

Melody Maker

APRIL 27, 1957

EVERY FRIDAY 6d.

Secrets of
Palladium

See Page 3

DONEGAN FOR SEASON AT PALLADIUM



Lonnie Donegan is met by his wife Maureen on his return from the 13,000-mile tour of the States on Sunday. Lonnie makes his first Variety appearance at the London Palladium on Monday when he starts a two-week season.

ONLY eight days after returning from his second American tour, skiffle king Lonnie Donegan will make his debut at the Mecca of show business—the London Palladium.

Lonnie has been added to the bill co-starring The Platters which opens on Monday for two weeks. It will be his first appearance there.

Good news

Donegan arrived home from the States on Sunday and was greeted at London Airport by a deputation of fans.

He was also met by the news that his recording of "Cumberland Gap" was top of the Hit Parade. He told

◆ Back Page, Col. 4

Skiffle hits the jackpot



The Chas McDevitt Skiffle Group seen playing at Monday's "Skiffle Session" at the Royal Festival Hall. Left to right are John Paul (bass), Alex Whitehouse (gtr.), McDevitt (gtr., vcls.), Marc Sharratt (washboard), and Denny Carter (gtr.). (See story on page 20.)

The Count returning next Spring

THINKING OF BUYING . . .

. . . a brass instrument. Then turn to pages 7, 8 and 9.

Benny Goodman for dates in London . . .

New York, Wednesday.—Benny Goodman has been offered several days at a Monte Carlo club this summer and he may visit London afterwards.

Benny has left town for a short vacation without making any decision, but if he accepts, he will try to work in several concerts in London immediately following the Monte Carlo engagement.

. . . and Deeps due here in Autumn

The Deep River Boys are to pay another visit to Britain in the autumn.

Sonny Zahl of Foster's Agency told the MM that the Deeps will open at Finsbury Park Empire on September 2 and then do Variety and Sunday concert dates.

They will stay for approximately three months.

THE Count Basie Band is expected back in Britain next year—probably in March. The Count told the MM this before he flew back to the States on Monday.

Harold Davison, who brought the band to Britain, is to meet Basie's agent either in London or New York in June.

Midnight journey

After the band's farewell concert at London's Stoll Theatre on Monday, Basie and six of his musicians dashed by cars to London Airport to catch the midnight plane to New York.

Leaving with Basie were Freddie Green, Sonny Payne, Eddie Jones, Marshall Royal, Benny Powell and Charlie Fowlkes.

The rest of the band, including vocalist Joe Williams, spent Tuesday in London before flying home that night.

PLATTER IS HURT IN A STAGE COLLISION

One of the Platters—David Lynch—collided with a stage floodlight as he left the Odeon, Leeds, on Friday.

He had to have stitches inserted in his lip and, as a result, was not able to appear at Nottingham Odeon on Saturday or Blackpool on Sunday.

STATES BOUND



Members of the Tommy Whittle Quartet wave goodbye as they leave this week for a 27-day tour of the States. Left to right are bassist Brian Brookiehurst, drummer Jackie Dougan, pianist Eddie Thompson and tenorist Whittle.

Johnnie Ray flies out on Sunday

Johnnie Ray flies to Stockholm on Sunday for four days of concert appearances. He will be supported by his drummer Herman Kapp, who was not able to play in Britain owing to Union restrictions.

Also with Johnnie will go British bandleader Vic Lewis to act as his musical adviser. Vic's band has accompanied Johnnie on his British tour.

BRUBECK FOR BRITAIN

NEW YORK, Wednesday.—Top modern pianist and quartet leader Dave Brubeck has been offered a tour of Britain.

It is understood that the offer has been made by London agent Harold Davison in conjunction with Britain's National Jazz Federation.

No dates have been fixed for the tour and no contracts have yet been signed.

Brubeck this week has two different records in the MM lists of best-selling jazz discs in Britain.

MARION RYAN GOES SOLO

MARION RYAN leaves the Ray Ellington Quartet after three and a half years to embark on a solo career.

Leslie Macdonnell will be acting as Marion's personal manager from July 1. He told the MM: "Within hours of leaving the Quartet I guarantee to have her date book filled for the rest of the year." Marion's Granada TV series

"Spot The Tune" has been extended until June 13. She also appears in ATV's "Jack Jackson Show" on May 5.

She has another Nixa record issued next week. Titles are "Mister Wonderful" and "Chantez, Chantez."

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GERRY MULLIGAN IN TOWN TODAY

The Gerry Mulligan Quartet is due to arrive at London Airport today (Friday).

Gerry opens his tour with two concerts tomorrow at the Royal Festival Hall.

With Gerry (bari.) are Bob Brookmeyer (valve tmb.), Joe Benjamin (bass) and Dave "Specs" Bailey (drs.).

BIGGEST AND BEST!

HERE are some of the highlights of this week's 20-page MELODY MAKER:
P.5. Profile on Gerry Mulligan.
P.10. Steve Race in America.
P.11. Pat Brand reviews "It's A Pleasure."
And — of course — pages about the latest jazz and pop discs.



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NEW YORK NOTES

Ella hasn't time for any holiday

From Leonard Feather

ELLA FITZGERALD has a very heavy schedule this summer. At the conclusion of her current European tour in June, she is booked for a week at Monte Carlo and then comes back to New York on June 13 to open at the famous Copacabana for three weeks.

DECCA DECADE OF LITA ROZA

LITA ROZA has signed a contract with Decca for a further three years, making 10 years with the same label. No fixed number of sides is laid down in the new agreement but Lita will have to record at least one 12-in. LP each year.

Delta Jazz Band forms disc label

The Delta Jazz Band of Luton has formed its own record company.

The first record—an EP—was cut by the band last week, and is being pressed by a company in Kent.

"We hope to issue this and future records through the usual commercial channels," Chris Morris, drummer and band secretary, told the MM.

Double your dancing at Savoy, Catford

The Savoy Ballroom, Catford, on Saturday became the first South London dance hall with two ballrooms in the same premises.

With no extra charges, dancers can now hear either the Fred Evans Orchestra in the main ballroom or the Jon Ledigo Quartet in the smaller hall.

Trumpet Dorothy Burgess, from the Evans group, also has a nightly guest spot with the Quartet.

Lita Roza and Dennis Lotis will be the guest stars at the Second Anniversary Dance at the Savoy on May 9.

A 'Black' Thursday for Eddie Calvert

Eddie Calvert's pianist Ken Wheeler fell down a flight of steps after the last performance at the Chatham Empire last Thursday, and broke his right arm and ankle.

He is at present in Chatham General Hospital, and expects to be out of action for at least a month.

Albert Sadler, pianist with singer Betty Driver, is deputising.

Thursday proved a black day for Calvert. His car got stuck in a traffic jam and he went on stage in his lounge suit, without any make-up.

She will be featured at the Castle Hill Jazz Festival at Ipswich, Mass., then goes to Newport for the festival there, and on July 19 headlines the "Ella Fitzgerald Night" at the Hollywood Bowl.

Liberty A & R man

HOWARD RUMSEY is the new artists and repertoire director at Liberty Records, and he has recorded three jazz albums—"Double Or Nothing," "Tenor Exchange" and "Skin Deep In Blues."

In addition to the Lighthouse All-Stars, other musicians featured are members of the Dizzy Gillespie Band and Conte Candoli.

New Dorsey leader

JIMMY DORSEY'S Orchestra, now under the direction of trumpeter Lee Castle since Jimmy's illness, opened at the Hotel Statler in New York on April 22 for a minimum of six weeks.

Jazzmen cleared

MILT JACKSON and Percy Heath, of the Modern Jazz Quartet, have been completely freed of any charges of drug possession.

Terry Lightfoot to back the Teenagers

THE Terry Lightfoot Jazzmen have been booked for a five-day concert tour with Frankie Lyman and the Teenagers.

Dates are:—Astoria, Brixton (May 14); Civic Hall, Wolverhampton (15th); Oolston Hall, Bristol (16th); De Montfort Hall, Leicester (17th); and City Hall, Sheffield (18th).

There will be two concerts at each venue.

Record switch

The Jazzmen recently recorded their last EP for the Pye-Nixa label and last week waxed an LP for Columbia.

Pianist Colin Bates has joined Lightfoot, replacing banjoist Martin Boorman, who has left to freelance.

Frank Chacksfield to tour America

MD Frank Chacksfield leaves for the States on May 26 on a record-exploitation tour.

His five-week trip will take him from New York via Boston and Philadelphia to California. He is due to start a BBC-TV series in July.

He wears £40 gold leather shoes. His watch is worth £300. His jewelled jacket cost over £1,000. BUT...

Elvis forgot the hole in his sock

MONTREAL, Wednesday. A SPECIAL train-load of Montreal teen-agers and another 11,000 from Ottawa paid about \$11 each to see the fabulous Elvis Presley when he gave his first two concerts at Ottawa.

His reception was ear-splitting, blinding and tremendous. Even by only flicking his thumb in its socket he brought the house to its feet in a vast tidal wave of pulsating humanity.

Although there was no rioting or extensive damage done at either concerts, the place was really jumping.

In the audience were some adults who obviously had come along to see just exactly what it was that makes this man sell records by the million with the shake of a hip and the wink of an eye.

No police wanted

THE Ottawa police force was out en masse, but they reported little trouble.

Elvis had about 45 minutes to go through the gyrations of most of his biggest record

HENRY WHISTON describes the PRESLEY fan

hits, a sure-fire polky and the one the crowd obviously had paid to see.

'My friends'

BACKSTAGE after the show, the six-foot, 22-year-old singer says he's unperturbed by his critics. "I got lots of friends out there. Why, I got 37,000 Christmas cards from Montreal alone."

He had a pair of \$126 gold leather shoes especially made for the Ottawa shows. He owns more than 50 sports jackets with shoes to match. His current favourite jacket is a \$4,000 affair, a gold lame creation bedecked with semi-precious stones, jewel encrusted lapels, beaded pocket flaps and jewelled cuffs! His wrist-watch is a \$900 job... yet he had a hole in one of his socks, revealed as he switched shoes!

Proposals

"I GET about 60,000 letters a week, and about 6,000 of them contain marriage proposals," he said. "I get all kinds of gifts. Why, I just got some crab apple jelly from a grandmother in ol' Quebec City, and a pair of red flannels to wear in case the weather gets cold, from somebody in Verdun, just outside Montreal."

Elvis said he was sorry the people in Montreal hadn't seen their way clear to booking him at the Show Mart or the Forum, but he added he may be able to make it during his next tour up around this way.

While Presley as a public figure and as a man cannot condone the type of vulgar activity that too often accom-

panies his shows, he makes it possible by his very act.

He has a knack of selling himself to a multitude of people, but most of them don't understand what Presley implies.

It's chiefly the older teen-agers who cause the most ruckus, and it is this segment of the audience that needs the most watching.

No punks

THE punks stayed clear of Ottawa for the most part, the only saving grace in an evening of utter madness and frenzy.

Maybe it's just as well for Montrealers he sang in Toronto and Ottawa and left them out of it all.

FOOTNOTE—He says he turned down an \$80,000-a-week job in London, but wants to tour Australia for half that!

MUSIC IN MONTREAL

Here is the rest of the Canadian news cabled by Henry Whiston:—

THE El Morrocco, fast becoming this city's choicest night spot, has announced that, starting with the Fall bookings, attractions will play for ten-day periods instead of the present seven-day arrangement. In this way, the club will benefit from two week-ends instead of only one.

April attractions have been Helen Forrest, Billy Eckstine (coming in only three weeks after his appearance at the nearby Forum as a star of the Birdland show of 1957) and Al Hibbler.

Star names

OSCAR PETERSON'S trio guested on the last Chrysler "Festival" CBC-TV show of the season in April. Liberace and his brother George also appeared. . . . Julie Wilson followed Patricia Windsor at the Ritz cafe. . . . Josephine Premice appeared on the Denny Vaughan CBC-TV show before following Julie Wilson into the Ritz.

Out goes Glenda

Singer **Glenda Gould** was discharged on Tuesday from London Clinic where she underwent a minor nasal operation. She will convalesce for two weeks before resuming work.

Shirley Bassey has competition for her homecoming

CARDIFF-BORN Shirley Bassey—"The Tigress of Tiger Bay"—makes her first visit as a star to her home town on Monday, May 13.

But while she is beginning a week's Variety at the New Theatre she will have opposition from the Gaumont, where the Tommy Steele-Freddy Bell package will be starting a week's date.

Also scheduled to visit Cardiff is Hollywood singing star Eddie Fisher. He will be there in June.

HULL—Mr. Joseph Friendent-hall, the first to sell sheet music in the city, has died at the age of 84.

TORQUAY—Pianist-vocalist-leader Mervyn Saunders will again lead a five-piece band at Torbay Hotel commencing June 1. . . . On May 5, Jerry Robertson (tpt.) joins Art Jennings' Melotones at the Spa Ballroom, replacing Dennis Townsley, who has emigrated to Canada.

MIDLANDS—Ex-Hedley Ward Trio pianist Bob Carter has been booked for a six-month season at the T.I. Ballroom, Old-bury, near Birmingham, with a 10-piece band. . . . The Bev Patty Quintet opened its own jazz club on Wednesday at St. John's Restaurant, Digbeth, Birmingham. . . . Supporting the Eric Delaney Band at Birmingham Town Hall on Monday (29th) will be the Mermaid Jazz Band of Birmingham University Rhythm Club. . . . Sid Phillips and his Band will end the current series of Sunday concerts at the Windsor Theatre, Bearwood, on May 5.

FLYING HIGH

Organist **Gordon Banner** has signed for the summer season as Southend's resident pier organist. He has his own helicopter which is specially fitted to carry his £3,000 instrument.

YORKSHIRE—Drummer Ken North instead of joining Freida Hall's Group at Felixstowe is to play with the Henson Maw Group, resident from June 3 at the Pavilion Ballroom, Rothsay.

BRISTOL—Mike Bevan, manager of the Avon Cities Jazz Band, and pianist Jan Ridd are

joining Johnny Macey and Acker Bilk, of the Paramount Jazz Band, in the BBC West of England feature, "Music Notebook," on April 26.

CHESTER—17-year-old Peter Wright has joined the Wall City Jazzmen as vocalist.

EXETER—The Saratoga Jazzmen have stopped weekly sessions at the Buller Hall because no replacement can be found for clarinetist Pete Bennette—called up last week for National Service.

LIVERPOOL—A jazz club where unattached musicians will be able to sit in is to open on Fridays at the Temple Restaurant.

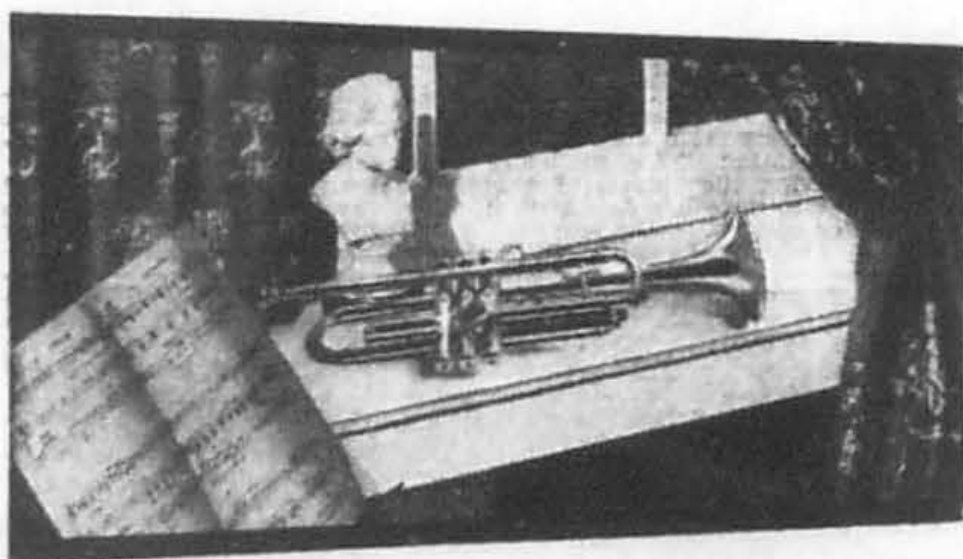
LANCASHIRE—Big-time jazz comes to Haslingden (population 14,000) for the first time next month. The Chris Barber, Mick Mulligan and Terry Lightfoot Groups are to follow the resident Jackson-Bradshaw Band in a weekly Saturday series at the Public Hall.

PAIGNTON—Joseph Muscant and his Orchestra open on June 8 for their third successive season at the Summer Pavilion. Vocalists will be Denis Catlin, Pauline Lucas and Harry Barnett.

NEWQUAY—Roy Tilley and his Orchestra will spend the summer at the Blue Lagoon Ballroom; Denny Mallet and his Collegians will appear at the Penolver and Beresford Hotels; and Ted Watts and his Crescent Band have been re-booked for the Edgcombe and Windsor Hotels.

EASTBOURNE—Multi-instrumentalist Ernest Handley has returned to the Cavendish Hotel, Eastbourne, where he once played. Ernest fronts a trio completed by Ernest Rudling (pno.) and Norman Attwell (cello), and controls a dance band led by pianist Cecil Newberry.

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SECRETS OF THE PALLADIUM



ERIC ROGERS, MD of the London Palladium Orchestra for three years, leaves this week. Here, in an interview with Tony Brown, he tells behind-the-scenes stories of the Palladium stars

If it's true that no one knows a star like his dresser, then it should follow that the man who clothes him musically—his conductor—also gets to know him pretty well.

Eric Rogers, Palladium MD for the past three years, has flicked a baton in support of most of the Americans to visit this country. He has seen them in the revealing atmosphere of rehearsal—when the auditorium is an empty darkness, and the practised smiles don't always function.

LATHERED WITH PERSPIRATION

The theatre then can become a bedlam of planning: instructions and counter-instructions to prop-men and other technicians, with interruptions the rule rather than the exception.

Very trying for the highly strung personality, and particularly so for a man handicapped by deafness.

"Johnnie Ray gets upset at rehearsals by all the shouting," says Rogers. "When he turns his hearing aid on, it is murderously amplified; if he turns it off, he's shut in a world of his own and equally bewildered."

"Yet during a show, Johnnie works harder than anyone I know. I had to watch him like a hawk, because some of his routines are unpredictable. He'll skip a beat here and there, but he expects the band to finish with him. To make certain, he signals cut-off himself. "When Johnnie left the stage, he was lathered with perspiration. So was I."

AFFABLE

"Danny Kaye had the worst set of band-parts I've ever seen. A couple from his latest film were in mint condition. The rest seemed to be scribbled on the back of old envelopes and were altered and amended to the undecipherable point."

And Kaye liked to conduct the orchestra himself—give the downbeat and so forth. Rogers

protested at first, then gave up and watched the show from the wings.

But Kaye was affable enough. He was strolling off the stage with his arm around Rogers's shoulders one evening when Princess Margaret came in through the pass door. Eric, musicians and stage-hands froze into a formal stiffness—but not Kaye. He loped gaily forward, hand outstretched.



● Cole—wonderful



● Clooney—charming

B.B.C. T.V
27th Apr.

Benny Hill Show



MARCOSIGNORI
and his
SETTIMIO SOPRANI



Danny Kaye

- ★ **Eddie Fisher 'talked so much'**
- ★ **Dave King stopped the music**
- ★ **Why Johnnie Ray gets upset**

"Well, hullo there! How nice to see you. Nice of you to drop in."

Eric is convinced to this day that Kaye hadn't recognised his visitor and remarks that the Princess seemed a little taken aback at the effusiveness.

Some of the stars made several trips, enabling Rogers to gauge the changes wrought by fame. Eddie Fisher, for example, had developed great conversational stamina without a redeeming eloquence.

TALKED

He talked so much on and off-stage that people began to wonder if he had forgotten how to sing.

Only one British star matched him for assurance—singing comedian Dave King.

In one of King Dave's numbers, he had a vocal group and pianist on-stage. The group had to emerge from the curtains after an orchestral introduction and usually couldn't hear the music too well. So they took their entry from the pianist. One evening, there was some tempo discrepancy between pianist and band.

King waved the music to a halt.

"Just a minute, boy," he addressed Rogers. "Let's start this again—and maybe we can all get it together."

Says Eric: "He always called me 'boy.' But nothing like that happened to me before or since...."

TREASURED

Rosemary Clooney was "Quite the most charming artist I've had the pleasure of working with."

Before she left, she took the trouble to find out the Christian or nick-name of every member of the orchestra—then sat down and penned a personal note of thanks, 22 in all.

RACE ACROSS AMERICA
See page 10

sequently, no one quite knew what he would do. Nor did Hope a lot of the time.

GENTLEMAN

During a Sunday TV appearance, he had two of his retinue in the front stalls holding up what are professionally known as "idiot cards." His gags were written on them in four-inch high letters.

Billy Eckstine and Nat "King" Cole get Eric Rogers' vote as "musicians' singers."

"Billy had wonderful arrangements and a fabulous score of 'Caravan.' But he didn't appeal much to the public. And, of course, Nat is a wonderful musician and a gentleman in the best sense of the term."

Norman Wisdom has an aptitude for learning tricks.

Rogers wrote out saxophone and clarinet parts for use in the Wisdom act. "Now he can play them faster than me."

PENALTY

The musicians were wholeheartedly in favour of Dickie Valentine when he topped the bill. They liked him personally and wanted to see him beat the Americans at their own game. Dickie in fact attracted quite as many squealing fans as Johnnie Ray, yet suffered the penalty of overfamiliarity in aggregate receipts.

"What can you expect," asks Rogers, "for a singer who is performing around the country all the time and has been seen again and again?"

Eric pronounces Howard Keel's act as the slickest, most polished of all American singers. "The most wonderful music; the best produced."

NATTY

And it was no brash big-time American who checked in at the Palladium stage-door. Keel was attired in natty, city-gent's suitings, wore a homburg hat and carried a smartly rolled umbrella. He looked much more British than our own Dave King.

Most embarrassing moment was the recent Pearl Bailey televised fiasco. "That was really humiliating. It was terrible to ask a violinist to stand up and play something he didn't know."

"Thank goodness she didn't ask me to sing!"

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WOODY HERMAN VISIT IN AUTUMN?

Home and Away!



ALMA COGAN flew in last Wednesday after her three-week trip to the States. And her first engagement on returning to London was a luncheon given in her honour by EMI. Pictured above with Alma at the luncheon are HMV Sales Promotion Manager John Whittle (left), and HMV Sales Manager G. H. Marks. Alma is seen (left) in this exclusive MM picture with Ed Sullivan before making a smash-hit appearance in his TV show.

Hit song
Alma sang "You, Me And Us" and Capitol is planning to release the disc in the States to cash in on her success. She started her own BBC-TV series yesterday (Thursday). The series, titled "The Alma Cogan Show," will feature a guest star each week.

Lesli in a hurry
Singer Lesli Southern, who recently left the Côte d'Azur Club, W., was rushed to hospital on Wednesday with suspected appendicitis.

BELAFONTE COLLECTS

New York, Wednesday.—Calypso sensation Harry Belafonte has finally signed a disc contract. The lucky label is RCA Victor and they have given him a "huge" guarantee to keep him for five years.

NEW YORK, Wednesday.—Agent Joe Glaser is working on plans to present Woody Herman on a tour of British Variety theatres.

Nothing is set yet but it is possible the Herman herd would arrive in Britain in September or October.

Feldman quits

Other Herman news of interest to British fans is that Victor Feldman is leaving Woody on May 24, after being featured on vibes, drums and piano over the past 15 months.

Victor has had enough touring and is going to Hollywood where he intends to study orchestration with a view to "getting in on film work."

'Every help'

Woody and his manager, Abe Turchin, are giving Victor every help and if the British trip materialises Victor will probably rejoin the band.

Victor is shortly to record an LP under his own name for Decca using Herman sidemen among the personnel.

ALEX WELSH OFF TO TOUR EUROPE

ALEX WELSH and his Dixielanders are to tour Switzerland and Germany in September.

The band has just recorded an LP of the history of jazz, to be released in June by Nixa.

Another broadcast has been lined up for the band in the midday "Break for Jazz" series next Tuesday (April 30).

Big show—big hit!

SYDNEY (Australia), Wednesday.—The Lionel Hampton and Stan Kenton Bands, Guy Mitchell and Cathy Carr opened here to packed houses on April 11 in Lee Gordon's super "Big Show" of 1957.

Second States tour for the Beverleys

THE Beverley Sisters will leave London Airport on Sunday, May 5, for another record-exploitation trip to the U.S. The trip will take in New York, Chicago and possibly California, and last for six weeks.

They will be working on their latest record which was issued last week in America, and has already received top ratings in "Cash Box" and "Variety."

Old and new

One side is the follow-up to "Greensleeves"—another traditional song, "Blow The Wind Southerly," for which the girls have written additional lyrics, and the other side is an oldie, "Doodle-De-Do."

This latter song was suggested to the Bevs by stage producer Dickie Hurran. As they cross the Atlantic the twins (Babs and Teddie) will be celebrating their birthday.

Buddy F. Five for dates at Flamingo

The Buddy Featherstonhaugh Quintet has been booked for Saturday night appearances at the new Flamingo Club, Wardour Street, starting this weekend.

An EP of the quintet has just been released on Nixa. Titles are "Knock Yourself Out," "Henrietta" (both Featherstonhaugh originals), "Doing The Uptown Lowdown" and "Goldfish Blues".

New ballroom owners

The Astoria Ballroom, Leeds, formerly owned by the late Roland Powell, has been acquired by Associated Tower Cinemas, Ltd., who also own the Capitol Ballroom, at Roundhay.

Nina recruited for Ivy Benson Band

IVY BENSON has signed former Gracie Cole tenorist Nina Dellamura.

The Benson band is at present touring the Continent and is due back on May 3.

On May 30, Ivy records two broadcasts—"Midday Music Hall" and "Flying High"—before leaving for a summer season at the Villa Marina, Douglas, Isle of Man.

Ivy has promised an audition to young Australian girl tenorist Daphne Hart, who is expected to arrive in this country in June.

Sweden is waiting for Jay Johnson

STOCKHOLM, Wednesday.—The Sunday papers gave a lot of space to the opening on June 14 at Stockholm of the Jay Johnson Quintet.

With trombonist Jay Jay will be Tommy Flanagan (pno.), Bobby Jaspas (sax and ctt.), Wilbur Little (bass) and Elvin Jones (drs.).

Following the two opening concerts in Stockholm, the group will move on to the South-Eastern town of Karlskrona.

LETTERS

This is the best Kinsey group ever

ON Thursday evening (April 18), I heard the wonderful Tony Kinsey Quintet for the first time in person, and it was such an enthralling experience that I shall never forget it.

All the Kinsey groups have been very good, but this one is superb. Every member reached a standard, in swing, ideas and emotion, as to put others, English and American, to shame.—F. A. Ripley, Liverpool 11.

Dublin by-passed

O' to be in England, now that Basie's there! All through the past year we suffered in silence while reading reports that Hampton, Bechet, Condon and Brooney were appearing in Britain.

Then came the news that we were to hear the Count in April—followed a few weeks later by the announcement that he was not coming after all.

Please, can't some influential person arrange it so that, when Duke Ellington is this side of the Atlantic in the autumn, he will play in Dublin?—Grainne Farmer, Blackrock, Co. Dublin.

Cost of transportation and fro, plus the loss of "playing time" involved, are the main reasons why American bands are not seen in Dublin.—ED.

Wailing Beaton

I listened to Collin Beaton in "Piano Playtime" the other day—and didn't he wail!

I look forward eagerly to his next airing.—Andy Cole, Dublin.

Why do they?

WE get a weekly "Hit Parade" programme out here, and have lately been hearing "Long Tall Sally" by some poor excuse for a singer called Little Richard.

It is beyond me why people waste their money on such rubbish when, for the same money, they can buy records by Sinatra, King Cole, and Pat Boone, etc., who have genuine singing ability.—A. Haring, Nairobi, Kenya, E. Africa.

Sax beauty

RE Pat Brand's paragraph on the David McKinnon Saxophone Quartet (20/4/57), it is high time someone in the popular music profession showed that saxophones can do more than play dance music.

Many years ago, I heard the whole family of saxes, with eight performers, play several items of "real" music. The harmony was out of this world, and I have never heard its equal.—Edith Taylor, Reading, Berks.

*Comprised of David McKinnon, soprano; Ralph Bruce, alto; Harry Gold (tenor); Jay Langham (bari.).

Spirit of New Orleans

THE other evening I heard, for the first time, Eric Silk and his Southern Jazzmen. May I say what a pleasure it was, in these days of rock, calypso and "commercialised skiffle," to hear a band playing in the true spirit of New Orleans jazz?—M. A. Cooper, Woodford Bridge, Essex.

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" 30th EDINBURGH Usher Hall 6.15 and 8.30 p.m.

May 1st HULL - City Hall 6.20 and 8.40 p.m.

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MANCHESTER (11th May) • LONDON, STOLL (12th May)

Personality Parade

A YEAR ago Mecca appointed Nat Allen as its first band-leader-cum-manager at Ilford Palais.

The experiment has paid off. Nat—already the holder of a bronze cup as "most successful band-leader"—was last week awarded a Gold Cup as the manager whose hall has shown the biggest increase in attendance over the winter season.

In addition to a singing spot, Patti Lewis will deputise for Josephine Douglas as hostess of this Saturday's "6.5 Special" on BBC-TV.

Eve Boewell's LP "Sugar And Spice" has been renamed "Eye" for the American market and two numbers from her EP "The Enchanting Eye"—"The Skye Boat Song" and "Someday I'll Find You"—have been added.

Tubby Hayes will be star of an all-modern jazz night at Chichester Jazz Club, Fishbourne, on May 7.

Australian songstress Eula Parker has been signed to appear once a fortnight on ATV's "Lunch Box" show.

Tenorist Jimmy Walker has left Bernie Stanton's Band at the Don Juan Club, W., to join the "Jazz Today" unit touring with the Gerry Mulligan Quartet.

Peter Cusack, resident leader at the National Ballroom, Dublin, takes his band to Red Island Holiday Camp, Skerries, for the summer season. Replacement at the National will be a band led by pianist Richie Burbidge.

Drummer Pete Ridge, from the Eddie O'Donnell Band of Leeds, has joined the Mike Peters Jazzmen, replacing Roy Smith who returns to his native Bristol.

Dutch jazz singer Rita Reynolds, now in New York, is considering forming a jazz package show with saxist-flautist Herbie Mann.

David Galbraith, singing star of ATV's "Lunch Box," has signed an exclusive agency agreement with Eddie Calvert.

Ron Brewster, 21-year-old insurance clerk from Seven Kings, Essex, won Lou Preager's "Find The Singer" contest run in connection with the AR-TV show "Palais Party."

Guitarist Ron Lowles has left Brighton's Mike Mullins Quartet after 18 months. Pianist Mike now doubles on electric organ.

Johnnie Ray has been booked for the Empire Room of the New York Waldorf-Astoria commencing on May 6.

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Gerry Mulligan

GERRY MULLIGAN was the busiest musician in town last week. He spent nearly every day recording as featured sideman for several Manny Albam big band albums at Coral.

Between dates he has been working on the arrangements for his forthcoming big band album for Columbia.

And, of course, he was rehearsing the Quartet for this long-awaited British tour.

All of this isn't easy under normal circumstances, but Gerry and his wife Arlyne are the parents of an eight-month-old baby named Reed—as in saxophone reed. Any conversation with them is punctuated with the latest of the Mulligan "new sounds."

▶ MOST IDEAL BASS

Gerry very graciously took time out to answer a few questions. Was he preparing anything new in the way of repertory for his British audiences?

"I had thought about working up some new things, but actually I think they'll want the older things that they're familiar with through my records. On the first trip, anyway. On the second or third tour, which I hope we'll be invited to make, I'd like to try some new stuff."

And about his personnel... "Bobby (Brookmeyer), everyone is familiar with. We have basically the same ideas about form, tradition and the relation of the jazz soloist to the ensemble. I suppose I think primarily as an arranger."

"I may be playing with a group of musicians, and no matter what style they happen to be playing, I feel that my job is to play things that will pull the piece together, to give it a beginning and an end—to create a structure out of which the solos grow and are a part of."

"Joe Benjamin, the newest member of the group, is the most ideal bass we've had, and I can say the same of Dave Bailey on drums. Both understand exactly what we're trying to do."

"Joe has physical power—he's strong, and yet he's sensitive to his musical surroundings. In a short time, he's really gotten the feeling."

▶ TRADE FOURS

"Bailey has been with us for quite a while, but people aren't always aware that he's there at all, which I think speaks very well for him."

"We don't exploit a solo drum style, although Bobby and I occasionally will trade fours with him."

"When Chico Hamilton was with me he played solos, using his fingers, mallets and all those other things he's noted for, and they were wonderful



● Red Nichols—his playing made Mulligan decide to become a musician.

musically but we found that they weren't really effective on recordings."

Gerry is frankly excited about his first visit to England, but is unhappy that his concert schedule prohibits any leisurely sight-seeing. He and Arlyne have

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Tea, Norvo, Wilson and Red Nichols

made many friends among the English musicians they have met, and they have an idea that the British way of life, humour and notions about education are close to their own ideals.

He feels that the British jazz fans understand and appreciate his work.

He likes people who know their instruments and jazz tradition, and in these matters he believes the British musicians (and fans) to be most dedicated.

"The next time we come over, we hope to get in a car and drive all around the country. We want to see everything and meet people."

I asked Gerry about the kidding he'd been taking regarding his "neo-Dixieland" tendencies. Does he consider himself "modern"?

"I guess so. A man should be playing in his own time. It's appropriate to approach jazz as I do now. I've studied all possible schools and taken some-

thing that I liked from each.

"You know, it's a big intellectual topic these days about how musicians just started thinking. We've been overlooking the fact that there were thoughtful and experimental guys playing all through the '30s and before.

Fellows with real originality. Duke, for example — although he's very much with us today and hardly overlooked... But take Red Nichols.

"It was Red whose playing and group feeling first made me decide and become a professional musician. I still enjoy getting together and blowing with Red whenever possible.

"Shocked? Well, don't be. Just pull out some of those highly experimental Five Pennies sides of the '20s—things like 'Plenty Off Center,' 'Eccentric,' etc., and see if you don't find a definite relationship between that group and mine."



artistic acceptance that Duke has attained.

And like Duke, also, he feels that his group, rather than his own horn, is his instrument. His own solos, and the others' must come out of the arrangement, be related to what went before and what's to come after.

It's to be observed that Gerry always has made a practice of writing for the smallest number of pieces with which he can get the desired effect. Each of his groups, the Quartet, Sextet and Tentet, have been full, perfect things—nothing extraneous.

▶ DANCE BAND

He has an idea that he may be able to fulfil himself most with a big band. This, for Gerry, means four trumpets, three trombones, five saxes, bass and drums. He himself would play piano when necessary, and occasional baritone. (He'd carry a regular baritone in the sax section.)

This is the combination he'll use for his Columbia album, and which he expects to introduce at the Newport Jazz Festival in July.

Gerry emphasises: "This will be a dance band! I'm amazed that people forget my background is that of a dance band arranger."

▶ SAD

It strikes him as funny, and a little sad that some of the record companies are now recording bands using some of his early arrangements, playing them twice as fast as originally intended, and billing them as "Gerry Mulligan Jazz Arrangements."

Mr. Mulligan, as you may soon learn for yourself, is a



● Joe Benjamin—"the most ideal bass we've had."

▶ IDEAL

Duke, perhaps, is the closest to Gerry's ideal. "Duke is a gentleman and a showman and an uncompromising genius."

It's from Duke that Gerry learned the importance of talking to his audience, and it's his hope that his future will carry the same sort of public and

highly intelligent, articulate, well-rounded person, and a most talented, deep-rooted musician, jazz or otherwise.



● Says Mulligan of Brookmeyer—"we have basically the same ideas about form, tradition and the relation of the jazz soloist to the ensemble."

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COLLECTORS' CORNER

**Perry
(Mule)**

Bradford

THE purpose of this article is to shed light on a man who was an influential figure in Negro show and music business.

Two full-page articles by Perry Bradford, published in the 73rd anniversary issue of the "New York Age" (August 23, 1953) revealed him as a much-travelled man, one who had been through the mill and knew considerably more than he was generally given credit for.

Leonard Feather's "Encyclopedia Of Jazz" lists Bradford's birthday as February 14, 1895, Atlanta (Ga.). The E.J. continues: "Started band 1910, to NYC 1912"; but the pictures dating from that time, and P. B.'s own story prove differently.

In 1912 P. B. was known as part of the vaudeville team, Bradford and Jeanette. They appeared on TOBA (Theatre Owners' Booking Association) and toured all over the U.S. and parts of Canada.

'Crazy Blues'

Nineteen hundred and twelve is the year in which he composed his famous "Crazy Blues"; but it was titled "Nervous Blues" and remained unpublished until 1915, when P. B. changed it to "Crazy Blues." Joseph Samuel's band recorded this tune on the old Okeh label.

Bradford, who in the early 'twenties was managing part of the QRS piano roll and recording studios, left this firm to become musical adviser and director of the Okeh recording studios (NYC).

With his own little band, and immortal Mamie Smith whom he had brought all the way from Chicago to New York City, he went to work and recorded his "Crazy Blues"—"the way I wrote it and meant to have it played," as he himself recalls.

Jimmy Dorsey

The Jazzhounds, led by John Dunn (tpt.), did such a terrific job, that "Crazy Blues" made history by becoming one of the first record hits, certainly in the jazz field.

Bradford has been collecting recordings of "Crazy Blues" ever since. The Boswell Sisters recorded it for Decca, and Jimmy Dorsey made a record of

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EDITH WILSON

This week's Collectors' Corner pays tribute to a jazzman who, from 1912 to 1929, made a name for himself in negro show and music circles.

by **Rene Y. Brunner**

it which was issued, I believe, on Parlophone in England. "I prefer this one to all the others, except my own," says Bradford.

P. B. launched Johnny Dunn's career; calls him the "very first hot cornet man" in the recording field. While this may be slightly exaggerated, other sources have confirmed Dunn's abilities as a trumpeter.

"Make Me A Pallet On The Floor," Bradford's next success, was recorded in 1923 by Virginia Liston, accompanied by the Original Jazzhounds, under Perry's leadership. Perry insists that he played the piano on

these recording dates—a statement that has been questioned by friends and others close to Bradford.

Harrison Smith (J. R. Morton's ghost writer) once told me that Bradford was not even proficient enough to play his own simple tunes; on the other hand, there are some rare pictures showing Perry at the piano accompanying Mamie Smith. The photograph dates from Ca. 1930.

Virginia Liston was better known at that time in Vaudeville—the team of Liston and Liston was one of the many hit

EDITED BY
**Max Jones and
Sindair Traill**

acts on TOBA which was one of the circuits that predominantly employed coloured show-folk and musicians.

Since other recording companies (than Okeh) wanted to cash in on the race records, they started to record the same or similar material.

Edith Wilson recorded the "Birmingham" and "Wicked" blues on Columbia (both credited to P. B.) the same year that Mamie Smith had her hit on Okeh.

Legendary

Edith Wilson was accompanied by what the label calls "her jazz band." The band consisted of such legendary figures as Herbert Fleming (tmb., violin, leader), James "Bubber" Miley (tpt.) and Le Roy Tibbs.

Edith Wilson was more of a vaudeville than a blues singer, and she was a star in her own right, appearing in the musical "Put And Take" at the time. P. B. once insisted that "her jazz band" was nothing else but his own, or rather part of his own, organisation, the "Jazzhounds."

Perkins, too

Alberta Perkins — another vaudeville blues singer—started making records around the same period. She was brought to the attention of the recording studios through P. B., who back in 1909, with her, made up the team of "Bradford and Perkins."

This association preceded Bradford and Jeanette (1912), Bradford and Perkins toured extensively on TOBA.

In 1922, Perry was responsible for another hit on Okeh—Sarah Martin's recording of "Sugar Blues," accompanied by the composer, Clarence Williams.

Jazz Phools

In 1923, Bradford assembled a group known as "The Jazz Phools." The Phools were: June Clarke (tpt.), Jimmy Harrison (tmb.), Charles Smith (pno.), Spivey (bjo.).

Alberta Hunter and Louise DeVant took care of the vocals. Smitty (no other name known) was on clarinet; he was later a

member of the Norman Thomas Quintet (1925), in which he played trumpet.

In the pictures that I have (faded newspaper prints) Johnny Dunn, standing and holding a trumpet, resembles this Smitty who plays the soprano in a Jazz Phool's picture of 1923. This unit—certainly one of the top-ranking ones then—played the hot spots, toured the States and made records.

Impressive

P. B. recognised jazz talent when he heard it. The list of talent he fostered and recorded is very impressive. If only half the names claimed go to his credit, he did better than most.

Johnny Dunn, June Clark, Jimmy Harrison, Virginia Liston, Edith Wilson, Mamie Smith and Charlie Johnson, the famous showman, are some.

Tom Fletcher, Clarence Williams, whom Bradford hired as the Okeh recording studio pianist, Eva Taylor, Sarah Martin, Alberta Perkins are among others too numerous to mention.

Nickname

According to Perry, it was Clarence Williams who finally gave him the nickname "Mule." Why? Because he was so stubborn, and because he used to hum a ditty about a mule; but he is proud of this nickname.

The year 1929 finished not only a golden era in jazz, the stockmarket, and many wealthy people, but also "Mule" Bradford.

Danny Barker, one of his many friends, tells the story that Bradford sold the same song to different publishers. No matter what really happened, Perry was sued for several fortunes and lost.

Book soon

Studio contracts had run their time, groups disbanded, the Depression was on; and it looked as though time had handed Perry Bradford his ticket back to obscurity.

Today, Perry lives a quiet life in Jamaica, Long Island. With all his knowledge and experience of the music business, he is now working on a book which should be appearing soon.

It will make a fitting finale for the showman, musician, bandleader, songwriter and publisher named Perry Bradford.

PLUGLESS PLEASURE

FESTIVAL OF DANCE MUSIC
8-8.30 p.m., 16/4/37
9-10 p.m.

ACCORDING to the Sunday Times, a London music publisher told Larry Adler that if Gershwin "came to me with his whole portfolio of songs, unpublished, I wouldn't know what to do with them . . . they are too good for today's market."

The result is that when the Light Programme puts on the

Festival and temporarily lifts its 60 per cent. plug ruling, none of the bands or solo singers play a plug during the first part of this programme.

On a show like this when everybody wants to sound his best what do they do? Look down the Top Twenty? Not on your Aunt Effie.

Mystery

Sure, publishers must produce numbers which they think will be profitable. But why have the situation so sewn up that the bands only have a 40 per cent. free choice on a broadcast?

So, plug free, Heath chose "Small Hotel," followed by Rabin's "Continental," Sid Phillips' "Sugar Stomp" and Benny Lee's "Pasadena!"

When Rabin came back, Rikki Fulton, made the most mysterious statement of the year. He said: "No one can deny that one of the greatest hits in the last five years is that lovely melody, borrowed from Borodin, 'Stranger In Paradise.' So now let's listen as the Oscar Rabin Orchestra brings you 'From This Moment On'."

Abandon

"From This Moment On" was written and composed by Cole Porter and borrowed from nobody. So what has that got to do with Borodin? And so to Dennis Lotis with "How About You" and Don Lusher with "Sidewalks



© Rikki Fulton with Gracie Cole

Of Cuba," both richly backed by Heath. This was followed by Alex Welsh, who played "Rose Boom" and "Royal Garden Blues." And that was the first part of this show—plugless pleasure.

The audience was vociferously generous, emitting abandoned shrieks for Dennis Lotis and giving everybody a great reception.

Things that stood out in my mind were all piano solos from the bands of Heath, Rabin and Welsh, the ensembles and arrangements from Ted, the beat from Rabin, Lusher's trombone and Semple's clarinet.

The second half ended the freedom from plugs. Jill Day sang "I Dreamed I Was The Queen Of France" and followed with a cute and witty performance of a good old tune, "Daddy."

Confusion

Welsh played "From Monday On," a fine tune with Rikki now causing utter confusion by adding "and that's one that Borodin didn't write."

Johnny Worth sang a blues, Sid Phillips played "Avalon"—fine ovations for all. And then—the Stargazers.

In "Mangos" they went flat. It could happen to anybody. But I have never heard it happen before to the Stargazers. However, they came back with a cod rock-n-roll and an Elvis take-off (all rather faded now) with Dave Carey taking honours.

Last number of the broadcast was left to Ted Heath. A fair and fitting finale.

Once again congratulations to the Light Programme and everybody concerned, who all did fine



RADIO by **Maurice Burman**

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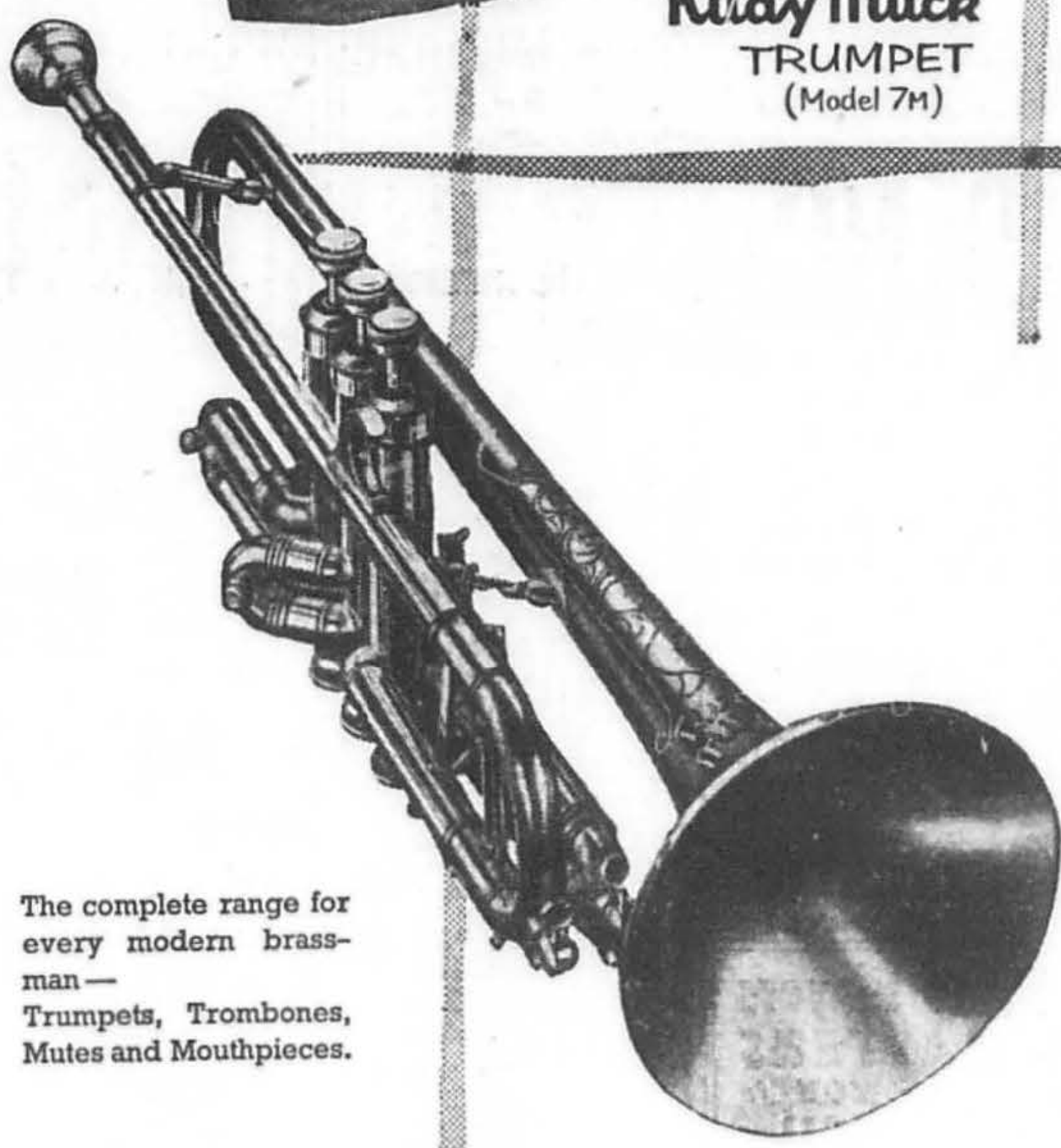
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'I IDOLISED ROY'

IN outlook, as in performance, Joe Newman is a well-balanced musician. A safe bet in any trumpet section, he is capable of supplying a strong lead if necessary and is a reliable soloist whether the piece

calls for thoughtful blues, a calm, modern-style conception or something more brilliant and charging.

To meet him for the first time is to meet an apparently reserved though cheerful man, and looking slightly built younger than anybody could be who took part in Lionel Hampton's first "Flying Home" recording in 1942.

He holds strong views about his own and other people's playing—views he will express freely as personal opinions but with never a trace of "big noise."

EARLY START

One minute he'll be listening to a Gillespie LP and speaking of his admiration for Dizzy Miles Davis and the late Fats Navarro and Clifford Brown. The next, he'll be telling you how he grew up under Alvin Alcorn in New Orleans, and was inspired by Louis Armstrong, Roy Eldridge and Buck Clayton.

"I idolised Roy so much," he says, "that when I first played with Hamp I had Roy's picture pasted on the bell of the horn, where I could look at it while I was blowing."

"I'd been playing a long time when I joined Hampton. I guess I was about eight or nine maybe when I started. My brother had a trumpet but he didn't make much of it and pretty soon I was going on it."

"My dad played piano. He worked now and again with Papa Celestin who I met while I was still young. Celestin, quite a big man then, gave me my first chance to sit in."

ONE NUMBER

"This happened while I was really just a kid, though I'd done gigs around New Orleans. He invited me to sit in just to play one number—"Confessin'." I remember it was. Of course, I was scared but the thrill was greater than the fear. It got so that I used to play one number with the band every time I met them."

Was Celestin the earliest influence on Newman's trumpet playing? "No," says Joe decidedly. "Louis Armstrong was the beginning of everything for me. Well, him being a hometown musician and popular as he was, naturally I listened to Louis. Then, too, I liked what he was doing. I still do. I mean I never knew anyone pass him—you know, the way he plays and sings."

SAVOY BATTLE

"I had Louis on records, and most of Fats Waller. I got the Goodman trio and quartet records—that was a shot in the arm—and others I listened to on records and radio were Fletcher Henderson, Claude Hopkins and Count Basie."

"Now Basie's band was always an inspiration to me. Buck Clayton, Harry Edison and Lester Young I have to put among those who influenced me. I never tired of listening to that band, though I didn't get to hear Basie in person until I joined Hampton and we battled with them at the Savoy Ballroom—it was an exciting night."

Newman was one of the many unknown talents brought to light by Lionel Hampton who took him out of a college band.

"This is how it happened," Newman said. "I left New Orleans when I was 15 years old when I got a scholarship to Alabama State Teachers College. We had two good

bands on the campus there. We played all the other college and high school dances and after college the guys formed a professional band out of the best musicians."

"I stayed a few months with that group. We broke with the man who was running it and worked in Miami for a wonderful guy named Bill Rivers who ran a club there. Then Hamp contacted me and offered me a chair."

'REAL FRIENDS'

"How it happened: some friends had gone over to catch Lionel at Birmingham, Alabama. They were from Houston, Texas, and they knew Illinois Jacquet. They found out Hamp needed a trumpet player and they blew me up to him."

"So he invited me to go to Atlanta, but I didn't have the money to go. Then these friends, Isaac Livingston and Leroy (Barney) Williams—he was Cootie's brother (he had a trumpet but didn't do much with it) they pawned their clothes to get the money for me."

"They were real friends, weren't they? They said, 'You're going to Atlanta.' So I

went and sat in with Hamp's band. Sir Charles, Lee Young, Irving Ashby, Ray Perry, Dexter Gordon, Illinois and Marshall [Royall] were in at that time."

TO BASIE

"I got the job. And I guess I owe my career to Barney and Isaac. When I left to go with Lionel, Joe Morris stepped over to lead the Collegians."

"I stayed with Hamp until 1943, then took Buck Clayton's place in the Basie band about the end of that year. I was with him till some time in '46, after which I worked for a while with Illinois Jacquet. We had quit Basie together."

"By the beginning of '52, when I was freelancing in New York, I went back to Basie. I wasn't really planning to stay."

"Basie was rebuilding the band the way he wanted to—and he seems to know what he wants. So I joined again."

'I DIG THAD'

"Wendell Culley, Paul Campbell and Johnny Littman were the other trumpets. Littman played some of the lead, but the book used to be split up. Later Reunald came in on lead and Joe Wilder took over from Campbell. Thad replaced Wilder."

"Now Thad Jones... I dig him and appreciate him very much. He's got an inexhaustible fund of ideas. And Charlie Shavers: I think he's one of the greatest all-round trumpet players I've ever known—I used to admire him a lot on those John Kirby Onyx Club records, those old ones."

FRED BECKETT

Other favourites of Newman's are Conte Candoli, Joe Gordon, Freddie Webster and Bobby Hackett. "By the way, Hackett gave me a cornet just recently," he told me. "You know I started on cornet—a C. G. Conn with a key change."

Another musician for whom he has the greatest respect is Fred Beckett, who was in Hampton's band with Newman. He says: "That was a guy who could really play trombone. He was so

Joe Newman, famous Basie trumpet soloist, tells Max Jones how he got his start in music...

perfect and light and beautiful... he had TB and he died. And Ray Perry, man, who played alto and fiddle. I wish you could have heard him. He was something in his last years, played fiddle like Charlie Parker played alto. I always feel sad when I'm talking about him. He died about 1950, quite young. He's not on records—not the way I'm talking about."

Finally, there is Reunald Jones, who plays most of the lead with Basie. Newman knows the strength of his contribution, and says: "Jonesy is a most dependable musician; it's very seldom he misses."



● PAPA CELESTIN —who gave Newman his first chance. He invited Joe to sit in on one number and "it got so that I used to play one number with the band every time I met them."

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Perfectionist

... and Henry Coker, another Basie soloist, talks trombone with Bob Dawbarn

A BROKEN arm may seem an odd reason for learning the trombone but that's how Basie trombonist Henry Coker started. Born in Dallas, Texas, on Christmas Eve, 1919, Henry studied piano and harp from the age of 12. Then came the arm injury during a college football game.

"I hung around at home feeling very lonesome for two or three weeks, so my father said he would buy me an instrument," explains Henry.

Alto

"I was crazy about the alto sax and asked for one, but not knowing much about music he brought home a trombone. At first I wanted him to take it back, but after messing around with

it a few days I decided I liked it."

His first professional job as a trombonist was with the Nat Towles Band in Omaha in 1937.

From 1938 to 1945 Henry lived and worked in Hawaii, then joined Benny Carter in California. A year with Carter and another on the West Coast with Eddie Heywood

was followed by a period of freelancing before he joined a group led by tenorist Illinois Jacquet in 1948.

Henry joined Basie in 1952 and has been featured with the band ever since.

Henry has the lead trombone book but, as with trumpet section, the trombones switch lead from number to number.

Self-critical

Henry shrugs off the rather tactless question of whether he prefers to work with a big or small group with: "You don't work as hard with a big band, so I like it."

A decidedly modest man, the burly Coker professes a dislike of all his own recorded work.

"I guess I am so busy trying to make the perfect solo that I am always criticising myself," he said.

His favourite musicians? "All the favourite trombone players. I particularly like J. J. Johnson and Kai Winding, but then Dorsey was the best of all."

Heath

For the technically minded, Henry plays a King 2B trombone specially made "by a guy on the coast."

Like his colleagues, Henry was impressed by British audiences, which, he says, are wonderful.

"Everybody was looking forward to coming here," he told me, "and the reception has been really wonderful. It has been great meeting the Ted Heath Band and all those guys who came round to see us."



Henry Coker



Kai Winding



J. J. Johnson

Hollywood headlines

TEENAGE singer Tommy Sands was unknown until ten weeks ago when he starred in "The Singin' Idol" TV production and his subsequent record "Teenage Crush" was released.



Tommy Sands

Last week Tommy, at 19 — after such a short time as a national star — was the youngest personality ever to be spotlighted on the famed "This Is Your Life" television show. On this programme he was presented with his gold record marking a million sales of the "Teenage Crush" disc.

FILM CLIPS... In the movie "China Gate" Nat "King" Cole not only has an acting part but sings the title song that was Victor Young's last composition before his sudden death. Danny Kaye is in "Merry Andrew," Tennessee Ernie Ford sings the title song in "The Lonely Man," "I Didn't Know What Time It Was," "There's A Small Hotel," "The Lady Is A Tramp" and "My Funny Valentine" are more Rodgers and Hart songs added to the "Pal Joey" film.

FRANK SINATRA will co-star with Groucho Marx in a TV colour spectacular of Gilbert and

Sullivan's "Trial By Jury." Producer of the telecast will be Sylvia Fine (Mrs. Danny Kaye). Frank is also set to produce the film "Kings Go Forth" based on the novel dealing with two American paratroopers in France. The picture is expected to be shot in France in August. Incidentally, Sammy Davis, Jr., now calls Sinatra "America's Goodwill Ambassador to Australia!"

DISC DATA... Nat "King" Cole's latest single is "When Rock and Roll Come to Trinidad." Los Angeles disc-jockeys claim they are receiving about 6,000 single records a year plus hundreds of LPs. All change—1 Peggy Lee from Decca to Capitol, 2 Billy Eckstine from RCA to Mercury, 3 Rosemary Clooney from Columbia to Capitol and 4 Margaret Whiting from Capitol to Dot. The Cootie Williams band has been signed by RCA-Victor.

YMA SUMAC left Hollywood on April 19 for Greece. She will be greeted on May 1 by Queen Frederika and sing at a command performance for the Queen in Athens.

Following a charity tour of Greece for under-privileged children, Yma will undertake a similar tour of Norway and Sweden.

BOBBY SHERWOOD, pianist and bandleader, was a member of the Columbia studio orchestra ten years ago. He returned this week to appear on the other side of the camera as the second male lead in "Pal Joey."

IN BRIEF... Shelly Manne and his Men have been added by Gene Norman, to his "Intertube" show, which already features Roy Kral and Jackie Cain.

Wild Bill Davis has opened his own club in Los Angeles called "The New Moroccan." Sonny Rollins has signed with Contemporary Records. Howard Rumsey will again present his "Easter Week College Band Festival"—an institution in these parts.

JAZZ on the AIR

(Times: BST/ICET)

SATURDAY, APRIL 27:
12.30-1.0 p.m. A 1: Bechet, Ellington, Gillespie, Hodges, etc.
12.45-1.15 D E: Humphray Lyttelton, 1.0-1.15 A 1 2: Rev. Gary Davis, Ward Singers, Mahalia Jackson, 2.45-3.0 A 1 2: Piano improvisations.
5.10-5.45 F 1: World Of Jazz, 5.15-5.45 Z: Swing Serenade, 5.35-5.55 C 1: N.O. Syncopators, 6.0-6.30 P 2: Ragtime To Cool!
7.45-8.30 M: New Names in Jazz, 8.0-10.8 T: This is Music, USA, 10.0-10.30 W: Swing Club, 10.30-10.57 B: Hollywood Music, 10.30-10.57 B: Erroll Garner, 10.30-10.57 P 4: Jazz Session, 11.0-1.0 a.m. T: Repeat of 8.0 p.m., 11.5-12.0 J: America's Pop Music, 11.10-11.30 Y: Jazz 1957, 12.5-1.0 a.m. J: D-J Shows, 1.0-2.0 E-Q: From Dr. Jazz's Library, 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, APRIL 28:
1.45-2.45 p.m. A 1 2: Champs-Elysees Jazz From Stockholm, 3.0-3.15 P 2: Claude Bolling, 8.0-10.0 T: This is Music, USA, 10.0-11.55 B: For Jazz Fans, 10.45-11.30 B: Claude Bolling Band, 11.0-1.0 a.m. T: Repeat of 8 p.m.

MONDAY, APRIL 29:
1.0-1.30 p.m. J: Martin Block (dual), 8.0-10.0 T: This is Music, USA, 9.0-10.30 Z: Champs-Elysees Jazz From Stockholm, 9.20-9.55 S: Life Of Bechet, 10.10-11.0 S: For Jazz Fans, 11.0-1.0 a.m. T: Repeat of 8.0 p.m., 11.5-1.0 J: D-J Shows (nightly).

TUESDAY, APRIL 30:
6.30-7.0 p.m. R: Modern Rhythms, 8.0-10.0 T: This is Music, USA, 9.20-9.45 H 2: Mashito, Kenton, Chico O'Farrill (R), 10.10-11.0 S: For Jazz Fans, 10.15-10.55 B-253m: The Real Jazz, 10.20-11.0 A 1 2: Stan Getz, 10.20-11.0 D L: Baker's Dozen, 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

WEDNESDAY, MAY 1:
6.0-6.15 p.m. L: Piano Jazz, 6.30-6.50 Z: Jazz a la Carte, 8.0-10.0 T: This is Music, USA, 9.30-10.30 P 3: Jazz For Everyone, 10.10-11.0 S: For Jazz Fans, 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

THURSDAY, MAY 2:
7.5-7.40 p.m. C 2: AVRO Jazz Club, 8.0-10.0 T: This is Music, USA, 9.20-10.0 P 2: The Voice Of America, 9.30-10.0 J: Instrumental Mood, 10.10-11.0 S: For Jazz Fans, 10.20-11.0 I: Duke Ellington, 10.30-10.45 W: Perez Prado, 10.30-11.0 P 4: Brother John Seller, Blind Sonny Terry, 10.45-11.0 J B For Blues, 11.0-12.0 P: Big Band Jump! Modern Jazz, 11.0-1.0 a.m. T: Repeat of 8.0 a.m., 11.15-11.55 D L: World Of Jazz, 11.35-12.0 H 1: Les Brown, 12.5-1.0 O: Jazz Emigrants.

FRIDAY, MAY 3:
4.3-4.30 p.m. I: Kenton Plays "Cuban Fire" Suite, 5.0-5.30 K: Jazz, 6.10-6.40 L: Jazz Review, 6.35-7.0 B: Jazz, 8.0-10.0 T: This is Music, USA, 9.30-9.55 H 1: Kenton, 9.30-10.0 J: R-and-B, 10.10-11.0 S: For Jazz Fans, 10.20-11.0 Q: Henry Allen—New Orleans in Harlem, 10.35-11.15 Z: Jazz Selection, 11.0-1.0 a.m. T: Repeat of 8.0 p.m., 11.35-12.0 H 2: Les Brown (R).

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D: BBC: E-468m, L-239m, 247m.
E: NDR WDR: 193m, 190m, 49.34m.
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I: AFN: 344m, 371m, 547m.
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L: NR Oslo: 1376m, 337m, 228m, 477m.
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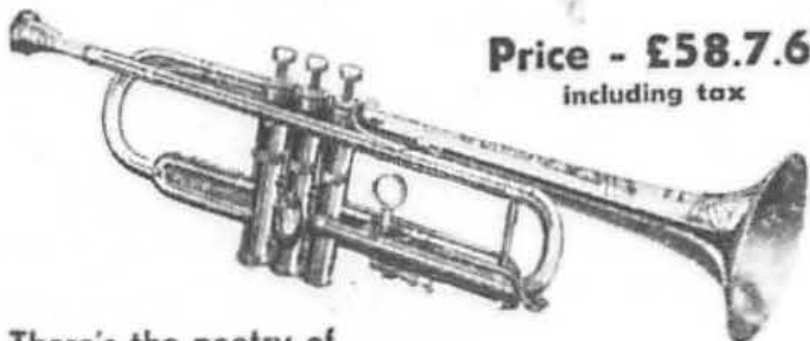
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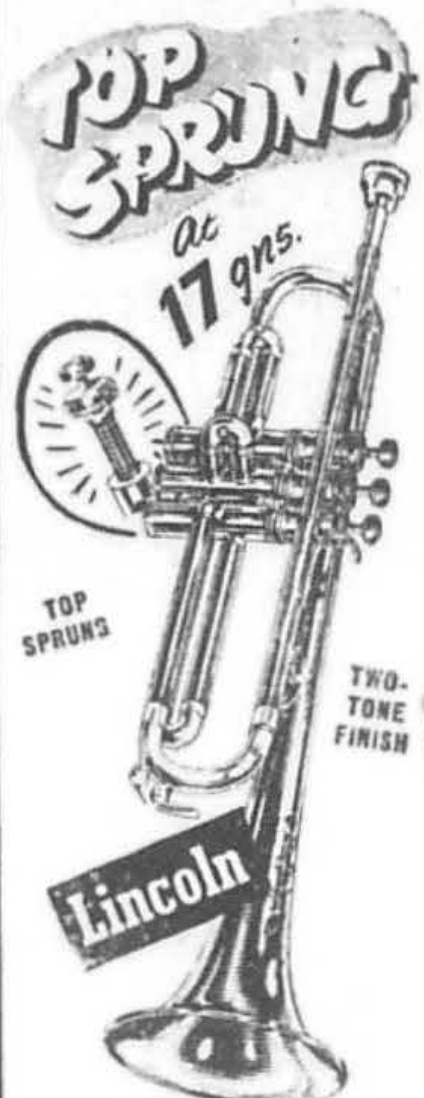
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RACE ACROSS AMERICA

A 'bad week' in Hollywood is fabulous!

I SUPPOSE there are more misconceptions about Hollywood than about any other city in the world. To begin with it is not a city at all, but a district of Los Angeles. It has few, if any, skyscrapers. The film industry is not the largest there; one can live in Hollywood for half-a-dozen years and never see a film star.

All this I learned as MM Hollywood Correspondent Howard Lucraft drove me from Los Angeles Airport to his home on the fringe of Beverly Hills. "You picked a bad week," he said. "There's hardly any jazz here at the moment."

That depends, I found, on where you happen to live and on your definition of "hardly any." Most British jazz enthusiasts would give a month's pay to see and hear the jazz in Hollywood during a "bad week."

The first night trip took us to Hermosa Beach, where Howard Rumsey, his personality a good deal more polished than his bass playing, leads the Lighthouse All-Stars in nightly sessions of modern jazz, and, incidentally, does the steadiest nightclub business in Los Angeles.

With him that evening were Conte Candoli, playing well and very much as he always did; a new and impressive tenor player, Richie Kamuca, whose style is full-blooded and kicking; young pianist, Dick Shrieve, who wrote most of the tunes the All-Stars played; and drummer, Stan Levey, whose tempos are still as unsteady as on Kenton's European trip some years ago.



STEVE RACE continues his journey through America's jazz centres. His second dispatch comes from the West Coast

Delight

Along Sunset Strip, next door to the Mocambo ("Frank Sinatra appearing nightly") are the adjacent clubs run by jazz impresario Gene Norman, the Interlude and the Crescendo. Overlooking the brightly-coloured lights of Los Angeles, those tables near the terrace must be among the most attractively placed on the whole West Coast.

A mile down the valley are the freeways, the movie houses and the grid-iron of flashing neon boulevards; inside, for the ear's delight, are the deft vocal unisons of Jackie Cain and Roy Kral. Currently on top of the world as regards public acceptance, Jackie and Roy sing informal, jazz-tinged numbers in uncanny unison—the perfect night-club entertainment.

Friendly

I missed part of their act, but then who wouldn't when in conversation with Shelly Manne, Milt Bernhart and Charlie Mariano? Not all Hollywood musicians have time to talk to visitors from another country, but the Shelly Manne Jazzmen are as friendly as their music is vital and swinging. Stu Williamson (Clatude's brother) plays trumpet, a much improved Russ Free-

man is on piano, Leroy Vinnegar plays bass.

Shelly Manne struck me as far more of a subtle and musical drummer than a swinging one. Perhaps the atmosphere was a little against him; bustiness looked poor to me and, though the American club audience is surprisingly generous with its applause, even when drunk, there is a kind of frustration in playing jazz for the People, when People just aren't there.

Rougher

Upstairs, playing to even less business, was the Dave Pell Octet, with its clever arrangements and rather rougher style than the English visitor expects. This was the nearest I ever got to the cerebral, studiously organised music which the British jazz public is pleased to call "West Coast," and which is about as representative of that area as the bowler-hatted, dude Englishman is of our country.

If the MM reader imagines that Californian jazz revolves around the logarithmic figures and canons of John Graas and Co, let him be disabused. Music of that type exists, of course, and is recorded in small quantities, but the music of the clubs and of the jazz records that sell is improvised, swinging stuff.

I suppose one could say that the possibility of seeing the Hi-Lo was one of the things that brought me to Hollywood.

Grey

I wasn't disappointed. They are singing even more incredible arrangements now than on the LP issued in England, and their stage presentation is a little short of miraculous.

From Los Angeles I took a plane once again, waving goodbye to Howard and Phyllis Lucraft, whose hospitality had been beyond praise.

Authority

One of the greatest of all jazz individualists, Garner doesn't seem to have changed a bit since we first heard his recorded work in Britain. His playing has the ring of final authority about it. One "Free" night spot remained—the Club Hangover. Here Joe Sullivan, stalwart Chicago pianist, hammered out tricky ragtime-based jazz,



Earl Hines was at the Club Hangover when Race heard him. Says Steve, "of all the leading pianists in jazz, Hines seems to me the most indeterminate, the one to whom I would most like to say, 'Wipe that smile off your face and really play something.'"



Charlie Mariano whom Steve Race met with other members of the Shelly Manne Jazzmen. Not all Hollywood musicians have time to talk, says Race, but the Manne Jazzmen are as friendly as their music is swinging.

San Francisco's Golden Gate was looking distinctly grey as we flew in, but there is nothing grey about a Dave Brubeck welcome. By next good fortune my visit coincided with a break in the Quartet's touring itinerary, and though I wasn't able to hear the group "live," I was able to hear (and bring back to England) acetates of the latest Brubeck album, not even released yet in the States.

The sound of the Brubeck Quartet is looser and more relaxed now than ever before, due partly to the increased ability of Dave himself as a pianist, and partly to the arrival of Joe Morello, the most musical drummer it has ever been my pleasure to hear. The group is now highly proficient and immensely successful—two of the main requirements for absolute relaxation and absolute creativity. This must be the Golden Age of the Brubeck Quartet.

Family man

It is certainly the Golden Age for Dave Brubeck himself. He is on top of the world—happy family man (one wife, four boys, one girl) living in a fabulous home, playing the music he loves most.

Meanwhile, in the city of San Francisco, itself, the famous Blackhawk awaited inspection. I went there with Max Weiss of Fantasy Records. Also present was Paul Desmond, drawn by the same name which drew me—Erroll Garner.

At first I thought I was in for a disappointment. Garner, with trio, was just drawing to the end of a set, and a rather meaningless display of jazz irrelevances was in progress—jokes with the bass player, etc. But it was not to last. The next onwards we were in the unique territory of Garnerland, where the right hand darts out of the parade like a shower of sparks, and the left hand marks time with the lightness of an antique clock.



ALL's fair in love and the war between British and American recording artists. Or is it?

Certain American publishing and recording people are far from happy about one current phase of the "war." For it seems there is a "leak" of information from the American side which is upsetting their position in the British market.

Apparently there is at least one prominent disc jockey in the States who is phoning and cabling information regarding "sleepers" hit recordings to a certain British record company head.

The latter then has copies of the American hit players flown over and rushes to cover them with British artists.

Licked

THE advantages? Beats the time before the British publisher has been signed, or before the proper publisher has known enough about the tune to set up a release session.

Further, by cutting with a British artist, and copying the original arrangement, the American original is tested before it can get off the ground.

American disc companies thus feel that, on a hit, they are losing a potential half-million sale in England. And in some instances, where the British outfit is also the American company's regular overseas distributor, it hits even worse.

The British outfit, in its part, saves extra royalties, would have to pay, in most instances, to the American company and artist.

Experts

EMBITTERED comment overheard in Denning Street: "In America, they're expert

while certain inebriates threw wisecracks across the safe division of one bar and two tough-looking barmen. It took the return of the resident band—Earl Hines, Muggsy Spanier and their All-Star Jazzmen—to quieten the customers down.

Jolly jazz

There isn't much to be said for this group, beyond the fact that Spanier plays the same jolly jazz he always did. James Archey's growl trombone is strictly for drink, and Pops Foster manages to look like a thorough gentleman, even in fairly sordid surroundings.

As for Hines, he seldom troubles to take a solo. When he does, it means as little to me (I'm afraid) as any Hines solo has done in the past few years. Of all the leading pianists in jazz, Hines seems to me the most indeterminate, the one to whom I would most like to say, "Wipe that smile off your face and really play something!"

NEXT WEEK—CHICAGO

in turning nobodies into stars overnight. "Over here, they're expert in reversing the process."

Sanity

I THINK every genuine jazz lover will feel a sense of personal loss at the departure of the Count Basie Band. Never has there been such universal acclaim for a visiting American outfit. Its music was at once the envy, the despair

with PAT BRAND



and the inspiration of every musician. And even those not actively occupied in the music trade must be thanking Basie for blowing a breath of sanity into a jazz world ridden with gimmicks and catchpenny corn-peddlers.

Secret

WHAT is the secret of that "Basic Sound"? Lead alto Marshall Royal made it very clear on one occasion.

"It's easy. I rehearse the band, and, starting with myself, I insist on everybody filling his instrument, whether we're playing loud or soft. I like to play loud, but I like to play quiet, too. And playing quiet doesn't mean playing small—it should be big and quiet."

And the tone is not what you get out of the instrument; it's what you put into it. "The musician makes the tone—and it should sound the same no matter what make, or bore, or instrument he is playing."

"What you put in comes out. No more. No less."

Refreshing

THE refreshing thing (and one that we're apt to overlook) is that a good product will always make its way no matter into what other directions the public taste may be temporarily directed.

Bill Phillips reminded me of this the other day when he pointed out that Macmelodies' "Autumn Concerto" has stayed in the sheet music Hit Parade for over seven months.

Despite the fact that over this period, rock-n-roll has dominated all the hit charts, "Autumn" has been recorded by George Melachrino, Norrie Paramor, Cyril Ornadel, Carmen Cavalero, Bobbie Britton with Ted Heath, Ronnie Hilton, and Joan Small with Ron Goodwin. And the discs are still selling.

Solid

NOW that rock has rolled back into the gutter, the Alley is hoping for a trend back to solid ballads again—something the bands can make music with and the public will want to buy and play and sing.

"I'd give you the world," said Bill (as if I didn't know it was the title of his current plug). "If we could bring this about," Keep plugging, Bill! The public's with you.

Quandary

EVE BOSWELL'S in a quandary. Will she or will she not get an American work permit? Because if she does, she'll be able to accept two major TV offers, one in New York and one in California.

Eve is over there to promote her latest LP, released by Capitol. I remember Dave Dexter enthusing over it when I dropped in on him at the Capitol Tower in Hollywood. But he's changed the title from "Sugar And Spice" to just "Eve."

And extended it to a 42-inch by including "Sive Boat Song" and "Somebody I'll Find You" from her EP, "The Enchanting Eve."

Plus Riddle

EVE also hopes to get clearance to record for Capitol in the States. She'd like to try some sides aimed directly at the American market. And she wants Nelson Riddle—the man behind the Sinatra and Nat Cole discs—to work with her on the session.

Incidentally, her recording of the MELODY MAKER prize-winning song, "Rock, Bobbin' Boats," has just been released in the States.

If

IF the disc slump should hit here, I can see some fast "undiscovering" of much of the hastily signed "talent" that's cluttering up the gramophone lists.

A good show? It's a Plaisir!

THIS is the sort of show from which one emerges breathless, dazzled and delighted, wondering what exactly has hit you. "Plaisirs de Paris," the new revue at the Prince of Wales Theatre, W., is the complete answer to what is needed to fill our theatres today.

Speed, colour, noise, comedy, and galaxies of girls. Brilliantly selected and directed by a master at the game. It's all done here in what Dickie Henderson describes as "Nesbitt-Scope"—by widening the stage to take in two of the boxes and some of the stalls (to hell with the cost!) so that it literally overflows with light and movement. Only afterwards does one realise just what has taken place during these two hours of glad surrender.

That Dickie Henderson has established himself still more firmly as a star comedian; that the Three Monarchs are as brilliant as ever, but even more versatile; that singer-dancer Vicki Emma may at last be getting the break she has so long deserved; that Sabrina is a better comedienne than one had dared hope; that the Harold Collinge Orchestra has done a masterly and almost non-stop job; and that behind the awe-inspiring scene changes works a precision team of experts.

You want me to recommend this show? It's a plaisir!—Pat Brand.

HARMONY CLOSE

THE new Charles Ross musical "Harmony Close" is at the moment housed at the Lyric, Hammer Smith, but it should soon get a well-earned move to the West End. Star in name only—is comparatively unknown Zack Mate-lon. To me, he is a stranger amongst this hard-working cast. The music is pleasant and catchy, with "Why Should I Care?" the most likely to reach the top twenty and the comical number, "Goodbye To All That," sung by Rose Hill, good for an encore. The story is not one to tax the brains. It delves into the private lives of the ten occupants of a London news agency discovered by a blackmailer (Colin Croft). This is gay light-hearted entertainment.—Bill Holden.

Shirley's back



SHIRLEY BASSEY arrived back from America on Good Friday. In the States she scored big successes in New York and Las Vegas.

Shirley starts a solo Variety tour at Birmingham Hippodrome on Monday. She is scheduled to play her hometown of Cardiff for a week starting May 13.

On Sunday, she stars in ATV's "Sunday Night at the Palladium."



© Sabrina

Watch out for it!

MISS MARVELLOUS sings MR. WONDERFUL on Nixa

New Jazz LPs and EPs on May release

Club Session with Colyer

Uptown bumps; Blame it on the blues; Creole song; Chrysanthemum rag; Snag it; Thriller rag; Black cat on the fence; The old rugger cross; Walking with the king; Home sweet home; Auf wiederseh'n, sweetheart Ken Colyer LK 4178

The Duke in London

Ain't misbehavin'; Hyde Park; Chicago; Harlem speaks Duke Ellington DFE 6376

Third Festival of British Jazz

Manteca (a); Satin doll (b); Walk easy (b); Struttin' with some barbecue (c); Swingin' the blues (d); East of the sun (e); Ja-da (f); Doggin' around (d) (a) The Phil Seamen Quintet, (b) The Alan Clare Quartet, (c) The Courtney-Seymour Orchestra, (d) The Jazz Today Unit, (e) Jimmy Walker Quartet, (f) George Chisholm-Keith Christie Quintet LK 4180

The Wally Fawkes — Sandy Brown Quintet

Bodger's blues; Avalon; Mobile blues; Polka dot rag DFE 6378

Jimmy Dorsey in London

Tiger rag; After you've gone; I'm just wild about Harry; St. Louis blues Jimmy Dorsey and Spike Hughes DFE 6377

Barber's Best

Bobby Shaftoe; Merrydown rag; It's tight like that; The world is waiting for the sunrise Chris Barber's Jazz Band DFE 6382



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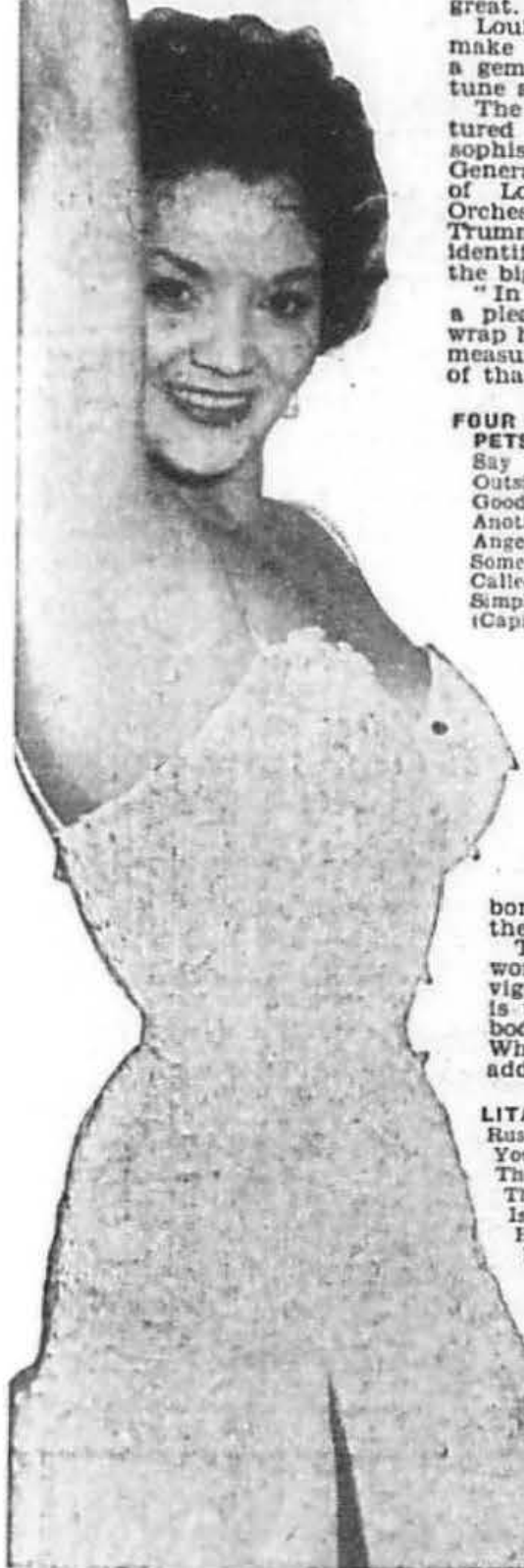
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LOUIS ROCKS

POP DISCS by Bob Dawbarn

● **LITA ROZA** explores every facet of heart-ache on her best disc for many a day.



LOUIS ARMSTRONG: This Younger Generation/In Pursuit Of Happiness. (Brunswick 65649.)

NOW I've heard everything. Satchmo with a rock-'n'-roll accompaniment. It goes without saying that the result is great.

Louis, like Fats Waller, can make the tritest song sound like a gem of wit, and the dreariest tune a work of art.

The rock-'n'-roll beat is featured behind Satchmo philosophising about "This Younger Generation." The label speaks of Louis Armstrong and his Orchestra but apart from Trummy Young I cannot identify any of the All-Stars in the big accompanying group.

"In Pursuit Of Love" provides a pleasant ballad for Louis to wrap his chops around. For good measure both titles feature some of that incomparable trumpet.

FOUR FRESHMEN AND FIVE TRUMPETS: Easy Street; Ev'ry Time We Say Goodbye; Laughing On The Outside; After You've Gone; Goodbye; There Will Never Be Another You Got A Date With An Angel; Something In The Wind; Someone Like You; The Night We Called It A Day; Give Me The Simple Life; Goodnight Sweetheart. (Capitol; T763.)

AMERICA abounds with musicianly vocal groups and one of the best is the Four Freshmen. Here they follow up their successful "Four Freshmen And Five Trombones" with "Trumpets" switched for "Trombones."

Despite the change of title, it is still a trombonist who impresses most in the backings.

The group's close harmony working is fresh and invigorating, the choice of tunes is unusually good and everybody seems to enjoy his work. Which all adds up to a nice addition for your collection.

LITA ROZA: Bewitched; Fools Rush In; It Could Happen To You; I Surrender Dear; I Had The Craziest Dream Last Night; They Say It's Wonderful Where Is Your Heart; You've Changed; How Did He Look; Hello My Darling; A Woman's Intuition; Can't Get Out Of This Mood; Just One Of Those Things. (Decca LK 4171.)

ALUSH cover, a lush singer and lush songs tell you what to expect from Lita's latest.

The glamorous Miss Roza explores every facet of heart-ache on her best disc for many a day. My personal



favourite is "I Surrender Dear," a beautiful number which should get far more performances than it does.

A nicely-balanced and sympathetic accompaniment is provided by the Roland Shaw Orchestra.

DICK HAYMES: If I Should Lose You; You Don't Know What Love Is; Imagination; Skylark; Isn't This A Lovely Day; What's New The Way You Look Tonight; Then I'll Be Tired Of You; I Like The Likes Of You; Moonlight Becomes You; Between The Devil And The Deep Blue Sea; When I Fall In Love. (Capitol T 787.)

THE virile Mr. Haymes is heard all too little on record these days. One of the "old school" of crooners, he believes in the full round voice and casual approach.

On this, his latest LP, he has more similarity to Sinatra than of yore. His chief fault seems to be a tendency to take his numbers just that bit too slow. The orchestral support, directed by Ian Bernard, includes a very fine clarinet player and snatches of good, jazzy trombone.

DENNIS LOTIS: Heart Sugaree. (Pye-Nixa Pop N 15042.)

I WONDER what it would cost a bandleader now to line up a trio of vocalists like Ted Heath once had—Lita Roza, Dickie Valentine and Dennis Lotis.

Junior member of the trio in the old days, Dennis Lotis has since hit the big time on his own.

He certainly puts plenty of pep into both the increasingly popular "Heart" and the 12-bar "Sugaree."

Some bright producer will presumably one day give Dennis his chance in a West End musical.

JIMMY DALEY AND THE DING-LINGS: Rock, Pretty Baby Can I Steal A Little Love. (Brunswick 45-05648.)

DESPITE increasing reports of the end of the rock-'n'-roll era, discs in that idiom continue to pour out. This one is typical vocal, tenor, guitar stuff wrapped up in the inevitable offbeat.

Mr. Daley and his unlikely-named group are no better or worse than a dozen other similar outfits.

MATT MONRO: You Always Hurt The One You Love; A Cottage For Sale; That Old Feeling; Memories Of You; What Can I Say After I Say I'm Sorry; Gone With The Wind; Do You Ever Think Of Me?; Dancing With Tears In My Eyes; Once In A While; I Cried For You. (Decca LP 1276.)

ANOTHER singer with a debt to Sinatra is Britain's newest star, Matt Monro. Everyone by now knows the success story of the ex-bus conductor and his first LP confirms his promise.

His voice is most suited to the sentimental type of number and it receives full assistance here from the Malcolm Lockyer Orchestra.

I was not altogether happy about "Memories Of You," which sounds as though it is in a key too high for Matt's com-

● **NAT "KING" COLE** and **DICK HAYMES**, both with new discs, in a scene from a film.

fort, giving him a rather thin top register. But that is a small blemish on a most impressive disc debut.

NAT "KING" COLE: Calypso Blues/When I Fall In Love. (Capitol 45-CL 14709.)

IT is some time since Nat figured high in the Hit Parade, but this one might restore him to his rightful place.

Most unusual material for him is "Calypso Blues" where he has only drum accompaniment.

The reverse is more familiar Cole merchandise.

● **Frank Sinatra**—many modern singers are in his debt, says Bob Dawbarn.



Capsule reviews

MERSEYSSIPPI JAZZ BAND (EP)

Hiawatha; Creole Love Call; Swipesy Cake Walk; White-wash Man. (Esquire EP 118.) 6/2/55

ONE of the healthier British traditional bands, which sounds quite competent in ensemble playing. Faults are ricky-ticky drumming and weak solos.

LOUIS ARMSTRONG ALL-STARS (EP)

West End Blues; Dardanella; All Of Me; Undecided. (Philips BBE 12080.)

THIS EP is taken from the "Ambassador Satch" LP already issued. Louis, Trummy Young, Ed Hall, Billy Kyle, Arvell Shaw and Barrett Deems are in great form. "West End" stands out by virtue of Louis's colossal trumpet, but every number will be easily consumed by Armstrong followers. "Dardanella" features Ed Hall, and "Undecided" Trummy Young.

DAVE CAREY'S JAZZ BAND (EP)

Button Up Your Overcoat; Ida, Sweet As Apple Cider; Feather Merchant. (Tempo EXA 51.)

EXCELLENT British jazz featuring one of the best "home-grown" rhythm sections I've ever heard. Pianist Pat Hawes has improved tremendously—especially his Basie-style playing. The solos are stronger than most British contemporaries. Honours go to trombonist Tony Milner who has worthwhile ideas and the technique to carry them out.

THE MILT SEALY TRIO (EP)

Have You Met Miss Jones; Sweet Georgia Brown; Soho; I'm In The Mood For Love. (Decca DFE 6372.) 6/9/56

CANADIAN pianist Milt Sealy made these sides with bassist Lennie Bush and drummer Phil Seaman before returning home last year. He is a clever, melodic player with a creditable technique. Unfortunately, he sings on "I'm In The Mood For Love."

JAZZLAND (EP)

(Philips BBE 12082)

THIS composite EP features "Muggles," by Louis Armstrong's 1928 recording band; Beatie Smith's "F Ain't Gonna Play No Second Fiddle," accompanied by Armstrong, Fletcher Henderson and Charlie Green; "New Orleans Blues" by Turk Murphy's band and Bix Beiderbecke's "O! Man River."

It's a peculiar choice as the artists concerned have recorded far better work. Still, "Muggles" offers exciting Louis cornet and tasteful Hines piano, and the Beatie number lets you hear Louis at his best in the rôle of accompanying cornettist—to say nothing of Beatie's glorious voice.

Jack Hutton

1 2 3 4 5 6 7 SMASH HITS!

<p>TEX RITTER 'I Leaned on a Man' b/w 'Children & Fools'</p>	<p>DEAN MARTIN 'Bamboozled' b/w 'Only Trust Your Heart'</p>	<p>NAT 'KING' COLE 'When I Fall in Love' b/w 'Calypso Blues'</p>	<p>FERLIN HUSKY 'Gone' b/w 'Missing Persons'</p>
<p>SONNY JAMES 'First Date, First Love, First Kiss' b/w 'Speak to Me'</p>	<p>LES PAUL AND MARY FORD 'Cinco Robles' b/w 'Ro-Ro-Robinson'</p>	<p>BILLY MAY 'Whatever Lola Wants' b/w 'Mad About The Boy'</p>	

News at a glance

ANDRE KOSTELANETZ will be conducting the Royal Philharmonic on BBC-TV on May 12. Kosty will supervise the British premiere of Prokofiev's Wedding Suite from the Stone Flower.

He also will play piano—a rarity—to introduce his own three-minute composition, "Lake Louise."

The Denny Termer Trio is currently touring U.S. bases in North Africa. With Denny leading on piano, the trio is completed by Cyril Sherman (drs.) and Alan Mack (bass).

Following the issue of an EP for Esquire, the Les Jowett Jazz Seven from Brighton have re-recorded one of the titles for a BBC-TV film. The number is "Spring Sends Them," which is also the title of a television film. Composer of the number is Brighton musician Terry Whitney.



British pianist Ralph Sharon (above) is acting as accompanist and MD for American singing star Tony Bennett.

He is filling in while Bennett's regular MD, Claud Thornhill is playing college dances and he may stay on if Thornhill doesn't return. Ralph topped Melody Maker polls before going to America in 1953.

Last Saturday at the NCO Club at Manston (Kent) USAF base, Tito Burns presented a bill which included Eddie Calvert, Bob Monkhouse and "Penny-whistle" Desmond. This was the first of a series of new-style cabaret presentations at U.S. bases.

On May 4 at Douglas House, London, Alan Dean and the Three Deuces will appear.

American arranger Eddie Sauter is seeking musicians for the U.S. and Europe to augment the South-West German Broadcasting Orchestra of which he is now MD.

Eddie is to have a regular jazz hour broadcast under the title "The Eddie Sauter Studio."

A series of eight programmes on skiffle starts in the Light Programme on June 1. "Saturday Skiffle Club" will feature well-known British groups.

It takes the place of the usual theatre organ programmes (10-10.30 a.m.).

The Johnny Dankworth Orchestra, Lorraine Desmond, Rory Blackwell's Blacklocks and Bob Cort's Skiffle Group appear in the BBC-TV's "Six-Five Special" on May 4.



Lena Horne (above) has signed a new contract with American Victor. The emphasis will be on LPs.

Drummer Freddy Adamson has joined the Rex Rutledge Orchestra, resident at the Ritz Ballroom, Kingsbury, in place of Derek Fairbrass, now with Harry Roy at the Café de Paris.

Freddy was formerly with the Eric Winstone Orchestra.

Rex's vocalist Jill Kinley airs with the Chris Curtis Orchestra in the Light Programme on May 7 and 14.

Bert Thomas, a guitarist with a long record of service at the Savoy Hotel, has taken up a planning post at the Alumnium Works of South Wales.

ALL I NEED—GOOD JAZZMEN

—and I never have to rehearse

I'VE been doing pops for Mercury and jazz for Emarcy for the past couple of years, and that system seems to have worked out well for all concerned. I know it certainly has opened up a lot of club bookings to me that wouldn't have been possible otherwise.

Jimmy Jones, my accompanist, has been with me ten years. Roy Haynes, my drummer, has been with me four years, and bassist Richard Davis is just a newcomer. I never need to rehearse with them. In fact, the only times I ever need to rehearse are when I'm recording with a big band or playing somewhere with a group of strangers.

Best

All I need is a group of good jazz musicians, so I don't care if it's a jazz tune or strictly a pop tune that I'm doing.

Even though there are more singers and a lot more records now than ten years ago, I don't think there is any increase in attempt at a hit or a good effort because I'm sure most of them are like myself in that they try their best every time out.

Dizzy

Did you see my gown tonight? I'm awfully proud of my wardrobe and I think it's very important to be dressed just right out there on stage because the



says
SARAH VAUGHAN

(in an interview with Henry Whiston)

women notice those small mistakes and the men aren't only ears, either, you know. They like to look at women attractively dressed.

I've heard Dizzy Gillespie's band 2-3-4-5-6-7-8 times at Birdland and it's really a surprise, it's that good. I'm happy for Dizzy, because I know his dream has always been to have a band

like this one. He had a band a few years ago, but it wasn't anything like this one. My birthday was on March 27, but it wasn't a holiday. Record dates—three or four days solid—Storyville in Boston, Kelly's in Chicago, then back to the Birdland Stars for our West Coast tour once Basie gets back from England.

INDIFFERENT DIXIE

Jazz Discs
BOB DAWBARN
MAX JONES and
EDGAR JACKSON

"JAZZ AT STORYVILLE—VOL. 2" (LP)

Love is Just Around The Corner; Squeeze Me; Sittin' The Jack; I'd Do Most Anything For You; California, Here I Come; St. James Infirmary; Baby, Won't You Please Come Home; The Lady's In Love With Your Struttin' With Some Barbecue (London 12 in, LTZ-015061)

Pee Wee Russell (cl.); Ruby Braff (tr.); Ephie Resnick (tmb.); Red Richards (pno.); John Field (bass); Kenny John (drs.). Am. Savoy, January, 1952. Boston, USA.

SOME indifferent Dixieland jazz has been caught on this recording, made at Boston's Storyville Club by Braff and Pee Wee working with a trombonist and a moderately modernist rhythm team.

Russell pulls off extraordinary effects here and there—his "St. James" solo is certainly a unique variation—but in the main his grotesqueries fail to convince. Often he sounds strangled and uncertain, and sometimes disagreeably sour.

The most interesting parts of the record are Braff's intricate, flowing solos on "Squeeze Me," "Love is Just..." "California," "Baby" and "The Lady's In Love." He does his best to drive the band on "Ballin'" and his playing is generally vigorous.

Resnick solos competently on "I'd Do Most Anything" (and one or two others) and there is some nice light ensemble work on this one.

Braff has undeniably been more impressive on his later recordings, though, and none of these tracks maintains a high standard from beginning to end. —M. J.

GENE AMMONS ALL STARS (LP)
Juggernaut; Wooten' And Twistin' (Esquire 20-678)

Ammons (tr.); Lou Donaldson (alto); Art Farmer (tp.); Freddie Redd (pno.); Addison Farmer (bass); Kenny Grant (drs.). Am. Prestige, 15-6-55, USA.

"JUGGERNAUT" is a medium-paced and swinging routine; "Wooten'" is just the 12-bar blues. Except for the opening and closing ensemble riffs, both items are sequences of solos.

Art Farmer is the highlight, fairly closely followed by the

logically, his ideas are ambitious but controlled, his tone is warm and exciting.

This was Frank Morgan's first recording date, and both he and Teddy Charles play well. But it is chiefly Gray's biting, impelling music that makes this LP outstanding.

For the record: Wardell Gray was born in 1921 at Oklahoma City, USA; died 25/5/55, Las Vegas, in circumstances that still remain something of a mystery. He studied music in Detroit, starting on clarinet. Worked with Earl Hines (1943-48); then Vernon Alley, Benny Carter, Billy Eckstine, Gene Norman jazz concerts, all on the California coast. In 1948 he joined Benny Goodman in NY, then Basie, then Tad Dameron, back with Basie 1950-51. Spent most of his last years freelancing around California and mid-west USA.

In a few months Esquire intend to issue a second Wardell Gray Memorial Album, details of which are on the sleeve of this first one.—E. J.

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● Pee Wee Russell

Sylvester's Day service recorded in "A larger, more magnificent church." I have not so far found this one to be the equal of "Christmas Day," but it contains an abundance of animated preaching and shouting and singing which will, I fancy, yield further attractiveness in time.

Obviously this unusual record is not for everyone; many jazzers would consider it boring, but those with "off-beat" tastes should make a note of it.—M. J.

SAL SALVADOR QUARTET (LP)
Frisivolous Sal; Tangerine; I Cover The Waterfront; You Stepped Out Of A Dream; You Could Swing For That; All The Things You Are; Salamam; A Handful Of Stars; I Love You So; I'll Remember April (London 12 in, HA-N2043)

Salvador (tr.); Eddie Costa (pno.); George Roumanis (bass);

Jimmy Campbell (drs.). A Bethlehem, 19-14/2-56, USA.

THIS is a delightful record—much better than Salvador's first (Capitol KPL105) despite the fact that the only personnel difference is the replacement of bassist Jimmy Gannon by George Roumanis.

Greatly aided by Jimmy Campbell's crisp drumming, the quartet swings brightly and politely. Sharing solo honours with Salvador's unpretentious, but always comely, uninhibited and interesting guitar, Eddie Costa shows up as a versatile musician who can play excellent vibes ("All The Things," "Salamam," "April"; as well as good piano.—E. J.

BILLY TAYLOR (EP)
I Love To Mambo; Early Morning Mambo; Candido; Mambo Azul (All Taylor)

Salvador (tr.); Eddie Costa (pno.); George Roumanis (bass);

(Esquire EP115)
Taylor (pno.); Earl May (bass); "Ohio" (maracas); Una Nieta (tmbone); Joe Mangual (bongos); Charlie Smith (conga dr.). Am. Prestige, 1-3-55, USA.

BILLY TAYLOR, whom I have praised as a tunesmith as well as a pianist, here turns his hand to Mamboes For Jazz Dancing. Not quite as native as the genuine article, but more authentic than most N. American groups when they cast their eye southward. The melody is again among Taylor's most attractive. —E. J.

More jazz discs on page 17

BRITAIN'S ZIPPIEST WEEKLY!



THE brightest, breeziest magazine on the news-stands today! PICTUREGOER brings you the snappiest articles on films, pop, jazz and entertainment... the finest pictures and stories on what you want to know, what you don't know and what you ought to know... not forgetting the most beautiful cover-girls and glamour studies of the perkier starlets.

EXCLUSIVE! "I can hardly wait to have my first date with a British girl," says ANTHONY PERKINS in an exclusive interview. Yes, ANTHONY has let slip the fact that he expects to come to Britain to make a film.

DISPARADE brings you "My Kind of Music," by Dickie Valentine. Although a famous singer, Dickie says that instrumental LPs are among his collection of favourites.

HOW HUDSON KEPT HIS MARRIAGE SECRET—more astonishing revelations about Rock Hudson, Hollywood's most incredible star.

TOO MANY TEENAGERS—too many women, not enough ladies, says PICTUREGOER's hard-hitting Hollywood correspondent Donovan Pedelty. "Hollywood is doing too much to develop teenagers and sex-pots, not enough to encourage new Grace Kellys."

JILL DAY lashes out—at the B.B.C. Her broadcast contract has just run out and the bouncing, bubbling Jill has had enough of exclusive long-term contracts.

WE'VE SHOWN THE AMERICANS HOW! There's much more to a film than paying your one-and-nine, and Margaret Hinxman tells of the dynamic teamwork of the Rank Unit making "Campbell's Kingdom" (starring Dirk Bogarde) high up in the Italian Dolomites.



★ Give your newsagent a standing order today. **OUT THURSDAY MAY 2nd** 4½d.

WARDELL GRAY (LP)
Wardell Gray Memorial—Vol. 1; Twisted (a); Easy Living (a); Southside (a); Sweet Lorraine (a); Blue Gray (b); Grayhound (b); So Long Broadway (c); Paul's Gaze (c); The Man I Love (c); Lavonne (c); A Sinner Kissed An Angel (b); Tradin' (b) (Esquire 12 in, 32-91)

(a)—Gray (tr.); Al Hall (pno.); Tommy Potter (bass); Roy Haynes (drs.). Am. Prestige, 15-11-49, USA.
(b)—Gray (tr.); Phil Hill (pno.); Johnny Richardson (bass); Art Marsidan (drs.). Do. 25-4-50, Detroit, USA.
(c)—Gray (tr.); Frank Morgan (alto); Teddy Charles (tr.); Sonny Clark (pno.); Dick Miverson (bass); Larry Marable (drs.). Do. 20-2-53, Los Angeles.

THIS first Wardell Gray Memorial Album is a worthy tribute to a tenorist who found his first inspiration in Lester Young but soon blossomed out on lines of his own to become one of the most highly thought of the full-toned, hard-driving contemporary jazz men.

None of the tracks has had a previous existence here—the Wardell Gray recordings of "Twisted" and "Easy Living" issued some years ago on Melodisc, were from different masters.

Gray is at his best in the quintet items (c). His solos develop

It is not necessary, in these times, to explain the relationship between Negro church music and jazz in the United States. Much gospel singing solo and group, possesses the beat and expressive qualities of hot jazz, and there is understandably a growing feeling for it among jazz record buyers.

This documentary recording of two Harlem church services is important because it captures an uninterrupted 15 minutes and more of preaching, congregational singing and other religious practices on each side.

The Christmas Day recording, made in what the sleeve notes refer to (almost inevitably) as a "humble little chapel," begins with a sermon delivered in the established chanting fashion which will be known to readers who have heard the Rev. Kelsey or other recorded Negro preachers.

A song is called for, an upright piano sounds an introduction, and the Rock breaks into about as joyous and swingy a spiritual ("Do You Know Him?" seems to be the title), with clapping and foot-stomping, as you could wish to hear. Afterwards, a member of the church addresses the congregation.

The second disc presents a St.

nixa
BUDDY FEATHERSTONHAUGH'S NEW QUINTET
Goldfish Blues; Doin' The Uptown Low-Down; Knock Yourself Out; Henrietta

THE VIC ASH QUARTET with Keith Christie
Vic Ash (clarinet); Keith Christie (trumpet); Derek Smith (piano); Sammy Stokes (bass); Phil Seaman (drums)
Cinders; You Took Advantage of Me; Ash Fell; Wind And The Rain In Your Hair

MALCOLM LOCKYER QUARTET
Malcolm Lockyer (piano); Joe Maddall (bass); Derek Price (drums); Jack Llewellyn (guitar)
The Song Is Ended; Love Me Or Leave Me; A Fine Romance; Minus One

EmArcy
MIDNIGHT AT EDDIE CONDON'S
featuring **Bud Freeman's All Star Orchestra**
Midnight At Eddie Condon's; I've Found A New Baby; Slide On The Southside; Time On My Hands; The Blue Room; Royal Garden Blues; You Took Advantage Of Me; Tea For Two; You're My Everything; Honeysuckle Rose; A Room With A View; Sentimental Baby

Vanguard
BROTHER JOHN SELLERS
Jack of Diamonds and other folk songs and blues
Jack Of Diamonds; I Love You, Baby; Sally Go Round The Sunshin'; Every Day I Have The Blues; Nobody Knows The Trouble I've Seen; Let Us Run, I've Been Lonesome; I've Been Worried; When I've Been Drinking; Lonesome Road; Great Day

● Ruby Braff

HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1
 Friday, April 26th
SANDY BROWN'S JAZZ BAND
 with NEVA RAPHAELLO

Saturday, April 27th
HUMPHREY LYTTTELTON AND HIS BAND

Sunday, April 28th
SANDY BROWN'S JAZZ BAND
 with NEVA RAPHAELLO

Monday, April 29th
CHRIS BARBER'S JAZZ BAND
 with OTTILIE PATTERSON

Tuesday, April 30th
TERRY LIGHTFOOT'S JAZZMEN

Wednesday, May 1st
HUMPHREY LYTTTELTON AND HIS BAND

Thursday, May 2nd
AL FAIRWEATHER SESSION
 Sessions commence 7.30 p.m.
 (Sunday 7.15 p.m.)

BOOK EARLY for the
LYTTTELTON BAND CONCERT
 CONWAY HALL,
 Friday, May 24th, 7.30 p.m.
 Tickets 4/- (N.L.C. Members 3/-)

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MONDAY
KEN COLYER'S JAZZMEN

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THE STORYVILLE JAZZMEN
 in at door All Sessions.

OPEN EVERY NIGHT Refreshment Bar open from 6.30 London's Skiffle Centre THE SKIFFLE CELLAR 49 GREEK ST., SOHO, W.1

All Leading Groups and Soloists
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FRETTED INSTRUMENT FESTIVAL
 MAY 4th 1957, 10.30 a.m.-10 p.m.
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 BANJO • MANDOLIN • GUITAR
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BERT WEEDON Playing a Hohner Guitar
ST. PANCRAS TOWN HALL
 Admission 5/- Pay at door non-members, 4/- members

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 Thanks: Memphis City Jazzmen
 Sunrises Skiffle
 Climax Jazz Band
 Bayou Skiffle Duo
 Modern Music Men
 Railroaders Skiffle
 for enjoyable opening week
 3 GERRARD STREET • 6-11 nightly

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 Italian style
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 "Faded" Blue Jeans in DENIM - 30/8
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 All Jeans taper to 16 in. Add 1/8 post.
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IT'S A GREATER NIGHT THAN EVER!
SUNDAY IS ROCK 'N' ROLL NIGHT
 AT
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 ★ LEON BELL AND THE BELLCATS ★
 Also ROY KENTON AND HIS ORCHESTRA
 MEMBERS 3/- JOIN OUR CLUB NOW! 7.30-11.0 p.m.

JAZZ CLUB CALENDAR

CLUB "M" JAZZ! JAZZ! JAZZ!
 Mapleton Restaurant,
 39, Coventry Street, W.1.
 FRI., 8-11.30:
 Friday night is the swinging
 night, with the Allan
 Ganley Quartet, with guest
 stars Vic Ash, Rex Morris;
 plus Hank Shaw Quartet.

CLUB BASIE BIG NEWS for jazz enthu-
 siasts. The Club Basie is
 closed until May 25, but then
 —and this is it—we move
 back to the fabulous TAVI-
 STOCK RESTAURANT in
 Charing Cross Road perman-
 ently, with some sensational
 big names being signed. This
 place has luxury and is cool,
 man—its terrific ventilation
 system is being installed at
 the present time, specially for
 the reopening of MODERN
 JAZZ AT ITS GREATEST.

CLUB HALEY ROCK! ROCK! ROCK!
 Mapleton Restaurant,
 39, Coventry Street, W.1.
 Sessions this week:
 Thursday, 8-11;
 Sunday afternoon, 3-6;
 Sunday night, 7.30-11;
 for London's greatest rock-'n'-
 roll show. Don't miss "LO
 DON and the RAVIN'
 ROCKERS. See display
 advert., this page, for details
 of "Rock across the Chan-
 nel."

FOLLOW THE CROWD . . . to
 Jeff Kruger's
 "JAZZ AT THE FLAMINGO,"
 33-37, Wardour Street, W.1.
 "Britain's shrine of modern music."
 *SATURDAY (27th) at 7.30:
 buddy featherstonhaugh quintet;
 Ken Wheeler, bobby wellins, etc.
 ditty reece quintet;
 phil seamen, benny green, etc.
 *SUNDAY (28th) at 7.30:
 tony kinsey quintet;
 harriott, efford, leage, blannin
 ditty reece quintet
 *WEDNESDAY (1st) at 7.30:
 tony kinsey quintet
 "the jazz couriers";
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 *NOW . . . FRIDAY (3rd) at 7.30:
 exciting opening session features
 bix curtis's "jazz from london";
 with scott, hayes, harriott,
 klein, kinsey, reece,
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 resident compere: tony hall
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 Membership: 10/- covers all Kruger
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FRIDAY (TONIGHT)
ALAN JENKINS' JAZZMEN at
 Oshay Pavilion, Carpenders Park,
 7.45.

ALL CHEAM memberships valid.
THAMES HOTEL Hampton Court;
MIKE DANIELS DELTA JAZZMEN.
 Listen, Jive. Licensed. 8-11 p.m.

AT THE SKIFFLE CELLAR, 49,
 Greek Street: THE CITY RAMBLERS
 plus New Hawleas Skiffle Group.

CLUB MEMPHIS, British Legion
 Hall, Fore Street, Edmonton;
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 warmers Skiffle Group.

CROYDON JAZZ CLUB, Star Hotel,
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 MEN, PETE CURTIS Quartet—See
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CY LAURIE Jazz Club: CY LAURIE
 BAND, 7.15-10.45.

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ERIC SILK'S SOUTHERN JAZZ
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GRAYS THURROCK, Co-operative
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HOT CLUB OF LONDON. We are
 now open SUNDAY and FRIDAY-
 TONIGHT at 7.30: GRAHAM
 STEWART'S SEVEN.—Shakespeare
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MODERN MUSIC Club, Gerrard
 Street: Jazz, Rock, Skiffle, etc. 6-11
 nightly.

ROYSTON PUNTER JAZZMEN,
 "Eagle and Child," Forest Gate.

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

THE GROVE JAZZ CLUB: THE
 STORYVILLE JAZZMEN.—Public
 Hall, OLD ISLEWORTH.

SATURDAY
 ADDLESTONE, Weymann's Hall:
 MAGNA JAZZ BAND, plus Skiffle
 Group.

AT THE SKIFFLE CELLAR, 49,
 Greek Street: JOHNNY DUNCAN
 AND HIS BLUE GRASS BOYS, plus
 the Downtown Skiffle Group.

SATURDAY—contd.
RICHMOND: TEDDY LAYTON'S
JAZZ BAND with TREVOR WILLIAMS.
 —Opposite Ritz Cinema.

WHITTINGTON HOTEL,
 Cannon Lane, PINNER (buses 209,
 183; Tubes South Harrow or Pinner):
MIKE DANIELS DELTA JAZZMEN.
 8-11 p.m. Licensed bar.

WOOD GREEN: SANDY BROWN'S
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 ALL TRAD. musicians. Sunday
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 (half programme), plus JACK
 ELLIOTT and DERROLL ADAMS,
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CARLTON HALL, ERITH, 7 p.m.:
BOBBY MICKLEBURGH and the
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CY LAURIE Jazz Club: GRAHAM
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 ELDON, COTTON PICKERS
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DICK CHARLESWORTH Jazzband,
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ENFIELD JAZZ CLUB "The Barn,"
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FIRST SHUFFLE, Sunday, May 26:
 RIVER CITY JAZZMEN, GRAHAM
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 RIVER CITY JAZZMEN, with Petr
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KENSINGTON, "COLEHERNE,"
 Earls Court: HARRY WALTON'S
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KINGSTON: PERDIDO JAZZ BAND,
 Skiffle—"Swan," Mill Street, Fair-
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OMEGA JAZZ BAND (Hammersmith
 Contest Winners), Sundays, 7.30.
 "Vaudeux Inn," Hanwell Broadway.
 Members and guests.

PARK LANE Jazz Club, Croydon:
 SETH MARSH JAZZ BAND, LORRIE
 WESCOTT SKIFFLE GROUP, 7.30.
 Admission 2/-.

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 COLIN SMITH JAZZMEN.
 Listen, Jive. Licensed 7-10 p.m.

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 House (opposite Tubet, N.4. Rock-'n'-
 Roll to the ROCK-'N'-ROLL MAR-
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STAINES: TRADITIONAL Chicago
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 CAREY JAZZ BAND and guests. Now
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WEDNESDAY—contd.
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CHAS. McDEVITT Skiffle Club, with
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DICK CHARLESWORTH Jazzband,
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HARRINGAY JAZZ CLUB: MIKE
 PETERS' STOMPERS, Wednesday,
 May 15: CHRIS BARBER'S JAZZ
 BAND with OTTILIE PATTERSON.

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 Bridge: CRANE RIVER JAZZ BAND.

KLOMP CLUB, Merryhills Hotel,
 Oakwood Tube: Alto/baritone star
 RONNIE ROSS.

MODERN JAZZ at Club Perdido,
 8 p.m.—"Fox and Hounds,"
 Svdtenham.

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 nightly.

ST. ALBANS JAZZ CLUB, Market
 Hall, St. Peter's Street: ALEX.
 WELSH DIXIELANDERS.

TWO BREWERS, East Hill, Wands-
 worth: TONY VINCENT and his Jazz
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 ACTON: IMMEDIATE return of
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 HAUGH QUINTET—"White Hart."

ADDLESTONE, Dukes Head: Rock
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ANOTHER RIVERSIDE SKIFFLE
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 RORY BLACKWELL'S BLACKJACKS,
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AT THE SKIFFLE CELLAR, 49,
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 SKIFFLE GRP., plus Delta City Grp.

CAMBERWELL: KEN HINE JAZZ
 BAND.—Havill Street Hall, S.E.5 (near
 Town Hall).

CY LAURIE Jazz Club: ALEX.
 REVELL BAND, 7.15-10.45.

JUST JAZZ! Club Eleven, "White
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KINGSTON JAZZ CLUB (over Bur-
 ton): STORYVILLE JAZZMEN,
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 TIM GARNER'S JAZZMEN,
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SISTER ROSETTA THARPE (EP)
Don't You Weep, O Mary, Don't You Weep (a); I've Done Wrong (Lee) (a); When Was Jesus Born? (b); In Bethlehem (b)
(Brunswick OE284)

(a)—Rosetta Tharpe (gospel singer) with The Richmond Harmonizing Four, Am. Decca, 23/2/56, USA.
(b)—Rosetta Tharpe (gospel singer) with The 5y Oliver Singers, Do. Early 1956, USA.

WHILE we are on the gospel music there are two older releases which should not be overlooked.

Rosetta Tharpe, who has been stirring collectors' senses ever since her superlative solo recordings of the 'thirties were issued here, is now out on EP.

The rhythm section accompaniment on the first side is less exciting than that provided by the Sister's steel-bodied guitar on so many earlier discs, and the vocal support of the RH Four strikes me as very tame for Rosetta's ardent singing.

She nevertheless gives proof of continuing skill and vitality here: "I've Done Wrong" is a pretty uninhibited thing and "Don't You Weep" is performed with admirable attack.

The titles with Oliver's singers again suffer from over-slick vocal accompaniment, but Rosetta rings out like a champion on the fast "When Was Jesus" and handles the hymn "Bethlehem" well enough in a straightforward devotional manner. Though not Grade A Rosetta, it is a record worth considering.

The Sister crops up also on Mercury with a jumpy, rather too hectic work-out on "When The Saints Go Marching In" (MT 126).

The guitar is back, and organ and rhythm help to sustain a fervent atmosphere. But the singing, though it holds superficial excitement, is not so well timed or controlled as on her Brunswick records.

"Can't No Grave Hold My Body Down?" on the reverse, is preferable, although even this lacks the special emotional quality found on Rosetta's earlier version with the Sam Price Trio (Brunswick 04989).—M. J.

BILL DOGGETT
Peacock Alley (a)
Slow Walk (b)
(Parlophone R4265, 45R4265)

Doggett (organ); Clifford Scott (tr.); William Butler (gtr.); John Faure (gtr.); Edwyn Conley (bass); Beresford Shepherd (drs.), Am. K.M.G. (a) 12/10/56, (b) 29/10/56, Cincinnati, USA.

MOST interesting soloist on these R&B sides is tenorist Clifford Scott, even though he plays more coarsely than on the tracks he cut with Lionel Hampton for French Vogue three years ago.

Doggett merely contributes the conventional R&B organ noise to the six-piece group. I suspect that neither he nor Scott was exactly infatuated with this rough-and-ready sort of jazz.—E. J.

STAN GETZ (EP)
You Turned The Tables On Me; Stella By Starlight; Time On My Hands; Body And Soul
(Columbia-Clef SEB10063)

Getz (tr.); Jimmy Raney (gtr.); Duke Jordan (pno.); Bill Crow (bass); Frank Isola (drs.), Am. Mercury (for Norman Granz), 12/12/52, USA.

USING a warm, soft, at times almost flute-like tone, Stan Getz explores four familiar ballads with artistry that even he has seldom equalled.—E. J.



● Wardell Gray

● Stan Getz

● Zoot Simms

Cello joins the Clark Terry front line

CLARK TERRY (LP)
Swahili; Double Play; Slow Boat; Co-op; Kitten; The Countess; Yuma; Chuckles
(EmArcy EJL1256)

Terry (cpt.); Cecil Payne (bar.); Jimmy Cleveland (tmb.); Horace Silver (pno.); Oscar Pettiford (cello, bass); Wendell Marshall (bass); Art Blakey (drs.), Am. EmArcy, 4/1/55, USA.

THIS is the first record to present Clark Terry leading a studio group of his own and it gives us our longest opportunity yet of studying him.

Recognised as an admirer of Rex Stewart and partial to Dizzy Gillespie's double-tempo trait, he has harvested the best ideas of both to develop a style of his own.

Notably assisting him here as soloists are the well-known Jimmy Cleveland (who, judging by the way he copes with the breakneck "Chuckles," must be one of the nimblest slide trombonists ever) and ex-Ellington bassist Oscar Pettiford. He and Wendell Marshall are both featured in "Double Play." On other tracks Oscar forsakes his bass to join up with the front-line on cello, and is as outstanding as he is on bass.

This is a bright, swinging record, helped by the unhampered arrangements of Quincy Jones on most of the numbers.—E. J.



SIDNEY BECHET WITH CLAUDE LUTER ORCHESTRA (LP)

Twelfth Street Rag (g1); You Rascal, You (g); Summertime (f1); September Song (e1); Blues In My Heart (a); Strike Up The Band (d1); Royal Garden Blues (b1); Wolverine Blues (Morton) (c1); Embraceable You (g); Frankie And Johnny (e2); Wabash Blues (d2); Won't You Come Home, Bill Bailey? (b); Casey Jones (f2)
(Vogue 12 in. LAE12024)

(a)—Bechet (sop.); Luter (cl.); Pierre Dervaux (cornet); Bernard Zacharias (tmb.); Christian Azzi (pno.); Roland Bianchini (bass); Moustache Galepides (drs.), French Vogue, 6/10/50, Paris.

(b)—Same personnel, Do. 9/10/50, Paris.

(c)—Same personnel, except Guy Lognon (tmb.) replaces Zacharias, Do. 4/5/51, Paris.

(d)—Bechet (sop.); Luter (cl.); Lognon, Claude Rahabite (pts.); Zacharias (tmb.); rhythm as for (a), Do. 18/1/52, Paris.

(e)—Personnel as for (d), Do. 31/1/52, Salle Pleyel, Paris, during a public concert.

(f)—Bechet (sop.); Luter (cl.); Lognon (tpt.); Zacharias (tmb.); Raymond Fel (pno.); Binashini (bass); Galepides (drs.), Do. 12/3/52, Salle Pleyel, Paris, during a public concert.



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(g)—Personnel as for (f), Do. 5/11/52, Paris.
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VOGUE continue to come up with collections featuring Bechet in Paris-made recordings. Some of these are from studio sessions, others from Salle Pleyel concerts.

The majority have been issued here before—Edgar Jackson's information will tell you which they are—and no one who owns Bechet-Luters in any quantity should buy this without first checking for duplication.

Listened to from number one to fourteen without relief, this strikes the ears as a somewhat uneven set. The soprano roars

with undiminished command and power through "Royal Garden," "Wolverine" (in which we get a seldom-heard second theme), "Porter's Love Song," "Bill Bailey" and "Strike Up The Band."

"Wabash," "Twelfth Street" and "You Rascal" are not among the most interesting tracks, but "Embraceable You" and "Frankie And Johnny" contain some of his more searching improvisations and Benny Carter's "Blues In My Heart" is beautifully played.

The familiar romantic Bechet is heard on "Summertime" and "September Song" while "Casey Jones" features a fanciful solo and good Bechet lead which imparts a pronounced jump to the entire performance.

The Luter band is not distinguished in the accompanying rôle, but Bechet does not seem to be greatly affected by the stuff behind him.—M. J.

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BASS with car, free weekends.—Cliff 4265.

BASS, young, experienced, desires seasonal/regular position; road/bass; Collins Wood, Herts. Tel. 4411.

AMPLIFIER, Foster Bump, special, £40 10.

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★ Cymbals, 622" x 62

A girl in TWO million!



Tea-time rocking
New rock-'n'-roll singer Terry Dene and the Dene-agers will be seen in BBC-TV's "6.5 Special" tomorrow (Saturday). He has recorded six sides for Decca.

This is the smile that is seen in two million homes every Sunday evening. She is singer-comedienne Joan Savage, who is seen weekly in ATV's "Jack Jackson Show." Joan is married to comedian Ken Morris.

FULL-HOUSE FOR THE SKIFFLERS

FOLLOWING the success of last Monday's "Skiffle Session" at the Royal Festival Hall, a second all-skiffle show has been arranged for the Royal Albert Hall on Whit Sunday, June 9. Over 3,500 fans packed the Festival Hall to hear the groups of Chas. McDevitt, Johnny Duncan, Dick Bishop, Bob Cort

and the Avon Cities Jazz Band with Ray Bush.

TV dates

The finale presented all five groups on a concerted "Mama Don't Allow." Tonight (Friday) the McDevitt Skiffle Group can be seen on AR-

TV's "Palais Party" and on Tuesday it is included in the bill for the second of the BBC's "Festival of Dance Music" concerts at the Royal Albert Hall. Guitarist-singer Chas. is booked to appear with the Eric Delaney Orchestra at Hanley on Sunday and Birmingham Town Hall on Monday.

FRENCH TRIO TO JOIN BELLBOYS

French harmonica group, the Trio Ralsner, is to join the Tommy Steele-Freddy Bell and Bellboys package show.

The personnel of the group is Albert Ralsner, Albert do Dlonnet and Sirio Rossi—one-time guitarist with the Hot Club of France.

The package kicks off on May 6 at Liverpool Empire and then plays Gaumont, Cardiff (May 13), Dominion, Tottenham Court Road (20th) and Empire, Glasgow (27th).

David Hughes stops by for television

David Hughes will make a television appearance in Luxembourg today (Friday) before going on his tour of British service camps in Germany.

On his return from Germany, David goes into rehearsals for the summer show "Five-Past-Eight" at Glasgow.

STARS MEET IN JACK JACKSON SHOW



Three stars who mimed their latest records on Sunday's ITV "Jack Jackson Show" were (l.-r.) Yana, Dennis Lotis and Petula Clark.

YOU CAN'T DISGUISE THIS KIND OF ADMIRATION



Duke Ellington ends British tour plans

From BILL SIMON

THE Duke Ellington tour of Britain is definitely off. Despite assurances from the Harold Davison office that the contract was only awaiting signature the Duke yesterday decided not to sign.

Cha-Cha is rage of Hampstead

Since Enrico and his Cha-Cha Orchestra took up residency at Hampstead's El Toro Club business has increased by over 200 per cent. "This is an indication of how cha-cha music is taking over from rock-'n'-roll," saxist-leader Enrico told the MM.

Last week the Johnny Franks Quintet made a guest appearance at the club.

New York, Thursday. The tour was scheduled to last 21 days, starting in September.

'Foolish to leave'

Explaining the sudden change of plan Duke Ellington told the MM:

"We have too many good things breaking for us here," said the Duke. "It would be foolish for me to leave the country this year."

On several previous occasions plans for an exchange between Ellington and Britain's Johnny Dankworth have been arranged and called off by Duke at the last minute.

Recognise the singer on the left? It is Ronnie Hilton disguised for a sketch in BBC-TV's "Six-Five Special" on Saturday. With him are (l.-r.) Marion Ryan, Tony Crombie and Jackie Collins.

TIME WITH TEMPLE

Nat Temple's BBC-TV series "Tune Times With Temple" has been extended until May.

MELODY MAKER

INCORPORATING 'RHYTHM'

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FROM YOUR DEALER OR **FELDMANS** 129 SHAFESBURY AVE., LONDON, W.C.2

Jimmy Rushing will tour with Humph

AMERICAN blues singer Jimmy Rushing is to make a three weeks' tour of Britain with the Humphrey Lyttelton Band.

The tour is set to open on September 7 or 8, but no venues have yet been fixed.

The deal has been arranged by Denis Preston and the tour will be handled by the Lyn Dutton Office.

Rushing, who is 53, achieved fame as Count Basie's original blues singer. He was with the Count from 1935 until 1950.

Since his own band broke up in 1952, Rushing has been freelancing in night clubs and on television.

GILBERTSON RETURNS

Nottingham Empire drummer Johnny Gilbertson resumed work on Monday after a week's illness.

When Johnny was taken ill London freelance Stan Dellar was rushed to Nottingham.

Ted Heath Band to film in Germany

The Ted Heath band is to make a film in Germany for the Three O's Film Company.

The deal was fixed late on Wednesday and the band will fly to Berlin on July 9 and 10 for the initial filming.

While in the German capital the Heath band will probably do two concerts.

LONNIE DONEGAN

From Page 1

the MM that the trip had been "fine" and reaction had been "100 per cent. better than on the first trip."

According to Lonnie, the Calypso craze is over in America. "It has been a very big hit, but it's finished now," he said.

His greatest kick was hearing the Duke Ellington Band at New York's Birdland.

"I have seen Basie in the same place but, without any doubt, Ellington has the greatest band in the world," asserted Lonnie.

Donegan also has a further three records in the MELODY MAKER pop and jazz charts.

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