelled B, but it should be A.

ORGHESTRA (LP)

Swingin' The Berry's: I'm Wenderin': Boogie Woogie A La Parisienne: Sammy Plays The Blues For Mezz,

(Columbia 3381107)

Berry (tpt.); Guy Lafitte (tnr.); Sammy Price (pno.); Pops Foster (bass); Freddy Moore (drs.). French Columbia, Spring, 1966, Paris.

A LMOST any session that in-cludes the name Pops Foster is bound to be a swinger. Add to that the name Sammy Price, and you can be certain that the rhythm is going to be right.



Crowd music

Sammy plays beautifully here,

Sammy plays beautifully here, proving that as a blues planist he has few equals today. He provides two wonderfully swinging choruses to "Swingin' The Berry's," plays four fast, very powerful boogle choruses on Boogle," and plays fine, tasteful blues on the other tracks

The two-plece front line manages to sound quite full. Lafitte, besides soloing well, fills in behind Berry's solos in sensitive fashion, and is not unlike the late Chu in places. Berry is an interesting trumpeter. He has two delightful muted choruses on the opening track and some relaxed stuff on the slow 12-bar, "Wonderin'."

Very good jazz music, this is a little out of the rui.—S, T.

JONAH JONES AT THE EMBERS

little out of the rut .- S. T.

Tin Roof Blues; Learnin' The Blues; All Of You (HMV TEG8201)

Jonah Jones (tpt.); George Rhodes (pno.); John Brown (bass); Harold Austin (drs.).

ONE of the best trumpeters to O emerge from the swing era, Jonah Jones exhibits a lovely warn tone, and fine attack.

warm tone, and fine attack.

His playing is characteristic of much of the jazz playing in the forties, and although he worked alongside such musicians as Dizzy Gillespie (in the Cab Calloway Band) his trumpet work is completely untouched by "modernisms."

He plays muted throughout

He plays muted throughout, building up his solos to a steady climax. The long version of "Tin Roof Blues" is full of subtle touches, his second solo even including the breaks from "Sneg

Pianist Rhodes also has a long

solo here, showing off a personal style, quite in keeping with the general mood of the music.

"Learnin' The Blues" is another good track. Both Jones and Rhodes play in excellent taste with never any straining after effect. The rhythm is quietly effective throughout

effect. The rhythm is quietly effective throughout.

Cole Porter's attractive melody.

"All Of You," suits the group. Once again the treatment is straightforward, but the group produces a nice easy swing, the last chorus being a particularly good one.—S. T.



GEORGE LEWIS'S NEW ORLEANS RAGTIME BAND (LP)

" Velume One"

allas Blues; Lord, Lord, You Certainly Boon Good To Me; Mama Don't Allow It; Just A Closer Walk With Thee; Swance River.

(Esquire 26-967)

" Volume Two " Tin Root Blues; Jerusalem Blues; Doctor Jazz; I Ain't Genna Give

Nobedy None O' This Jelly Roll; Dippermouth Blues.

(Esquire 20-073) Lewis (clt.); Avery "Kid" Howard (tpt.); Jim Robinson (tmb.); Alton Purnell (pnc.); Lawrence Marrero (bjo.); Alcide "Slow Drag" Pavageau (bass); Joe Watkins (drs., voc.), 18/6/53, San Prancisco.

GEORGE LEWIS enthusiasts, disappointed by this week's news, will have to console themselves with these LPs of his New

Orleans jazz.

They are not, I think, prime examples of Lewis's or the group's

But the earlier release contains But the earlier release contains a good deal of the roughly knit, jumping band improvisations at which these players excel, and this is the one to get if you are considering either.

"Lord, Lord" and "Mama Don't Allow" are the best of the faster efforts. The former exemplifies the band's co-operative spirit while the other—a favourite vehicle for instrumental and

ite vehicle for instrumental and vocal barrelhousing — features good singing by Joe Watkins, zestful solo work, and some driving last choruses.

"Dallas Blues," slowish and pleasantly restrained, is another effective performance. Watkins sings well, and Lewis creates a wistful mood with his low-register clarinet

A very long "Closer Walk," taken at funereal pace for six minutes, may register with hard-and-fast dirge lovers. I find that this over-vibrant, over-expressive burial-hymn treatment—threatening to become a habit with New Orleans exponents—grows tedious very quickly on record.

There is an undeniable melancholy beauty about this song. It is tellingly sung by Watkins, and the band choruses may be sin-cerely felt by the players. I can only say that to me it sounds

caricatured, broadly sentimental rather than solemn.

With the switch to faster tempo, the music really breaks loose for several fine choruses which build in swing and excitement.

which build in swing and excitement.

This is better recorded than the well-regarded Climax version of 1943 (Vogue LAE12005); the "rhythm" men come through more clearly, and Robinson's tailgate part is splendidly ripe and thrusting. But Lewis himself played more adventurous and more swinging phrases on the record made ten years before.

"Swanee River" is comparatively poor, a naturally lachrymose theme made drearier by the quavery trumpet and clarinet

quavery trumpet and clarinet tones, too much banjo, and much trumpet disturbingly out-of-tune mean-dering by Lewis in the later reaches. The trumpet lead im-proves as the piece progresses, and Robinson pushes admirably. But on balance it is hard listen-

The second volume offers similar, but less successful, performances. "Tin Roof" has attractive moments; Lewis plays moderately well in low register, though he slips badly in his har-

though he slips badly in his harminic part, and Robinson and Howard blow colourfut, blues.

"Jerusalem," a wi trui clarinet feature, compares unfavourably for tonal sweetness with the 1950 version (LDE082). The mediumtempo "Doctor Jazz" and somewhat slower "Ain't Gonna Give" are notable for a degree of relaxation and a number of technical failings.

tion and a number of fallings.

Only "Dippermouth" shows the band to real advantage. Here, the freedom of the frontline intermingling the joyful the increasing heat and winds the increasing heat and feeling, the increasing heat and drive, and other solid virtues easily outweigh some calamitous pitching. This has the band poing something like full blast.—

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Model

SIX-MONTH PALLADIU



Musical wedding number one—Eric Winstone poses with fashion-model Myrtle Shepherd after their wedding on Monday at Caxton Hall.

JOAN REGAN Max Bygraves have been booked to star in a six-month summer revue at the London Palladium starting on June 17.

They will top a bill that will include at least three other top singing stars.

The revue, which will be one of the most spectacular shows ever staged at the Palladium, is presented by Val Parnell and Bernard Delfont,

No Valentine

It had been freely rumoured that Dickie Valentine was to ap-pear in the revue, but when questioned, Bernard Delfont said: "Dickie Valentine will not be ap-pearing in this particular show."

Joan Regan was signed to star in the summer show at the Queen's, Blackpool, it was an-

Sabrina's Folies

Sabrina, Frankie Howerd and the Three Monarchs have been signed for Bernard Delfont's new Folies Bergere show at the Prince of Wales Theatre, W., starting on April 20,

old Frankie Lymon (April 1 for a fortnight).

Johnnie Ray, a Palladium old old for a statement a spokesman for the theatre had no comment to make.

U.S invasion

A series of big American acts has been booked for the open-

ing weeks of the Palladium's 1957 Variety season starting on April 1.

They are:

The Tecnagers, with 13-year-old Franke Lymon (April 1 for a fortulable)

Vright Wedding March



States this month for a nationwide tour and to make a film for Columbia

He will be handled in the States by Bill Haley's personal manager, Jolly Joyce.

"Kitch" will open on March 12 at the Cafe Society, Greenwich Village, New York, for a

LEWIS-COLYER **EXCHANGE IS** CANCELLED

Ken Colyer's American visa has been cancelled and the Angio-American swap between Ken and New Orleans clarinettist George Lewis is off-for the present at least.

Following a Press report referring to Colyer being jailed for overstaying his permit during his 1953 visit to New Orleans, sen's recently obtained visa was withdrawn.

'Disappointed'

Ken told the MM: "It is a terrible disappointment."

But Manchester impresario Paddy McKiernan, who arranged the exchange, is optimistic.

He still hopes to bring Lewis here. He is planning to arrange another tour for Lewis from April 13 to 28.

He told the MM: "I have every hope that this business over Ken's visa will be straightened out."

Alma Cogan is U.S 'Talk of the Town'

Alma Cogan, who files to America next month is to appear in Ed Sullivan's "Talk Of The Town" TV show on April 14. Last Monday she recorded on HMV "Whatever Lola Wants, Lola Gets," one of the hit songs from the Broadway show "The

Damp Yankees."

Alma will be heard in an interview with the MM's Jerry Dawson in "Make Way For Music" on March 15.

two-week season and will then make a tour of night clubs.

TV and radio

He expects to be in the country for four months and will also make television and radio appear-

The film will be titled "Calypso," starring Harry Belafonte. Producer will be Sam Katzman, who was responsible for Bill Haley's "Don't Knock The Rock."

Mr. Joyce told the MM: "Kitch has a unique delivery and the calypsos he has written

ROCKIN' WITH TOMMY STEELE

are wonderful numbers full of West Indian wit and humour. "He compares with the best calypso artists we have in the States, while in Europe there is no one to touch him."

Lord Kitchener came to Britain in 1948 from Trinidad. He has made a large number of recordings for Melodisc.

& Little Richard

NEW YORK, Wednesday.—Two big American rock-11-101.

are set to follow Bill Haley and his Comets on nation-wide tours of Britain.

Pirst arrival will be Preddie Bell and his Bellboys, who are scheduled to tour in May.

They will be followed by singer Little Richard, who is expected later in the summer.

U.S visit

The news of Bell's tour was given to the MM by agent Leslie Macdonnell, who returned to Britain on Tuesday after negotlating the deal here,

The Bellboys, who appeared with Bill Haley in "Rock Around The Clock," first hit the British musical scene with their record of "Giddy Up A Ding Dong" last year. last year.
Fosters, the London agents,
will be handling Little Richard.

Outstanding

The 21-year-old singer was named by the magazine "Cash-box" as "the most outstanding of the up-and-coming rock-'n'-rollers" rollers.

His recording on London of "Long, Tail Sally" is this week Number 10 in the MM list of best-selling discs.

MELODY MAKER

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—Lawrette, daughter of
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Wright, on Saturday married
Captain Peter Williams.
Royal Marines. The bride,
groom and Lawrence Wright are seen here after the wedding at Holy Trinity Church, Brompton.

ALL-JAZZ LUNCH RADIO SPOTS

THE BBC is to increase its jazz ration with two lunch-time alrings of 40-minute, non-plug, all-jazz programmes.

Entitled "Break For Jazz," the alrings will be on the Light Programme on March 7 and 14, from 1 p.m. to 1,40 p.m.

Laurie Gold and his Pieces of Eight and the Terry Lightfoot Jazzmen are booked for the first programme.

programme,
MM readers can obtain tickets
for the "live" shows from the
BBC Ticket Unit, Broadcasting
House, London, W.

Decca LP set for **Brother John**

Brother John Sellers is to record a 12 in. LP for Decca before the end of his British tour with fellow American blues singer Big Bill Broonzy,
For the recording, Brother John will be accompanied by Al Fairweather (tpt.), Wally Fawkes (cit.), Dave Stephens (pno.), Alex Korner (gtr.) and a bassist and drummer yet to be fixed.

Good deed

The Coronets vocal group play a concert in Gopenhagen, Den-mark, on March 9 for the Hun-garian Relief Fund, The follow-ing week they trayel to Holland for TV engagements.

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DRUMMER CHANGE

Drummer Lee Kennedy joins Teddy Foster at Norwich Hippo-drome on Monday He replaces Bon Hetherington, who is ill.

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Tommy Steele gave this impromptu rock-'n'-roll session during a break from ATV's "Jack Jackson Show" on Sunday. His audience is (1.-r.) skiffle leader Bob Cort, and singers Sheila Buxton and Edmund Hockridge, who and were also in the show.

Big ticket rush for Mulligan

No venues for the Gerry Mulli-gan Quartet's 16-day tour of Britain have yet been fixed apart from the opening date at the Royal Festival Hall on April 27. The Nations Jazz Federation. who are promoting the tour have already been inundated with requests for tickets.

RUSSIAN BID From Page 1

ence for jazz" in Russia among young people who up to now had only heard it over the radio.

Mr. Nixon said that a group of British modern jazz musicians would definitely be going as well and also singers for a "ballads and blues" programme.

He said that the Festival would be similar to the one in Poland

be similar to the one in Poland last year, but would be "five

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