

Melody Maker

MARCH 2, 1957

EVERY FRIDAY 6d.

Son of Crosby
See Page 3

RUSSIAN BID FOR STAR BRITISH JAZZ BANDS

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.

'Howdy, Folks'



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 Manchester (Monday), Glasgow (11th) and Edinburgh (18th).

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 invitation, 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 audience."
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Sold on Mantovani

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.

Bill Haley Palladium date definite

BILL HALEY and his Comets will definitely be playing two weeks at the London Palladium in early September.

definite

night-stands throughout the country.

"I feel sure that when Haley and the Comets play the Palladium it will be a complete full-house.

"On his current tour Haley has been achieving a 99 per cent sell-out wherever he has played."

Final concert

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

Mystery Note: The Palladium this week announced a six-month 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 said.

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 MELODY MAKER on Wednesday evening by Jolly Joyce, personal manager to Haley. "The Comets," Mr. Joyce said, "will follow this engagement with a two-week tour of one-

WHITTLE-KLEIN COMBO DEBUT



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.

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 weekend's "Sunday Night At The London Palladium" and "Startime" next Thursday.

£100,000 WINNIE ATWELL TOUR

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 months.

Winnie starts her new weekly half-hour BBC-TV series on Sunday, April 14, when she will

introduce her third piano—the double keyboard model which was pictured in the MELODY MAKER recently.

She opens for the summer at Brighton Hippodrome on July 2.

Heath air series

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

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Lyttelton signs for Tommy Steele film

THE Humphrey Lyttelton Band has been signed to appear in Tommy Steele's first film. Shooting of the film, which is tentatively called "The Tommy Steele Story," is due to start at Beaconsfield Studios this month.

It is being produced by Insignia Films, an associate company of Anglo-Amalgamated Film Distributors.

Success story

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

CANADIAN ROUND-UP

by Henry Whiston

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

Appearing in the entourage were Pats 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 un billed, the Ronnie Scott Band.

A quieter evening than previous 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 Ellington'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.

fame of the young rock-'n'-roll 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 addition 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.

Eric Winstone Orchestra gets 18-week ITV series

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.

Compered by Eric and featuring star guests, the first two programmes will run for half an

hour and the remaining 16 will last 45 minutes.

Natural medium

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.

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

Derek Sinclair to follow Lew Stone

The Lew Stone Band leaves its residency at Leeds Mecca Locarno 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-piece band.

BIRDLAND CLUB TO OPEN IN LIVERPOOL

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

Preager TV parties extended

ASSOCIATED 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

The Winstone Orchestra has again been booked for the Butlin's Reunion Ball at the Royal Albert Hall on March 20. The Ball is being televised.

Second film

Eric's second film, "Stagecoach," is due for release next week on the ABC circuit. It also features Alma Cogan and the 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.

• CHET BAKER • PHIL URSO

TWO HELD AFTER U.S. DRUGS RAID

by LEONARD FEATHER

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 concert.

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

arrested and both were held on \$2,500 bail.

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

Baker has since declared he

has been off drugs since his last arrest.

MJQ men arrested

OTHER arrests last week for narcotics possession included bassist Percy Heath and vibist Milt Jackson, both of whom are members of the Modern Jazz Quartet.

Heath was later cleared and Jackson was released on \$1,000 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 Maini'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 playing at a local Los Angeles club, has already served 16 months on a narcotics conviction 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 writing, he has operated the Harlem Thrift Shop for the past 17 years.

Jazz symphony

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, Ralph Sutton and Lizzie Miles, Earl (Fatha) Hines, Wally Rose and his Dixieland Band, Bay City Jazz Band, Joe Sullivan, Burt Bales and possibly Kid Ory.

Money talks

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



JERRY DAWSON REPORTING...

Seven bands booked for 'Rag'-time

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.

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.

KENT.—Herne Bay bandleader Tommy Martin has signed tenorist Maurice Black.... The Deep Bayou Jazz Club has moved back to its old headquarters at the Constitutional Hall, Military Road, Chatham.

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

BRIGHTON.—Tenorist Al Robbins and drummer Pete de Meza have joined Don Solloway and his Rockin' Horses.

HASTINGS.—The Dolphin Jazz Band, resident at Hastings Traditional Jazz Club, has a March TV appearance in "Six-Five Special."

YORKSHIRE.—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.

Have a Gorilla!

CHRIS BARBER wondered what was happening when he was in Huddersfield last week. Reason? As his band played to a packed concert at the Town Hall, a gorilla ambled down the

aisle and carefully selected itself a seat.

But the "gorilla" was a stunt by Technical College students. The concert was part of their "Charity Week."

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'I 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."

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.

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

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.

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 spoon-fed 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 Gary, as the firstborn, saw plenty of it.

But he heard, naturally 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 matter of personal choice. But

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-is-real-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, he confirms that, in other respects, his father is as casual as he seems on the screen. Gary has never heard him actually work seriously at his singing within the home.

"A bath-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 programme 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. Perhaps 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 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 Gary Crosby has inherited or acquired some of Bing's self-debunking modesty. "What qualities do I think are most important in a

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 one."

Passable

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."

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

"I don't know much about England," he confesses. "But I don't believe, anyway, that all Englishmen carry umbrellas!"



● Como—a favourite singer

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A swift re-skiffle

DELANEY GOES ON SKIFFLE KICK



Johnny Duncan—he depped for Lonnie Donegan at Nottingham this week.

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 not yet made up 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 Toronto-born jazz authority had been confined to bed after a mild heart attack. But he continued his broadcasts from his home.

Donegan ill: Quick solo debut for Duncan

ON Monday morning, 25-year-old American guitarist Johnny Duncan (above) was taking his newly formed skiffle group through a rehearsal in London.

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 applause of die-hard Donegan fans still ringing in his ears.

Lonnie had been taken ill the same morning and was unable to accompany his group to Nottingham. 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

1955. One night, Duncan went to the Humphrey Lyttelton Club and met bandleader Chris Barber, 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.

CAMBRIDGE TOPS IN UNIVERSITY JAZZ CONTEST

LAST year's winners, Cambridge University Jazz Band, won the inter-Varsity jazz band contest, held at Birmingham, last week.

The Ron Raybould Group, of Leeds, was second, and the 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.

NDO gets BBC-TV fortnightly spot

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

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

Astor before U.S for Shirley Ryan

Shirley Ryan 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 Washington, Seattle and Portland.

ITV meet MPCPA

Members of Independent Television will be the guests of honour at the Eleventh Annual Dinner of the Music Publishers' Contact Personnel Association on April 12 at the Criterion Restaurant, W.

LETTERS

'Stars' who can't even walk on!

MAY we thank Jack Payne for his forthright exposé of the "carve-up" system employed by some of today's "starmakers" in their contractual arrangements with their protégés (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 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 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 alone stars.

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

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 profiteering agent should give bad measure is not forgivable but understandable—the interests of the jazz audience is not criminal but merely stupid.—Alan Richardson, Hon. Sec., North Downs Jazz Forum, Reigate, Surrey.

Thrust on them

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."

All 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, Essex.

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News in brief

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 playing in Accra, Gold Coast.

Singer Glenda Gould opened at the Grand Spa Hotel, Bristol, on Monday for a week's engagement 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, Torquay, made its TV debut in "Monday Melody" this week.

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

Dorothy, wife of Johnny Farley, pianist-vocalist with Nat Allen at Iford 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 Marsalls Creole Group is now appearing on Sunday nights at the Breadbasket, Cleveland Street.

Accordionist Tony Dakis has joined Tony Cromble'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 band at the Spa 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.

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Jack Payne's

SHOW-TALK



● Kenny Baker—has he made concessions to commercialism?

LET 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 supposing 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."

Right

XXXXXXXX

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 is amply proved by the squeals of rage periodically rising from the

less influential trade papers and by the amusingly scurrilous personal 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 certainly "engineered," as Mr. Lindsay suggests—by clever publicity, by adroit use of disc-jockeys, by shrewd and indirect advertising.

Taste

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And popular 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 numbers actually sold. So what decides whether or not a record goes in the list—and, once there,

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

Complicated

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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 programme 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 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 questioning a very large cross-section of listeners in pursuit of its results.

And, surely, any faults inherent 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 question of the jazz "minority," however, Mr. Lindsay himself 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 figures" around the country is by no means the same as the music which Miss Instone considers a minority interest.

Snobbery

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Such "commercial" jazz receives quite a fair share of air-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 moment anyway, it seems that intellectual snobbery still prevents them from getting "fair-dos."

Cool

XXXXXX

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."



● Ronnie Scott—a minority interest?

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The Gallant Affair, by Hank Hobson, Cassell and Co., Ltd. 11s. 6d.

WE have a new thriller writer among us. And when I say "we," I mean us 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

He is Hank Hobson—well known for many years as a proficient and prolific sessioneer, but now, I suspect, on the verge of twisting

Kenny Baker's slogan in order to settle for crime.

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. This is just the thing for those long coach journeys. I enjoyed every minute of it.—*Pat Brand.*

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BAUBLE FOR WELSH

EVERY night, at ten-to-midnight, 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 Campbell, The Coronets and The

● Left—Alex Welsh, Fred Hunt and Archie Semple

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

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

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

Inspired

There are a few faults—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 programme 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.

Radio... by Maurice Burman

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

AT THE JAZZ BAND BALL THE ALEX WELSH DIXIELANDERS THE HARRY WALTON TRIO 11.15 p.m. 20/2/57

ALEX 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



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." (Atavism: Recurrence of disease after intermission of some generations.)

Boredom

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

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

today. That is what your music-halls need, not the deadening throwback of skiffle."

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 middle-period 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. Tynan—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 passage at the hands of the informed Press. Tynan calls it "a 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 me. 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 washboard-scraper whining for "Sylvia" in a disused potting shed may not be contributing much to the world's art, but at least they're not sitting about criticising a canned performance by someone else.

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

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



(Times: GMT)

SATURDAY, MARCH 2:
5.30-6.0 a.m. J: D-J Shows (dally).
10.30-11.30 J: As above.
11.30-12.0 A 1: Sammy Price, Jazz City Workshop, Mac Gee, 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 P 1: World of Jazz.
4.40-5.0 C 1: Schilperoot Quartet.
5.0-5.30 F 2: Ragtime to Cool.
6.45-7.30 M: Lester Young after 1956.
8.0-9.30 J: Hollywood Music.
9.15-9.30 Z 2: Jubilee Singers.
9.30-9.57 B: B u d d y Tate by Panassié.
9.30-11.0: 11.10-3.0 a.m. I: Jazz, Dance, Pops, etc.
10.0-10.30 W: Swing Club.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz 1957.
11.0-11.50 DL: Baker's Dozen.
11.5-12.0 J: D-J Shows.
12.0-1.0 a.m. E-Q: From the Library of Dr. Jazz.
1.5-2.0 H-Q: Hollywood—New York.

SUNDAY, MARCH 3:
6.5-7.0 a.m. J: D-J Shows.
11.0-11.25 J: Sunday Syncopation.
9.0-10.55 p.m. S: For Jazz Fans.

MONDAY, MARCH 4:
12.0-12.30 p.m. J: Martin Block (dally).
6.20-8.55 S: Life of Bechet.
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.

WEDNESDAY, MARCH 6:
5.30-5.55 p.m. P 1: Modern Jazz 1957.
8.30-9.30 F 3: Jazz For Everyone.
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 Bix.
12.0-12.30 p.m. A 1 2: Champs-Elysees 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.

10.0-11.0 P: Jazz Discs.
10.35-11.0 H 1: Benny Goodman.
FRIDAY, MARCH 8:
3.0-3.30 p.m. I: Golden Goodman.
4.10-4.55 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.

KEY TO STATIONS
A: RTP Paris-Inter: 1—1820m, 48.30m, 2—193m.
B: RTP Parisien: 200m, 216m, 316m, 350m, 445m, 498m.
C: Hilversum: 1—402m, 2—298m.
D: BBC: E—464m, 41, 31, 25m. bands. L—1500m, 247m.
E: NDR WDR: 309m, 189m, 49.38m.
F: Belgian Radio: 1—484m, 2—325m, 3—267m, 4—198m.
H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
J: APN: 344m, 271m, 547m.
K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m, 388m.
L: NR Oslo: 1376m, 337m, 228m, 477m.
M: Copenhagen: 283m, 210m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
S: Europe I: 1647m.
T: Washington: 31, 39 and 41m. bands. 11.0-12.0 pm. only: 1735m.
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Z: SBC Geneva/Lausanne: 1—393m, 2—91.2m.

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BELLSON TURNS SHOW-WRITER

ALTHOUGH 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 ARRANGEMENTS FOR ME," EXPLAINED PEARL BAILEY AT HER LONDON HOTEL LAST WEEK.



• BELLSON



• 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 I wrote a solo for Willie Smith, 'Man With A Horn.'"

Not a large output for nearly two years with the band. "That's because it's hard to write when you're on the road," says Louis.

Since leaving Duke he has done more, is at present working on the score of

by Max Jones

Richard Ney's play, "But Not For Marriage." Ney is responsible for book and lyrics, Bellson for all the music.

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

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 large band and small, and usu-

ally have the orchestra with 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 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 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 lyrics."

Louis story coming

SOME weeks have passed since we last dealt with normal Corner business, in that instance the Brunswick deletions. Since then, 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.

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

townshire, has been worried about the total disappearance of some essential Armstrong Hot Fives and Sevens.

He asks: "Is there any likelihood of Philips reissuing them soon?"

We have already quoted a Philips man as saying that all the really important "classic

COLLECTORS' CORNER Edited by Max Jones and Sinclair Trill

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.

ON February 29, 1952, in Chicago, Illinois, clarinetist Frank Teschemacher was killed in an automobile accident. Now, 24 years later, an echo of that tragedy reveals an unsuspected link between Davison and pianist-composer-arranger Reginald Forsythe.

Forsythe, now associated with the Keith Prowse organisation, 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.

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

In 1931, Bill led a 15-piece band in Chicago. Teschemacher was on first alto and clarinet, and Don Carter, later with Spanier, was drummer, and Reginald Forsythe wrote the complete "book."

Faith

The arrangements were far ahead of their time, with distinctive voicings 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 latter number.

When that fatal car crash took place, Bill had been at 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 Reginald Forsythe is one of the greatest arrangers jazz has ever known. "I still have every one of those old arrangements," he told me, "and, believe me, they still sound wonderful."

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Most palatable? The German version, which best captures the atmosphere of this calypso-styled song.

Footnote on Freddy: He was born 25 years ago in Yugoslavia of an Italian father and Viennese mother. He was "discovered" while singing in a Hamburg bar and signed to record for Polydor.

Not bad for a newcomer to beat such established recording stars. Freddy, however, owes much to his backing from the Horst Wende Ensemble.

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

Astaire was backed by JATP stars Oscar Peterson (pno.), Charlie Shavers (tpt.), Flip Phillips (tr.), Barney Kessel (gtr.), Ray Brown (bass) 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 worth 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 Wootie)" and "Teen-age Crush" (Cap. 45-CL14695).

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

The same faction will undoubtedly 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 treatment.

Steele does "Teenage Party" (credited to him) on the reverse; Mitchell offers "Take Me Back Baby."

Eddie sings with Debbie



● Shirley Bassey—her latest disc is "The Banana Boat Song."

HELLO! Here's a British trad group that plays with 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 "Magnolia" and "Black Bottom" (Decca 45-P-J 10840). I like Melly's fruity earthy delivery; the driving attack and full tone of trumpeter Mulligan; and the fluent clarinet work of Ian 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 7EG8207. Titles: "Worry About Tomorrow, Tomorrow," "Some Day Soon," "All About Love," and "I Never Felt This Way Before" (all sung solo by Fisher), 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 Blue," "Indian Summer," "Blue Of The Night" and "Drumhale." 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.

"Just An Old Fashioned 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.

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," "Cocktails For Two," "When I'm With You," "We Kiss In A Shadow."

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

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."

by LAURIE HENSHAW



● Guy Mitchell



● Tommy Steele

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 Eddie Condon's views of Eartha's voice; visually, she is unsurpassed.

But for unreserved admirers

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 opening excerpt from the autobiography.

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



● Debbie Reynolds

"BALLERINA," an oldie, gets an unusual beat styling from NAT "KING" COLE (Cap. 45-CL14688). Reverse, in more soulful mood, is the pleasant "You Are My First Love."

The World Record Club's "Some Enchanted Evening" (R45) features a well-balanced selection soothingly played by CYRIL ORNADEL and his orchestra. Arrangements were by West End theatre man Dick Barrell.

Titles: "Some Enchanted Evening," "Out Of My Dreams," "Surrey With The Fringe On Top," "No Other Love," "What's The Use Of Wonderin'," "If I Loved You," "Wonderful Guy," "Ball Hall," "People Will Say We're



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