

Melody Maker

MAY 4, 1957

EVERY FRIDAY 6d.

Donegan
denial
See Page 3

MULLIGAN PLAYS FOR AUDIENCE OF 200



"Mr. Walkin' Shoes" Mulligan on the Festival Hall stage during his opening concert on Saturday.

SCOTLAND apparently does not like modern jazz.

After a smash-hit, all-seats-sold London opening, the Gerry Mulligan Quartet ran into half-empty houses in Glasgow and Edinburgh.

The first house audience at St. Andrew's Hall, Glasgow, on Monday, numbered just over 200.

"I didn't know so many people got up so early in Glasgow," cracked Mulligan. He added: "I don't care whether there are ten people or ten thousand. It is the

◆ Back Page, Col. 2

Billie Holiday to return to Britain

NEW YORK, Wednesday.—Billie Holiday is another U.S. star lined up for a British appearance early next year.

She is due to appear in Paris in February, followed by a Continental concert tour.

New York Plaza bid for Alma Cogan

Alma Cogan has already had offers to return to the States. Her recent appearance on Ed Sullivan's TV show has been followed by bids for her to appear at the Plaza Hotel's famous Persian Room and at the Waldorf Astoria Hotel.

Chas. McDevitt for States tour

THE Chas. McDevitt Skiffle Group is being lined up for a tour of the States at the end of this month. This news was given to the MM on Wednesday by the group's manager Bill Varley. He added: "American interest in the group has been terrific since its recording of 'Freight Train' hit the jackpot.

"When final details are completed Chas. and the group will do TV shows, play concerts and make personal appearances in their stay of five weeks."

Package date

The McDevitt Group has been added to the Frankie Lyman and Teenagers-Terry Lightfoot Band package, which starts a five-day concert tour on May 14 at the Astoria, Brixton.

● Late on Wednesday it was announced that the "Freight Train" recording had sold a quarter of a million copies in America.

Erroll Garner has named the day

NEW YORK, Wednesday.—Erroll Garner may play three weeks in Britain, after all—but probably not until early in '58.

Garner is set for a three-month tour of Europe, starting on December 6, when he opens at the Olympia, Paris. Britain would complete the tour.

ROCKETS BOUND FOR ARCTIC CIRCLE



Tony Crombie's Rockets seen on Tuesday leaving London for their 10-day tour in Iceland. Pictured are (l.-r.) road manager Les Bristow, Ashley Kosak, Crombie, Tony Dakus, Clyde Ray and Red Mitchell.

BASIE: SEPTEMBER RETURN PLANNED

NEW YORK, Wednesday.—Count Basie and his Orchestra will return to Britain in September for a two- or three-week tour—unless an option on their services is taken up by the Waldorf-Astoria Hotel, where they open, with Sarah Vaughan, in June.

If the hotel decides to retain them, Ray McKinley and the Glenn Miller Orchestra will

bring their proposed February, 1958, tour of Britain forward to September.

The Basie-Vaughan booking is something of an experiment by the hotel, which has not hitherto engaged a band of this nature. It goes in for an initial four weeks, with options.

U.S. wants Shirley



Shirley Bassey, seen above in her first ATV "Sunday Night At The Palladium," last weekend, is returning to America in the autumn. (See full story on page 16.)

Bellboys on call

Freddie Bell and his Bellboys arrive at London Airport today (Friday) for their British tour.

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WORLD AND MUSIC

Talking points from MM reporters

CANADA CALLING

The stars plan club boycott

MONTREAL, Wednesday. THE American Guild of Variety Artists threatens to boycott all Montreal clubs not paying their insurance coverage of \$2.50 weekly per performer. Some night club operators firmly oppose this clause in their contracts, feeling they already provide insurance for performers through other forms of coverage. All told, there are more than 150 clubs under the jurisdiction of the Montreal local, which has about 400 regular members. Because of the number of clubs, Montreal is considered one of the best places in North America for club bookings.

On the Beat

OSCAR PETERSON did not make his promised appearance on the CBC-TV Chrysler "Festival" show on April 17, but he did get on the Alex Barris "Barris Beat" show on the following Saturday. Since Liberace was on the "Festival" show, it was probably felt by "Libby" that one pianist in an hour would be enough.

In a line

JOHNNY HARTMAN, now a success on Bethlehem records, closed a week at the El Morocco last Sunday. . . Stan Wood's successful local band played for dancing at the preview opening of Belmont amusement park last week-end. . . Old-timer Joe Howard was brought back to Montreal on Thursday last for the eighth anniversary of Canada's largest and brightest night club, the Bellevue Casino.

Henry F. Whiston

Toronto to Hollywood

TORONTO, Wednesday. THE Pat Moran Quartet heads for a month in Hollywood following a week's engagement here at the Town Tavern.

Brilhart



DICKIE BISHOP • VIPERS • LONNIE DONEGAN • CHAS McDEVITT

SKIFFLE is catching on fast in America

BILL SIMON'S 'NEW YORK DEADLINE'

New York, Wednesday. BRITISH skiffle Dickie Bishop is to be built-up in the States as a top country and western singer.

London Records have just rushed out his coupling of "No Other Baby" and "Cumberland Gap," and the company's promotion staff is aiming a push at Tennessee and the other country music centres.

Emphasis will be on the "Baby" side because the Chas. McDevitt Skiffle Group version of "Gap" on Chic is far ahead of other versions—including Lonnie Donegan's on Mercury. The Vipers also have theirs out on Capitol.

Billboard this week picked the Bishop platter as its Country Disc Jockey Programming selection of the week.

Winners for Fats

FATS DOMINO'S New Orleans background shines through in one of his two new sides released this week.

"It's You I Love" has a real Creole-type melody. The flip "Valley Of Tears" is a slow blues with a Negro church

feeling. Billboard picked 'em both to win.

Sol Mineo shines

SAL MINEO, the film star favourite of the teenagers, is now a disc artist. Epic will have his first on the market this week to cash in on some heavy film and TV plugging.

Today (Wednesday) he did the material on the Kraft TV Theatre production "Drummer Boy."

Also, he has been booked for three of the other big TV Variety shows, and is doing the lead in the upcoming "Gene Krupa Story" for films.

The featured jazzman-actor in "Drummer Boy" is also saxman Phil Woods, who plays a jazz theme throughout. Originally this rôle was slated for Don Elliott. Latter still will make an appearance, but won't be featured in an active musical rôle.

Jazz birthday

LEONARD FEATHER'S jazz quiz show "Platterbrains"

celebrated its fourth anniversary on the ABC radio network (it is carried by 160 stations weekly) on Saturday night.

Panelists for the special show were Duke Ellington, Gene Krupa, Steve Allen and Sammy Davis, Jr.

'I hate Presley'

A GROUP of Presley-haters here have started an "I Love Ludwig" club. Two Yale freshmen invested \$40 in 1,000 "I Love Ludwig" badges, and sold them out at a tidy profit.

They're now in the process of blanketing the country with a new batch. It's required of members that they love Beethoven and hate Elvis . . . or have the price of a button!

Herman swings

WOODY HERMAN, who is likely to make Britain this Fall, in view of the Ellington tour collapse, is due for a big build-up as a pop vocalist by Norman Granz's Verve label. Verve is recording a set

called "Songs For Hip Lovers," which frankly is inspired by the smash hit Sinatra album "Songs For Swinging Lovers." Also, the company is bringing out a single immediately, on which Woody has recut his old Columbia hit of 1945, "I Wonder."

The album dates are being supervised and conducted by Barney Kessel, poll-winning guitarist, who now is one of Granz's A&R men. Arrangements are all by Marty Paich.

In the Fall, Granz will make available the outstanding Herman Herd sides of 1952-54 which had been recorded for Herman's own Mars label, and which he sold late last year to Granz.

Up and coming

ONE of the up-and-coming jazz alto players on the New York scene, Tony Ortega, is scheduled to record an LP for Bethlehem Records early next month. Arrangements will be written by Bob Zeiff. Personnel and instrumentation were not available at press-time. Ortega is currently rehearsing with the Nat Pierce Orchestra, which is set to open at the Savoy Ballroom in Harlem again soon.

On the Spot

CLAES DAHLGREN, American representative for Sweden's Metronome Records, has made a deal with Dick Bock, of Pacific Jazz Records, to record Gerry Mulligan with Swedish baritoneist Lars Gullin in a concert in Stockholm during Mulligan's European tour.

Bock, who is making the trip with Mulligan, will supervise the recording, and Metronome Records will supply the recording facilities.

Metronome is to release the record in Europe; Pacific Jazz, in the U.S.

Krupa tour?

IT is rumoured around town that a jazz package consisting of the Maynard Ferguson Band, the Gene Krupa Quartet, and a few other jazz groups will go to Europe in the Fall.

Jazz Greats

CORAL RECORDS will devote a good deal of their jazz recording time, in the next couple of months, to a series of albums called "The Jazz Greats Of Our Time."

One album has already been completed, and features Gerry Mulligan, Al Cohn, Bob Brookmeyer, Zoot Sims, Art Farmer, Phil Woods, Nick Travis, Osje Johnson, Hank Jones and Milt Hinton.

Are jazz bands Variety box office?—CHRIS BARBER

THE Chris Barber Band makes its Variety debut on Monday with a week at Manchester Hippodrome. The band will be featured throughout the second half of

the show, and if public reaction is good, a full tour will be lined up.

No skiffle

Chris told the MM: "We are trying to see if a jazz band can really entertain the general public."

There will be no skiffle in the show. Says Chris: "We have endured the arrival and departure of various skiffle singers, authentic and otherwise."

"We have nothing against skiffle but we feel there are virtually no singers whom we would like to back."

First class only

"We find audiences are happy to be given first-class band numbers rather than second-class skiffle."

A Parson leads his own skiffle group

Luton's Delta Jazz Club has a parson leading its skiffle group. He is the Rev. William Gowland, who made his debut at the Club last week.

Mr. Gowland, the club's Chaplain, intends to lead the group regularly on guitar.

"I believe that these jazz clubs are doing great work," he told the MM. "If these 300 youngsters were not dancing and listening, I wonder where they would be?"

The Outsiders

The Syd Dean Band does its first outside broadcast of the summer from Brighton's Regent Ballroom on May 11.

Featured as a vocal quartet in Bethlehem's recording of "Porgy and Bess," the group actually spends more time as an instrumental unit.

Miss Moran, a pretty young brunette from Enid, Oklahoma, plays a crisp, assured style of piano (with strong Bud Powell overtones).

Originally she intended to be a concert pianist and actually has only played jazz professionally for the past two years.

She is assisted by bassist John Doling, drummer Johnny Whited, and Beverley Kenny, who takes care of the vocals.

McPartland team

WOMEN pianists are much in the local limelight these days. Marian McPartland appears with husband Jimmy at the Colonial this week. Shortly due in town are Barbara Carroll and Toshiko.

Around Town

THE Ron Collier Quintet, only Canadian group on the 1957 Stratford Festival, filled in at the Colonial last week in place of the Cal Tjader Quartet. . . Pianist Bill Butler, getting ready to make his second Decca LP, moves from the Club One Two to head a big band in the Pump Room of the new Lord Simcoe Hotel. . . Hank Snow, Canada's singing cowboy, who now lives in Nashville, Tennessee, is celebrating his 20th anniversary with Victor Records. Here at the Casino vaudeville theatre he said he would tour Canada this summer. . . Steve Lawrence and Eydie Gorme guest on Jackie Rae's TV show tomorrow (Thursday).

Helen McNamara

Rock-'n'-rollers nix Moscow trip

A Fife rock-'n'-roll group has turned down an offer to play at the World Festival of Youth in Moscow this summer.

The group say it will cost them £47 to make the trip. The line-up is Billy Muir, John Brown, Ian Shorthouse, George Hannah (vocalists), Joe Patterson (sax), David Gallagher (drummer), Stafford Gay (piano) and George Smith (acc.).

LIGHTING UP THE YARMOUTH TOWN

Ferrari, Barbara and the Peter Crawford been booked to appear Hill in Bernard Del-up The Town" at n Pier Pavilion, Gt. is summer.

NDO goes 'On Tour' with new weekly radio series

THE BBC Northern Dance Orchestra on Wednesday recorded the first of a new weekly radio series titled "On Tour." The recording was made at the opening of the Queens Hall, Widnes, Lancs., and will be broadcast in the Northern Home Service on May 23. Singing with the band were Pearl Carr and Teddy Johnson and the Littlewood Songsters.

Next week the programme will be recorded at the City Hall, Sheffield, with guest Edna Savage and the following week moves to the Marine Hall, Fleetwood.

BRIGHTON.—Harry Groombridge commences his 12th summer season on Brighton's West Pier on June 6, leading a quintet.

WORTHING.—Trombonist Billy Richards has joined the Rock-'n'-Roll Ramblers on Mondays at the Dome Ballroom. . . The Corporation are to try out a guest-band policy at the Assembly Hall every third Saturday, starting on May 4 with Ken Wickham's Hove Riviera Orchestra.

MIDLANDS.—Bandleader Brian Pearsall, at the Adelphi Ballroom, West Bromwich, has signed 18-year-old Pat Daye as vocalist. She recently won a "Queen of

TV AT ROCKIN' CHANNEL TRIP

BRITISH and French television cameras may cover a cross-Channel shuffle organised by the Club de la Cote d'Azur on June 23.

Ten bands will rock fans across the Channel on the "Royal Daffodil" in a 14-hour trip from Gravesend and Southend to Calais.

So far fixed for the trip are the bands of Cy Laurie, Russ Henderson, Bob Parker, Leon Bell, Rory Blackwell, Chas. McDevitt, Lionel Kerrien and Leslie Weeks. Singer Frank Holder and trumpeter-vocalist Joe Bundy will also be seen.

Cats not kittens

Yorkshire's White Kittens Skiffle Group, currently in "Redcar Rocks" at Redcar New Pavilion, have turned professional.

SONG "contest in Birmingham. . . Organist Harry Farmer is to play his 11th successive summer season at Carlyon Bay Hotel, St. Austell, Cornwall.

YARMOUTH.—MM correspondent Dick Wright, and local enthusiast Alan Jordan have formed the Great Yarmouth District Jazz Club. Record and instrumental sessions and dances will feature top jazz bands.

YORKSHIRE.—Name band bookings include the Cy Laurie Band and the John Barry Band (Pontefract Crescent, May 5), Gerry Mulligan's Quartet and the "Jazz Today" unit (Sheffield City Hall, May 10), and the Chris Barber Jazz Band (Doncaster Gaumont, May 12). . . Bradford's third jazz club opened at the Empress Hotel last week. . . Blues singer Lee Denise has joined Benny Netherwood's Wool City Jazzmen, resident at Bradford Jazz Club.

NOTTINGHAM.—Tony Evans, for many years drummer and deputy leader with Al Washbrooke at the Victoria Ballroom, is to join Harry Farmer at the Carlyon Bay Hotel, St. Austell, Cornwall, for the summer.

CHESHIRE.—This week-end Geoff Ludlow vacates the stand

at the Rex Ballroom, Stockport. He is replaced from Wednesday next by tenor saxist Don McIntosh who will lead a five-piece.

BIRMINGHAM.—The first heat of a skiffle contest, organised by the Birmingham "Evening Despatch," takes place at the Casino Ballroom, Birmingham, on

MEMBERS ONLY

BRIGHTON'S Les Jowett Seven were detained in Lewes Prison last Thursday (25th).

Fortunately they were released a good deal sooner than their audience.

They played for members of "The 21 Club," consisting of prisoners serving a minimum sentence of 21 months.

Monday (May 6). Compere of the heats is Dennis Detheridge, jazz critic of the "Evening Despatch" and assistant to MM Midlands correspondent George Bartram. Winners will get a cup, a TV audition and a months' engagement at the Casino.

Jerry Dawson

CONCEITED?



—they always say that when you're successful, says

LONNIE DONEGAN

in an interview with Tony Brown

"...I'll outlast the skiffle craze because I'm an entertainer..."

EVER since Lonnie Donegan launched out into *Variety* a bare seven months ago, the whispers have gone around that he is "top-heavy."

It is all very well, some say, for a star to act like a star—but this is a mere skiffler, a man swept to accidental fame by a teenage craze.

Even those close to Lonnie have sometimes been offended by his cocksureness—and have tried to explain it away.

"He's just trying to convince himself that he is going to stay at the top when skiffle goes. Underneath, there's a lot of uncertainty..."

NO CHANGE

Lonnie himself counters this with a vehemence that may, in itself, be significant.

"I'll outlast the skiffle craze because I'm an entertainer," he asserts. "I always had a flair. Even when I was a kid, when there were two or three of us together, I'd start gagging."

"Yes, I know what they're saying. But they always say that when you're successful. And those who 'knock' me aren't important. A lot of them knew me for years as a banjo player and refuse to see me differently today."

Donegan is emphatic that success hasn't changed him fundamentally. "The fans who meet me certainly don't think I'm conceited. Often, they remark that it's a change to meet someone in show business that doesn't 'put on the dog.'"

'UP TO ME'

Lonnie will agree that he can be "difficult."

"Put it this way: a lot of people ask to see me, want me to do things—and it just can't be managed immediately. So I have to say no. But is that being 'difficult'?"

Donegan, in fact, refuses to be a yes-man. He played and sang the way he liked and first gradually, then with a rush, the public took to his way of doing things. He figures that he should carry on pleasing himself; then, the public may stay with him.

This is an attitude that is bound to nettle those around him: the business men, the experts, the technicians. "But their interest in me is largely one of royalties," points out Donegan. "They'd drop me fast enough if I didn't sell. So it's up to me to look after my own career."

SO KEEN

If Donegan is a rebel now, then the instinct is of long standing. Before he joined the army, he took no real interest in anything except music.

"I was the model soldier at first," he says sardonically. "Asked to be called up before my time, I was so keen. Grandfather was a colonel in the Inniskilling and all that rubbish."

"First week in, I was sorted out for a stripe. I could do everything better and faster than anyone in my squad."

But the zeal for a military life didn't last. Donegan went into a military hospital to have his appendix removed and learned a thing or two from some of the "old sweats."

WEAK HEART

"Some of them were prize 'liggers,' intent on 'working their ticket.' I nearly got mine while I was there. Found out

I had a weak heart. When I went back to the training barracks, I was among the rookies again and found myself able to play the old soldier."

When Lonnie was sent to Woolwich on a training course, he renewed contact with Chris Barber and started playing with his band. "I used to creep back to the barracks half dead. And I learned that the whole object of the course was overseas service, so I failed the examination deliberately. But they rumbled that and sent me anyway."

Donegan was a medical orderly in Vienna and did

everything to avoid working in a hospital ward. "I told the matron that I had a weak stomach, asked to be put on to coal heaving. But she didn't like me."

Between times, he played his guitar in the barrack room and sang folk songs. Inside was the stubborn conviction that he would become an entertainer—and that's the way it turned out.

Many of his contemporaries on the jazz scene just can't accept that. Donegan of the jazz clubs as a modern matinee idol? *Ridiculous!*

But the facts are inescapable. Lonnie has two trips to America behind him; he's a best seller on records; and this week he faces his first Palladium audiences.

WANTED MORE

"How did it feel working in New York? I was terrified. They put me on at Madison Square Garden and I was very aware of the fact that 17,000 people had come along to see the Harlem Globe Trotters. But don't be misled by the stories you've read. They yelled for more after we'd finished."

All this Donegan achieved by being himself. Like him or loathe him, Lonnie doesn't intend to change.



"...And those who knock me aren't important..."



"...when there were two or three of us together, I'd start gagging..."



"...So I have to say no. But is that being 'difficult'?"



"...I was a model soldier at first"

DRUM REPORT FROM AMERICA



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to

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Benny has a visitor



Into London Airport on Friday—at the same time as the Gerry Mulligan Quartet—came Dutch pianist and singer Pia Beck, seen (above) with comedian Benny Hill. Pia appeared in Saturday's "Benny Hill Show" on TV.

VIC ASH RECORD FOR STATES RELEASE

FOLLOWING the visit to America of Record Supervisor chief Denis Preston, an LP by British clarinetist Vic Ash, with strings, is to be issued there. The disc will be released in America by MGM and will be out in Britain in July. The Vic Ash Quartet and trombonist Keith Christie have recorded an EP for Pye-Nixa. Completing the group were pianist Derek Smith—now in America—Sammy Stokes (bass) and Phil Seamen (drs.). Titles recorded were "Ash-felt" (by Smith) "Cinders" (by Vic), "The Wind And The Rain In Your Hair" and "You Took Advantage Of Me." Vic has a "Break For Jazz" airing on the BBC Light Programme on May 14.

ROCK? IT'S ON THE ROCKS

SINGER Lee Lawrence this week told the MELODY MAKER all about his four weeks in Variety which, he says, have cost him around £2,500.

He has been touring with his road show "Music for Everyone" with the Johnny Lenniz Jazz Group, featuring the rockin' Earl of Wharnccliffe.

'Too late'

Lee told the MM that he was not renewing the group's four-week contract when it expires this weekend.

"I think the Lenniz boys, including the Earl, have a very good act. But they are at least six months too late, and it would appear that the public no longer wants rock-'n'-roll—at least in the theatres."

U.S. visit?

Lee gave up a Friday night series with the BBC Show Band to undertake the tour.

When the tour ends Lee may visit America, where he has already received several radio, TV and cabaret offers.

Meanwhile, Lee's latest disc, "Chapel Of The Roses" and "Sold To A Man With A Broken Heart," is reported to be selling well.

Ward Trio at Savoy

The Hedley Ward Trio will play a week's cabaret at the Savoy Hotel, commencing on May 27. The Trio will also be seen in "The Charlie Chester Show" on BBC-TV on May 9 and 30.

Ted Heath soloists star in Autumn LP

THE star soloists of the Ted Heath Band are specially showcased in a new Decca LP. Tentatively titled "Meet The Band," it is scheduled for autumn release.

Ted told the MM: "I feel we have always had something to offer in the way of solo virtuosity and versatility, but you can never get all the boys featured to the fullest solo advantage on the normal LP."

Sax numbers

Saxists spotlighted are Leslie Gilbert ("Ill Wind"), Ronnie

DOUBLE TAKE

On Monday, Latin-American leader Don Carlos will switch jobs with Santiago, Don leaves the Colony Restaurant, W., for the Astor Club, and Santiago moves to the Colony.

Chamberlain ("Lover Man"), Henry McKenzie ("Idaho") and Reg Price ("Cotton Tail"). Brass soloists are Bobby Pratt ("Hey Baby"), Eddie Blair ("Lullaby Of The Leaves"), Bert Ezzard ("I'll Never Be The Same"), Don Lusher ("Side-walks Of Cuba") and Keith Christie ("Singing The Blues"). Bassist Johnny Hawksworth stars in "Can't Get Started" and pianist Frank Horrox in "Love For Sale."

Some tribute

The five remaining members of the band—Ronnie Verrall, Jimmy Coombes, Wally Smith, Duncan Campbell and Ken Kiddler—are heard in a Johnny Keating original, "Witch Doctor."

Added Heath: "Witch Doctor" is a tribute to Decca recording engineer Arthur Lilley, who has been responsible for getting some wonderful hi-fi sounds on our records.

All the arrangements are by Johnny Keating, except for Frank Horrox's score of "Love For Sale."

DECCA READY TO RELEASE RCA

THE first release of American RCA-Victor recordings by Decca, following their taking over the concession from HMV, will take place about the middle of next month, under the title RCA Records.

Full details of Decca's arrangements for handling the famous U.S. label will be announced at Decca's first record convention. This opens in London next Tuesday (May 7) and will be attended by dealers from all parts of the country.

Edna Savage badly hurt in fall

Singer Edna Savage was taken to Warrington Infirmary on Friday with back injuries following a fall.

Edna, appearing for the week in her home-town of Warrington, slipped on some stone steps, damaging the small of her back and suffering temporary paralysis to both arms.

She was released from hospital three days later and is now convalescing at home.

Billie Anthony depped for her this week at the Gaumont Cinema Shrewsbury.

'Jazz from London' plays—in London

The "Jazz From London" unit has been booked for weekly sessions at the new Flamingo Club, Wardour Street.

Taking part in the opening session today (Friday) will be saxists Ronnie Scott, Joe Harriott, Tubby Hayes and Harry Klein, trumpeter Dizzy Reece, pianists Bill Le Sage and Terry Shannon, bassists Pete Biannin and Lennie Bush and drummers Tony Kinsey and Phil Seamen.

David Toff to talk business in States

Publisher David Toff sailed yesterday (Thursday) on the "Queen Mary" for a five-week visit to the States, where he will talk business with Marty Melcher, his American associate in the Melcher-Toff Music Co., and promote recordings of the David Toff Music Co. material.

LETTERS

Ashman: I disagree with Steve

I HAVE just read, with much disgust, Steve Race's article (27/4/57) on jazz he has seen and heard in America.

Having just returned myself from the American scene, I would like to suggest to the traditional jazz fans of this country that when Earl Hines and the Muggsy Spanier group took the stand at San Francisco's Club Hangover, Steve must have had his ears full of cotton wool.

Jimmy Archey's growl trombone was one of the highspots of the evening when I was there. Earl Hines's solos were fabulous, and the whole band swung like one man.

For example

Steve Race also said last week that we have no drummers or bassists to compare with America. I would like to suggest that Victor Feldman, now swinging the Woody Herman Band, is one good example.

And musicians of the calibre of Phil Seamen, Allan Ganley, Lennie Bush, Jack Collier, to name but four, would equally hold their own—Micky Ashman, Kingsbury, N.W.9.

Micky Ashman toured America with the Lennie Donegan group, of which he is the bassist.

Give it up!

AFTER spending the most wonderful evening of my life listening to Count Basie's orchestra at the Festival Hall, I have come to the conclusion that all British bands should give up trying to play jazz and leave it to those who really excel at it.—D. Bloch, Streatham Hill, S.W.

On the Ball

I HAVE just been listening to Kenny Ball and his Band on the BBC's "Break For Jazz." Where has this band been hiding?

The band played neatly and precisely, without being confined, and left out the gimmicks behind which so many of our traditional groups hide. Musicianship was good, the band played in tune, and most important of all with a marvellous swing that did not lapse for a moment.—John R. Carlton-Ashton, City of Leeds Training College, Leeds, 6.

Please help

I SHALL be much obliged if you would kindly insert an acknowledgment of a valuable clarinet and 10s. in money received by us as a result of our recent letter appealing on behalf of the blind students of this college for disused musical instruments.—J. N. Langdon (Principal), Royal Normal College for the Blind, Alhambra Hall, Broad Oak, Shrewsbury.

Musical instruments, especially trumpets, trombones and clarinets, or gifts of money towards their purchase, are still badly needed by these students.

News in Brief

BRITISH MD Ray Martin, who left for America at the beginning of April, is the first LP artist signed for Capitol's new Prep label, Ray will cut his own mood music packages as well as backing other Prep artists.

Traditional leader Mick Mulligan has two BBC airings on May 14. The band will be heard at lunchtime in the Light programme's "Break For Jazz" and in an Overseas Service session in the evening.

The Modern Jazz Quartet will be heard on the soundtrack of the forthcoming French film "Salt-on-Jamals," produced by Ray Ventura and Raoul Levy.

Graham Stewart's Seven and the River City Jazzmen are booked for Streatham Jazz Club's Riverboat Shuffle on May 26.

Drummer and former band-leader Stan Bellwood has joined the Dickie Bishop Skiffle Group, now resident on Mondays at the Skiffle Cellar Greek Street, W.1.

Tenorist Betty Smith airs with her Quartet in "Break For Jazz" on May 28 and as a soloist in "Mid-Day Music Hall" on May 14.

The Paul Gold Orchestra will play the summer season at Warner's Holiday Camp, Isle of Sheppey.

Peter Bernard, manager of Huddersfield's Theatre Royal, and his wife are to buy the theatre and present repertory, intimate revue and pantomime.

Edmund Hockridge, this week appearing with Shirley Bassey at Birmingham Hippodrome, is booked for ATV's "Saturday Spectacular" on May 11.

The Tommy Watt Orchestra, resident at London's Quaglino's Restaurant, airs in the Light Programme on Monday and on May 13.

Pianist-vocalist Maurice Allen has had two songs, "But Nothing Quite Like You" and "Out Of A Cloud Stepped You," published in America by Mogul Music.

The Andy Currie Orchestra, at the Bobby Jones Ballroom, Ayr, will be heard in "Music While You Work" on Wednesday, Jimmy Thompson (tnr.) and Jimmy Wallace (bar.) have recently joined the band.

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- TUE. MAY 7 • LEICESTER: De Montfort Hall 6.30 and 8.50
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- THUR. MAY 9 • NEWCASTLE: City Hall 6.20 and 8.40
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JAZZ NEWS

A bright new monthly news-magazine packed with illustrations. The May issue, out on Monday, contains a photo scoop of the Basie Band in action.

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Report from America

ELLA SINGS DUKE

JAZZ JOTTINGS. . . . The big Kentonish Johnny Richards band made a highly successful debut back east and is due out here on the coast. . . . The Warne Marsh Quintet has broken up, and Ronnie Ball is working week-ends with his own trio. . . . The Ray Anthony TV show has been discontinued.

DISC DATA. . . . Bill Holman recorded his big band (with Conte Candoli, Charlie Mariano, Herb Geller, Stu Williamson, Mel Lewis, Lou Levy, et al) for Coral Records under the supervision of Shelly Manne. . . . New album by Miss Fitzgerald is "Ella Sings Duke." . . . Jazz 'cellist Harry Babasin with his "Jazzpickers" Quartet is recording for Emarcy.

Hollywood Headlines from Howard Lucraft
THEY SAY THAT . . . Les Brown Junior is now permanent drummer with pop's band. . . . On the forthcoming "Ella Fitzgerald Night," at the Hollywood Bowl, there'll be a 195-piece accompanying orchestra. . . . Sarah Vaughan and Billy Eckstine are now a long-distance romance.

FILM CLIPS. . . . Bing Crosby slipped into Hollywood for the sneak preview of "Man on Fire" and then headed north for the opening of the fishing season. . . . The oldie "Love Letters in The Sand," plus two new Johnny Mercer numbers, are sung by Pat Boone in "Bernadine." . . . Harry James and his band did a musical featurette at Universal. . . . Billy May scored the music for Jane Russell's "Fuzzy Pink Nightgown."

NITERY NOTES. . . . Cal Tjader followed Dave Brubeck and Art Pepper into Peacock Lane. . . . Nappy Lamare and Ray Bauduc are at the Beverly Cavern. . . . Teddy Buckner still holds forth at the 400 Club. . . . The Four Freshmen followed the Hi-Los into Gene Norman's Crescendo. . . . Shelly Manne and his Men are at the Black Hawk in San Francisco.

RECORD ROUNDUP. . . . Eddie Kasner bought the President Records label. . . . Biggest sellers here in the jazz vocal line include the great new Jackie (Gain) and Roy (Kral) and the new Sarah.



● **STUFF SMITH's** playing seems to have deteriorated into mannerisms. Still he was amusing and dynamic, and he swung.

Spotlight on Gerry Mulligan's drummer—DAVE BAILEY

LEASt known in Britain of the Gerry Mulligan Quartet is drummer Dave Bailey. That should be remedied by the end of the tour, for the audience on the opening concerts at the Royal Festival Hall gave him a great reception.

In fact, with two years' Mulligan service behind him, Dave has been with the group longer than any other drummer.

His personal modesty and refusal to indulge in flashy exhibitionism on stage may have something to do with his comparative obscurity.

Hundreds of records

His whole approach to jazz is summed up by his statement, "I prefer a drummer who plays for the group and not for himself. I personally would prefer to be regarded as a consistent, swinging drummer rather than as a top soloist."

Dave had no musical ambitions until he finished his three years' service with the U.S. Air Force in 1946. As an ex-GI, he elected to take a degree in engineering, but found it "a bit of a drag."

"One day I saw an advertisement for a school that taught drums and decided to give it a try," explains Dave. "I had always collected records and drummed with my hands."

He studied drums on a Service grant for two years during which time he had joined the Herbie Jones big band in New York and played with other groups around town.

By the time he joined Mulligan in 1955 he had worked with "hosts of New York groups." Among many others, he has played with Horace Silver, Charlie Mingus, Teddy Charles, Johnny Hodges, Al Sears and Johnny Smith.

"I have made hundreds of records, but apart from the ones with Gerry I would rather not name them," he said.

Working with the Quartet presents its own problems for a drummer.

"Quite apart from having to adapt yourself to a two-man rhythm section it is very different from other types of band work," he avers. "In order to work with a group like this, a drummer must first be able to play softly without sacrificing swing. He must have quick ears and good conception."

Finest alto

Dave admires a great many of his fellow musicians—quite apart from his colleagues in the quartet. Among his favourite drummers are Art Blakey, Elvin Jones, Arthur Taylor, Ed Thigpen, Ron Jefferson and Max Roach.

His list of all-time favourites, headed by Lucky Thompson, includes Johnny Griffin, Ahmed Jamal, Ray Brown, Oscar Peterson, Zoot Sims and Lou

Uncle Sam taught him to play drums

Donaldson—"the finest alto in America and the most underrated."

Among the new men he enthuses about is Detroit guitarist Kenny Burrell, who is at present working with Benny Goodman.

"He is a fabulous player," Dave told me.

For him, Duke Ellington, the new Gillespie band and Count Basie head the big-band field.

"We met the Basie Band coming in as we were leaving for Britain," said Dave. "They said they had a ball in England

and from what I have heard since I arrived in England was pretty happy about it, too."

During a round of London clubs Dave was "gassed" by pianist Alan Clare at the Star Club and professed delight at the efforts of tenorist Tubby Hayes during a jam session at the same venue.

On stage he is the epitome of unruffled relaxation, looking completely at ease behind his tiny bass drum, a mere 18 inches in diameter.

He also happens to be one of the nicest people I have met.

—Bob Dawbarn

Report from Denmark

JATP is better

THE reduced JATP unit which Norman Granz is taking abroad this year is a big improvement on his other, rather boisterous groups.

Its one appearance in Copenhagen's KB-Hall on April 25 showed the musically void spots had been left behind.

The evening opened with the tasteful music of the Oscar Peterson trio. Peterson's faultless technique fails to impress me these days. He lacks a personal style and his nimble-fingered exercises have now reached the stage where they cannot be termed good jazz.

He was accompanied by Herb Ellis, whose guitar often threatened to drown the piano, and the ever-excellent Ray Brown on bass.

When the group was augmented by Jo Jones and Roy Eldridge it struck a groovier vein so rich in nuances, so varied—I doubt whether there is a better drummer alive than Jones. He even managed to make the inevitable drum solo a thing of delight.

Eldridge, however, was less impressive. When he lets himself go musical taste suffers.

Artistry

The next soloist was Stuff Smith, whose playing seems to have deteriorated into mannerisms that do not always reflect a musical way of thinking.

Still, it is amusing and dynamic, and he swung.

Ella came last. And she was worth waiting for. She uses her magnificent voice with impeccable control and a spine-tingling sense of rhythm. And she carries her listeners with her whether she sings a ballad or goes into her special kind of scat-singing. She is every inch an artist.

For Ella's act Oscar Peterson was replaced by Don Abney, an excellent pianist.

—Harald Grut



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Wilbur hits Africa

FROM the unlikely regions of Dar es Salaam comes a letter about jazz. The writer is R. E. Wallbank, who began reading the MM and playing semi-professionally over 20 years ago.

"Live entertainment, aside from the drumming in the surrounding African villages, amounts to nil out here," says Wallbank. "But our spirits were revived the other day by a most unexpected pleasure.

"Thanks to the auspices of our American friends of the USIS, a packed house of Europeans, Goans and Africans thrilled to the sounds of real jazz music played by Wilbur de Paris and his New Orleans group, which is at present on a four-month tour of the African Continent.

"This is the first time ever that a name band of any kind has visited Dar es Salaam (translated: Haven of Peace).

"For my own part the greatest thrill was to have the privilege of hearing and meeting Omer Simeon, who has given me so much enjoyment over the years through his recordings with Morton and others.

"As well as Wilbur and Omer,

the group comprised Doc Cheatham (tp.), Sonny White (pno.), Lee Blair (bjo.), Clarence Moten (bass) and Wilbur Kirk (dra.)

"They were able to give us about 15 numbers—by then they were obviously feeling the heat, at this time of the year 90 degrees temperature and 99 per cent humidity—but as we heard 'Jelly Roll Blues,' 'Basin Street,' 'Muskrat Ramble,' 'Shreveport Stomp,' 'Sweet Georgia Brown,' 'Sister Kate' and 'The Saints,' we were happy.

"Wonderful is the only adjective to describe the performances. Omer delighted us with his solos in 'Jelly Roll' and 'Shreveport'; Cheatham excelled particularly in 'Panama Rag' and 'Stardust,' with perfect examples of the growl now and then.

Drum highspot

"Wilbur himself was somewhat subdued, using both slip-horn and valve, but what he did was pleasant trombone. Lee Blair gave us some banjo solos, and Kirk had his solo spot in 'Sweet Georgia'—his drum exhibition was the highspot of the evening so far as the African members of the audience were concerned.



● Omer Simeon

THE SILENT BAND

GERALDO AND HIS ORCHESTRA
11 p.m. 22/4/57

ONCE, when I was drummer with Geraldo, we were rehearsing a new number at the BBC and Gerry asked us to run it through again while he heard it from the producer's soundproof box upstairs.

One can see the band through the glass of the box but hear it only through the speaker.

As he disappeared upstairs I suggested that we all pretend to play the number—that is, go through all the motions but make no sound, thereby causing a little momentary confusion not only for Geraldo but for the producer and the two engineers.

Well, we began—or rather we didn't—and there was a start of surprise from upstairs. The band did magnificently. I have never heard such a brilliant display of nothing. Swaying, moving, and producing—sweet Fanny Adams.

None of us looked upstairs again until the end of the number, when we leaned back with questioning, innocent expressions. Geraldo sat impassive, staring at us—and we at him.

Then, he leaned forward, pressed the switch of his communicating mike and said, in his deceptively ponderous voice, "I could hear your feet!"

Coming to this present broadcast, I found little wrong with the sound. Brass, saxes and rhythm phrased and played with good tone and style. Special mention for Ralph Dollimore's subtle, swinging piano and the resonant, stylish trumpet of Ronnie Hughes.

radio by MAURICE BURMAN

AT THE JAZZ BAND BALL
JOHNNY KEATING'S SCOTTISH ALL STARS
11.15 p.m. 25/4/57

CALEDONIANS were: George Hunter, Joe McKenna, Duncan Lamont, Ronnie Ross (saxes), Eddie Blair, Johnny Keating, George Chisholm, Bobbie Pratt (brass), Bobby Orr (drums), Ernie Shear (guitar), Andy Dennis (piano)—and one foreigner from London—Jack Seymour (bass).

I can pay this group, which was specially formed to make LP records for the U.S. market, no higher tribute than to say it drew its inspiration from that well known Scotsman, C. McBasis.

BREAK FOR JAZZ
KENNY BALL AND HIS BAND
THE JOHNNY PARKER QUARTET
1 p.m. 25/4/57

SATISFYING and surprisingly good music from both these bands. Surprising be-

cause this was Kenny's first airing and not only as he free blowing, dixie trumpet stylist, but he has a swingy band of very promising players. Surprising, too, was Parker, because of the all-round improvement in his piano playing and the pleasant music from his group.

John Hooper, who produced and announced this show, spoke with good humour. I'm glad he still possesses humour, for last week, unfortunately, his name was not mentioned as being one of the producers of "The Festival of Dance Music."

ALSO HEARD: The stylish piano of sightless Dennis Hunt in last Friday's "Piano Play-time."

...and Jazz on the Air

(Times: BST/CET)

SATURDAY, MAY 4:
12.30-1.0 p.m. A 1: Cohn, Rowles, Wallington, Renaud.
12.45-1.15 DE: Jazz Cocktail.
5.30-5.30 P 1: Jazz Developments.
5.35-5.45 Z: Swing Serenade.
7.45-8.30 M: Danish Jazz Amateurs.
8.0-10.0 T: This is Music, USA.
10.0-10.30 W: Swing Club.
10.0-10.30 J: Hollywood Music.
10.30-10.57 B: Sue Clayton.
10.30-12.0; 12.10-3.0 I: Edelhagen, Cambo, Heath, etc.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-12.0 J: America's Pop Music.
12.5-1.0 J: D-J Shows.
1.0-2.0 E-Q: Saturday Night Club.
2.5-3.0 H-Q: Hollywood—New York.

SUNDAY, MAY 5:
12.30-1.0 p.m. A 1 2: American Folklore.
8.0-10.0 T: Dance Favourites. Basie '40, Goodman, Shaw, Dizzy, MJO, etc.
10.0-11.55 S: For Jazz Fans.
10.45-11.30 B: Claude Bolling.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

MONDAY, MAY 6:
1.0-1.30 p.m. J: Martin Block (daily).
8.0-10.0 T: Belafonte, Ella, Anthony, Shaw, Holiday, Basie '55, Ory, Berigan, Louis with Oliver, Kenton, Bauer, etc.
9.20-9.55 S: Life of Bechet.
10.10-11.0 S: For Jazz Fans.
10.30 app. K: Jazz.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-1.0 J: D-J Shows (nightly).

TUESDAY, MAY 7:
2.30-3.0 p.m. K: Jazz.
6.30-7.0 R: Modern Rhythms.
8.0-10.0 T: Sinatra, Herman, May, Miller, Happy Wanderers, Davis '49, Brax, Hamp, Tatum, etc.
10.10-11.0 S: For Jazz Fans.
10.15-10.55 B-250m: The Real Jazz.
10.20-11.0 A 1 2: Pete Rugolo and Manny Albam.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.25-12.0 H 1: Art Van Damme, Garner.

WEDNESDAY, MAY 8:
8.0-10.0 p.m. T: Cleo Laine, Shaw, May, Barnett, Andy Kirk, Hamp-Tatum-Edison, New Mulligan, Garner, etc.
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.
12.5-1.0 O: Jazz Journal.
12.10-1.0 I: Swing Serenade.

THURSDAY, MAY 9:
4.30-5.0 p.m. C 2: Jazz Discs.
5.10-5.30 P 1: Ory, Ellington, Basie.
8.0-10.0 T: Miller, Krupa, Les Brown, 60 Minutes for Trade.
9.30-10.0 P 2: For Jazz Fans.
9.30-10.0 J: Instrumental Mood.
10.15-10.45 P 3: Panassié.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 I: Jazz Messengers.
10.30-11.0 P 4: Duke Wilson.
11.0-12.0 P: Erwin Lehn Combo.

11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.15-11.55 DL: Jazz Band Ball.
FRIDAY, MAY 10:
4.0-4.30 p.m. I: Mel Powell.
5.0-5.30 K: Jazz.
6.0-6.30 L: Jazz.
8.0-10.0 T: James, Herman, Hackett.
A Comparison of Jazz Trombonists.
9.30-9.55 H 1: Blues singers.
9.30-10.0 J: R-and-B.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 Q: New Discs from USA.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

KEY TO STATIONS
A: RTF Paris-Inter: 1—1829m, 48.39m, 2—193m.
B: RTF Parisien: 280m, 216m, 318m, 359m, 446m, 498m.
C: Hllversum: 1—402m, 2—298m.
D: BBC: E—464m, 30.74m, 25.49m, 19.50m, L—1500m, 247m.
E: NDR/WDR: 309m, 189m, 49.36m.
F: Belgian Radio: 1—464m, 2—325m, 3—207m, 4—198m.
H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
J: AFN: 344m, 371m, 547m.
K: SBC Stockholm: 157m, 255m, 245m, 306m, 506m, 49.46m, 388m.
L: NR Oslo: 1376m, 337m, 226m, 477m.
M: Copenhagen: 286m, 210m.
O: BR Munich: 375m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 566m.
R: RAI Rome: 335m, 290m, 269m, 41.81m.
S: Europe 1: 1647m.
T: VOA Washington: 10, 31, 41m bands, 12.0-1.0 a.m. only: 179m.
W: Luxembourg: 208m, 49.26m.
Y: SBC Lugano: 568.6m.
Z: SBC Geneva/Lausanne: 303m.

—F. W. Street

COLLECTORS' CORNER

edited by

Max Jones and Sinclair Truill

"To you at home, now enjoying the visits of American outfits under the exchange system, our little event here this month may seem a drop in the ocean. But, believe me, to a public starved of live entertainment year in and year out, this was a night to remember."

On to Nairobi

Another report of the band's African activities comes from Bob Higham in Nairobi, who says this was the first U.S. jazz band ever to play in East Africa.

"To the amazement of the manager of Torr's Hotel," he writes, "nearly 600 cash customers, including many British servicemen, crowded into the ballroom to give de Paris and his boys a magnificent reception.

"The music continued from 9 p.m. until nearly midnight, the numbers including 'St. Louis Blues,' 'Martinique,' 'Stardust,' 'Madagascar,' and the inevitable 'Saints.' Nothing like it had ever been heard out here before, and every number received rapturous applause.

"The tour, arranged by the U.S. Information Service, has already taken the band through Ghana, Nigeria, Liberia and the Belgian Congo. Before the end of June the boys will also have covered Tanganyika, Ethiopia, the Sudan, Libya, Tunisia, Algeria and Morocco. Brother Sidney de Paris is depping at Ryan's while Wilbur is away.

British trad

"Wilbur and his manager, Dick Campbell, both seemed to be well informed about the British traditional field. They spoke of Colyer and Barber, and in particular, Lyttelton. They had heard some of Humph's recent records and, I gathered, enjoyed them immensely.

"Wilbur hopes it will be possible for him to bring his band to Britain next year if an exchange can be worked out.

"After the concert I had an interesting talk to Doc Cheatham and Omer Simeon. Doc reminisced about his days with Calloway, speaking with affection of the work of saxman Hilton Jefferson who played alongside him.

"Simeon commented on the fact that he had played his soprano only once during the concert, contrasting this with the days when he was featured with Earl Hines in the thirties. Then, he said, he played soprano all night long.

"I asked him about the Red Hot Peppers and whether Morton was a hard man to get along with. No, said Simeon—Jelly treated his musicians

very fairly and had always been kind to him especially."

Winding up, Higham tells us that the de Paris visit was "quite an event." No one, he says, ever expected to see a band with such an impressive front line in East Africa.

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SOPHIE—ONE OF THE GREAT PERFORMERS

THE grand duchess of vaudeville walked on to the stage last Monday night and, with a gesture, annexed a new Dominion. The heavily populated expanse of the Dominion Theatre, to be precise.

A big part of the audience came ready for subjection—for many of the Jewish community had turned out to greet their idol, Sophie Tucker.

And inevitably, she went to work on the emotionally susceptible with "My Yiddisher Momma," gaining her effects by highly developed artistry.

Frankly, I went prepared to sneer. I left convinced that Sophie is one of the Great Performers. Seeing and hearing is believing. Twice, I heard the awe-stricken whisper, "What a wonderful woman!" I was inclined to agree.

Also on the lively Dominion bill is singer Jimmy Young. I haven't been able to count myself one of his record fans, but I found myself applauding. He moves with the aplomb of a veteran. A fine stage-presence and meticulously rehearsed and well-timed act.—Tony Brown.



Dickie at his best

DICKIE VALENTINE, now appearing at Manchester Palace, is one of our greatest entertainers. He is a fine singer with a sense of humour and not just a singer playing for squeals from adolescent teenagers.

Blend

His act is now better than ever—no longer a series of pop songs with impressions to finish. It is a judicious blend of both, cleverly mixed, with something for every taste.

Dickie's musical director, Hal Chambers, now conducts the orchestra and plays in the pit.—Jerry Dawson.

JATP

Brilliant, subtle, great -that's Mulligan



Roy Eldridge (above) stars in the Jazz at the Phil unit currently touring Europe. See review on page 5.

A WEEK ago we said that nothing except perhaps Ellington could follow Basie. We were wrong.

On Sunday the Gerry Mulligan Quartet followed Basie into the Royal Festival Hall and, if anything, drew an even more enthusiastic reception.

Once again we learned that records are a poor substitute for the real thing. No gramophone can give a quarter of the impact of a group like this.

It is difficult to say how high spots, there were many. There is no individual star: all four musicians combine to make the group sound great. The understanding and sympathy between Mulligan and Brookmeyer is incredible and the integrated swing in the Benjamin and Bailey makes British rhythm sections sound like a rather poor joke.

"Off-putting"

It goes without saying that the Mulligan arrangements were brilliant. The frequent use of canon, the contrapuntal

inter-weaving of the two horns, and sparingly effective use of bass and drums in solos, were all there to be marvelled at and learned from.

The tour had a most inauspicious start—bassist Benjamin breaking a string on the very first number of the first concert. A bit of swift work by "Jazz Today" bassist Arthur Watts provided another instrument but it must have been "off-putting" to say the least.

Snatches

Owing to lack of seating I heard only snatches of the first concert but the general opinion of those stalwarts who heard both seems to be that the second was best.

I did hear an impressively swinging Brookmeyer arrangement of "Open Country" and a complete shambles when the "Jazz Today" unit joined the



by Bob Dawbarn

brought in Brookmeyer chorcing gently behind and finally Bailey's brushes joined his colleagues. Mulligan was at his most lyrical on this, the number ending with Benjamin's bowed bass underlining his final obbligato.

A storm of applause greeted "Walking Shoes" and "Bernie's Tune" which followed. The arrangements differed greatly from the records but were, I am told, the same as those used on the quartet's trip to Paris a year or two back.

This is undoubtedly a great group and an important one. No jazz education is complete without at least one hearing—personally, I shall catch every concert within reach.

Well enough

Britain's "Jazz Today" unit played the first half of the concert, the best thing being the tenor playing of Don Rendell and Jimmy Skidmore. But everybody did well enough.

Line-up of the unit was completed by Jimmy Walker (alto), Dave Shepherd (cl.), Bert Courtney (pt.), Eddie Harvey (tmb.), Ken Moule (pno.), Ken Sykora (str.), Arthur Watts (bass) and Allan Ganley (dra.).

Cleo for the U.S.

SET to tour America with the Johnny Dankworth Orchestra in September is Cleo Laine whose latest LP is to be released in the States on the MGM label.

Tomorrow (Saturday) Cleo and the Dankworth Orchestra appear on BBC-TV's "6.5 Special." When the programme ends at 7 pm, they have a hectic 55 miles dash to Oxford where they are due to start playing at the Town Hall at 8.30 pm.

Cleo was featured with Johnny at the BBC's second "Festival Of Dance Music" concert at the Royal Albert Hall on Tuesday.



ON THE BEAT

IT may seem a roundabout way of doing things, but the reason Pete Duffell is well on the way towards answering ATV's 64,000 Question on bullfighting is because he started the High Wycombe Rhythm Club (with Max Jones) in 1939.

It's like this: Pete began playing guitar at that time, and his interest in the instrument developed to such an extent that he decided to study flamenco in Spain. There he developed a passion for the *corrida* bullfighting.

And now he's what Ernest Borneman would call an aficionado.

He's that kind of man. For instance: Playing the blues inspired an interest in lyrics; and prompted him to study English verse.

Now he's got a BA degree in English Literature. Today, apart from being a more than capable guitarist, he's well known as a director of advertising films—of which he has made hundreds with jazz and dance musicians.

Tomorrow (Saturday) he tackles his third bullfighting session with Jerry Desmonde. I'm keeping my banderillas crossed.

When in Rome...

GETTING a drink in Sweden is a problem I have never really resolved without first having to order a mountain of food. Violinist Stuff Smith has been having the same trouble.

When Jazz at the Phil kicked off its European tour in Gothenburg, Stuff went into a restaurant, sat down, ordered a drink.

Ten minutes later, the waiter finished a painstaking explanation of the local liquor laws. Stuff sat silent, then raised his head:

"And when," he asked, "can I smoke in here?"

Only the best

THERE'S nothing like starting well. Ray Martin tells me that on his very first recording session for Capitol's new Prep label, when he conducted his very first American orchestra, his lead trumpet was—Billy Butterfield.

"How about that?" he asks. How, indeed!

Me, too

GERRY MULLIGAN has developed a nice sense of humour, both on stage and off. And the first person to meet up with it in this country was Chris Barber (the only musician to greet him at London Airport).

"I'm a distained leader," said Chris, introducing himself. "So," said Mulligan, "am I!"

And when a young lady at the Star Club asked the cool king if he was a musician, he assured her:

"Only on Mondays, Wednesdays and Fridays."

The one question that seems to have left him speechless was from a reporter at his Press reception, who asked if his was a rock-'n-roll group.

I'm not surprised.

Maytime for Monty

IT'S going to be a Merry Month of May for Mantovani. His American record sales are expected to zoom into the six-figure class before the month is out.

Why? Well, every May in America, believe it or not, is Mantovani Month.

On May 1, London Records began a 31-day coast-to-coast multi-medium campaign designed to be bigger and better than anything done before—and this is the sixth annual Month of its kind.

Cost of the campaign is said to be astronomical—but, say London, so will be the sales. Coinciding with it will be the release of his latest LP.



with Pat Brand

"Mantovani Film Encores"—not out here yet—which is being plugged by deejays throughout the nation.

How does Monty rate with American teenagers? Teenage Survey, Inc., recently awarded him a citation as leader of that age-group's most popular orchestra.

Eh?

"WHY is Tuesday your good news day?" shouted Channel 9 all last week.

Until I learned it was something to do with fish, I could only suppose it was because someone had been listening to Gershwin's "Man I Love."

Problem

MATT MONRO looked up from his sirloin steak and chips. "It's terrible, you know. I'm sure I'm putting on weight."

His companion had heard this before. He said: "Look, there's no need to worry. Your name's Matt. Not Marilyn."

Who?

THE international aspect of jazz will be heavily featured in this summer's Newport Jazz Festival. It will present:

From Japan: pianist Toshiko Akiyoshi;
From France: pianist Bernard Peiffer;
From Holland: accordionist Mat Matheu;
From Germany: clarinetist Rolf Kuhn;
From Britain: . . . ? . . .

Worldwide

WE used to sing "My Song Goes Round The World." Dave Toff is singing it today on his way across to America.

Early last year he published "Que Sera Sera." Soon it was

holding top position in the British charts. Then it travelled the Channel and became No. 1 in pretty well every European country (it's currently No. 1 in Switzerland).

Then it won an Academy Award in America. And records of it are reaching Dave in Tin Pan Alley from France (39 recordings), Germany, Holland, Italy, Poland, Czechoslovakia and Greece.

It's even been recorded in Hindustani.

And it's still selling sheet music here.

Most unexpected plug? When the BBC played it during a telecast from the home of the Duke of Bedford.

Because it's the Duke's family motto! (But two Americans, Jay Livingston and Ray Evans, pinched the idea from under our noses.)

Don't bother!

JOHNNY DANKWORTH was in a musical instrument shop where a young man with skiffle ambitions had just bought a cheap guitar.

"Shall I tune it for you?" asked the salesman. "No, don't bother," came the amiable reply. "I just want to—er—play it, you know."



MULLIGAN Photo: Ren Cohen

quartet for a final number. This was dropped for the second concert.

The quartet's programme varied greatly at each performance and was witty, if a trifle over-confidently, announced by Gerry himself.

The presentation is effectively casual—Mulligan's gaunt figure and crew-cut skull crouched swaying over his big baritone is a pretty impressive sight at any time.

Too tense

The second concert ran for 63 minutes, some 18 minutes more than the first, and got off to a flying start with "Come Out Wherever You Are."

In the only piece not to my liking, Mulligan balanced his baritone on the piano and sat at the keyboard. Let's face it, he is no keyboard wizard and on "The Storyville Story" he sounded like a cross between Thelonius Monk and Jimmy Yancey on off-nights. His playing was far too tense and with none of the subtlety of his baritone work.

Brookmeyer and Benjamin soloed well but the "Story" took too long in the telling.

From the lowest to one of the highest spots of the evening—"Baubles, Bangles And Beads," from "Kismet," which received a sombre, almost sinister, treatment.

Opening with just bass and harmonica, the arrangement

Shirley's at the top

AFTER knocking 'em in the aisles in the States, Shirley Bassey came back to top the TV bill in the last "Sunday Night At The London Palladium." On her showing I will be very surprised if the Palladium has seen the last of her.

Versatility

Perhaps the seeds of Shirley's versatility were sown back in her Cardiff days. Her brother was an Ella Fitzgerald fan and played her records all the time. Shirley soon began to give voice herself. One day she entered a talent contest, won it and found herself singing with a live band at the Louis Ballroom.

Touring, she met Mike Sullivan—now her manager. He knew the raw youngster had plenty to learn, and went to work. Eventually he booked her into the Astor Club in the West

End and one night grabbed her arm. "Pull out all the stops," he said urgently. "Jack Hylton's in."

Says Shirley: "Man, did I pull!"

But the Hylton expression was non-committal. "From the look on his face I hadn't conquered."

But when Maria Foyoull fell sick, Shirley was rushed into a Hylton show at the Adelphi Theatre—and she stayed.

The rest is a success story with trimmings. When the girl from Tiger Bay returned from her American trip she found herself digs in Town.

At the May Fair Hotel.—Tony Brown.

The lot

WHEN Shirley topped the bill at Birmingham Hippodrome on Monday her act showed poise, personality, rhythm—the lot.



Cyril Granel

You don't rock me, Lonnie-O

THERE are almost as many wires on stage during Lonnie Donegan's Pandium act this week as for the preceding Martin Granger Puppets. Which may be why I could scarcely hear a word he sang.

Which may also be why so many of the "lyrics" seem to be a repetition of two words only. (If you don't catch them the first few times, stick

them before the song's out.)

But I must, of course, be wrong about this over-amplified riling, repetitive, revved-up group. All about me, elderly ladies and little children beat their hands in glee after each number (but during them nobody clapped on the beat), and when the curtains closed after only four numbers the squeals of ecstasy from the gallery turned to cries of genuine dismay.

Don't dig

As for me. . . Lonnie has a pleasant stage personality, the boys move well and seem to be enjoying every minute of it: their records sell by tens of thousands. But it just so happens I don't dig it.

The Platters, are a different matter. Here, too, the accent is on rock and riff; but the four boys and a girl blend vocally to produce what is, in terms of harmonies behind the lead voice, are able to contrast beat with ballad, and can "sell" their numbers visually in a manner that indicates a wealth of professional experience.

Brilliant

Also on the bill: Leo de Lyon. Verdick: Brilliant.

This is Cyril Granel's first week in the Palladium pit. And already he is producing that nice, full hip-band sound which is so valuable to present-day Variety artists.—Fat Brand.

Few girl singers can tackle ballads and beat alike with the ease of Miss Bassey.

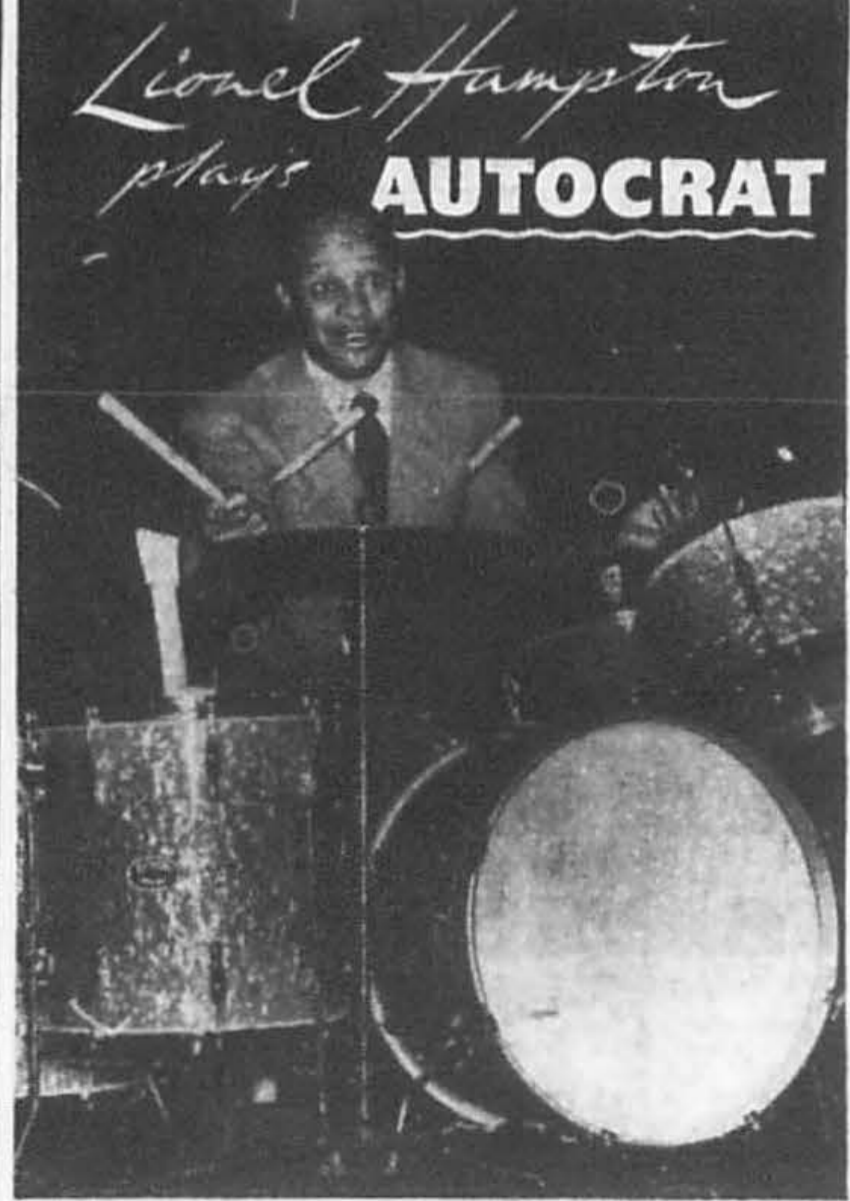
Sex appeal

Most stirring number in her programme is, undoubtedly "Who Are We?" Never has this ballad been sung more sincerely than by Shirley who faces the audience with eyes closed for most of the number.

But it is sex appeal that is the

Cardiff songstress's chief weapon. Luckily, her hip-wiggling and arm-swaying prove just as effective on the stage as when she is wandering around the dinner tables, such is her dynamic personality.

Another stranger to Variety, Edmund Hockridge, breaks the ice before Shirley appears. He pleases with a selection of songs mainly taken from musicals.—George Bartram.



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by
**H. W.
DAVID**

THE Hit Parade of the near future is likely to develop into a battle royal between rock-'n'-roll and the calypso. But at present, though publishers' and record companies' rock-'n'-roll cash returns are starting to fall off, there is little to signify that calypso is going to prove a real commercial proposition.

There are two reasons for this. First, it is going to be difficult to find real commercial calypsos. The whole point of the calypso idiom is its topicality. Cy Grant makes a fine job of this on the Cliff Michelmore BBC feature "Tonight" but in general we can really only class the calypso as a "point" number. At the moment the only outstanding exception is still "The Banana Boat Song."

Second: the calypso has a poor appeal in the ballrooms. At best it is a lazy rhythm and the under-21s want some exhilaration in their ballroom dancing.

Though rock-'n'-roll has been predominant lately in the Record Hit Parade, few of these numbers make anything for sheet music. Yet, while publishers find a poor market for single copies, every rock-'n'-roll album has had a ready sale. I have listed 11 of these and Frank Walsh, of F. and R. Walsh Ltd., England's leading music wholesaler, tells me he has been turning over upwards of 2,000 of these books each week.

Donegan hit

WHILE talking of rock-'n'-roll we must not forget its "sisterly" counterpart—skiffle. Until quite recently Lonnie Donegan was out on his own with this craze, and once again he has leaped into the top spot with "Cumberland Gap." But hard on his heels are the Vipers Skiffle Group, Bob Cort and Dickie Bishop.

And what of the rest of the Hit Parade? Nothing ever seems to oust the really good commercial song. Right through the palmist days of rock-'n'-roll, I watched this point most closely and it says much for publishers' pertinacity that they can still steer solid commercials in to the top spots. The music publishing business can always rely on such numbers as "True Love," "St. Therese Of The Roses," "I Dreamed," "You, Me And Us," and the like, to bring home the bacon.

This is always the type of song which tops both record and sheet music hit parades, and these songs have a habit of staying there for a long time. An example of this is the Macmelodies number "Autumn Concerto" which entered the lists on September 15 last year and is still battling merrily on with a half dozen big-selling discs to its credit. "Autumn Concerto" has long been a favourite with Ronnie Hilton.

Is "Mother" coming back?

I HAVE always said the public will not accept any song these days with the "Mother" theme. I might have to change my mind with "Every Day Is Mother's Day" which Dash Music have launched with a Kathie Kay record. "Relations" have been boosted in song in the past few years but the public doesn't seem to want poor old Ma. "Every Day Is Mother's Day" might be the number to bring her back to the fold.

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WOLVERHAMPTON, Civic Hall, Tuesday, May 14th, 6.30 & 8.45. 3/6 to 10/6
Civic Hall Box Office, Telephone: 22482.
LEICESTER, De Montfort Hall, Thursday, May 16th, 6.30 & 8.50. 2/6 to 10/6
Municipal Box Office, Charles St., Telephone: 27632.
SHEFFIELD, City Hall, Friday, May 17th, 6.10 & 8.40. 3/6 to 10/6. Wilson Peck Ltd.,
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Technicolor (U)
LOUIS 'SATCHMO' ARMSTRONG
WOODY HERMAN
NEW ORLEANS (A)
Thursday, May 16th 3 days
THE GLENN MILLER STORY
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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended April 27, derived from information supplied by 21 leading record stores.*

This week	Last week	Title	Artist	Label
1	(1)	CUMBERLAND GAP Other discs—Vipers Skiffle Group (Par); Dick Bishop (Dee).	Lonnie Donegan Harry Belafonte	Pye-Nixa HMV
2	(2)	THE BANANA BOAT SONG Jinx Te Wata (HMV); Steve Lawrence (V-Cor); Sarah Vaughan (Mer); Fontaine Sisters (Lon); Dorothy Squires (P-Nix); Shirley Bassey (Phil); Tarrriers (Col); Peter Lowe (Par); Freddy (Poly); Lili Verona (HMV); Zack Matalon (P-Nix); Stan Froberg (Cap).	Harry Belafonte	HMV
3	(3)	YOUNG LOVE Sensur James (Cap); Tommy Steele (Dee); Crow Cuts (Mer).	Tab Hunter	London
4	(4)	BABY, BABY Don Lang (HMV).	Teenagers	Columbia
5	(5)	LONG, TALL SALLY Pat Boone (Lon); Marty Robbins (Phil).	Little Richard	London
6	(6)	DON'T FORBID ME Glen Mason (Par); Freddy (Poly).	Pat Boone	London
7	(7)	BUTTERFLY Billy Williams (V-Cor); Charlie Gracie (Par); Tony Brent (Col).	Andy Williams	London
8	(8)	I'LL TAKE YOU HOME AGAIN KATHLEEN Josef Locke (HMV).	Slim Whitman	London
9	(9)	NINETY-NINE WAYS Rock-A-Billy Vic Chester (Dee); Don Lang (HMV).	Tab Hunter	London
10	(10)	WHEN I FALL IN LOVE Doris Day (Col); Jeri Southern (Bruno); Ron Goodwin (Par).	Guy Mitchell	Philips
11	(11)	LOOK HOWEWARD, ANGEL I'M NOT A JUVENILE DELINQUENT The Girl Can't Help It HEART	Johnnie Ray Teenagers Little Richard Max Bygraves	Philips Columbia London Decca
12	(12)	LOVE IS A GOLDEN RING Freight Train Bob Cort (Dee).	Frankie Laine Chas. McDevitt	Philips Orion
13	(13)	TRUE LOVE Ted Heath (Dee); Ruby Murray (Col); Four Grads (Orl); Jane Powell (HMV); Eve Boswell (Par); Kitty Kallen (Bruno); Jean Campbell (Poly); Margaret Whiting (Cap); Tommy Steele	Bing Crosby and Grace Kelly	Capitol
14	(14)	BUTTERFLY Tommy Steele (Dee); Eddy James (HMV).	Guy Mitchell	Philips
15	(15)	KNEE-DEEP IN THE BLUES	Tommy Steele	Philips

Two records "tied" for 6th, 8th and 13th positions.

* STORES SUPPLYING INFORMATION FOR RECORD CHART
Dave Wholesale, Ltd., Manchester, 1; Imhof's, Ltd., London, W.C.1; Nema, Ltd., Liverpool, 4; Rolo for Records, London, E.10; Engineering Service Co., Bolton; McCormack's, Glasgow, C.2; Popular Music Stores, London, E.5; Sydney Scarborough, Ltd., Hull; Boyds, Cardiff; B. J. Carroll, Manchester, 18; Hobbins, South; Saville Bros., Ltd., South Shields; Fash and Co., Torquay; J. W. Mansfield, Ltd., Worthing; Leoline Lighton, London, E.11; Styles' Record Shop, Middlesbrough; A. B. Tople, London, S.E.15; Banquets Music Stores, Ltd., Edinburgh, 1; G. H. Saunders and Co., Leeds; W. A. Clarke, London, S.W.5; R. C. Mansell, Ltd., Birmingham, 2.

BRITAIN'S TOP JAZZ RECORDS

London	Manchester	Birmingham
(Supplied by Rolo For Records, 262, Lea Bridge Road, Leyton, London, E.10)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous.)	(Supplied by The Diskery, 64, Hurst Street, Birmingham, 5.)
1. THE GREATEST (LP) Joe Williams with Count Basie, HMV-Verve	1. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) .. Philips	1. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef
2. DIZZY GILLESPIE — WORLD STATESMAN (LP) Columbia-Clef	2. BARBER'S BEST (EP) .. Decca	2. JOHNNY HODGES DANCE BASH NO. 2 (EP) .. Columbia-Clef
3. LIONEL HAMPTON IN THE OLD WORLD (LP) .. Philips	3. CUMBERLAND GAP Lonnie Donegan, Pye-Nixa	3. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) .. Philips
4. BLUES GROOVE (LP) Woody Herman, Capitol	4. BASIE DANCE SESSION, NO. 1 (LP) .. Columbia-Clef	4. GERSHWIN BALLAD MEDLEY (EP) Modern Jazz Quartet, Esquire
5. STAN GETZ, No. 3 (EP) Columbia-Clef	5. ELLINGTON AT NEWPORT (LP) Duke Ellington, Philips	5. FONTESSA (LP) Modern Jazz Quartet, London
6. THIS ONE'S FOR BASIE (LP) Buddy Rich, Columbia-Clef	6. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef	6. JAZZ WEST COAST—Volume 1 (LP) .. Vogue
7. OSCAR PETERSON WITH COUNT BASIE (EP) .. Columbia-Clef	7. JAZZ IN THE STREETS OF LONDON The Happy Wanderers, Esquire	7. IMAGES (LP) Sarah Vaughan, Mercury
8. JAZZ SABRED AND SECULAR (LP) .. Chris Barber, Columbia	8. COUNT BASIE SWINGS—JOE WILLIAMS SINGS (LP) Columbia-Clef	8. CY TOUFF OCTET/QUINTET (LP) .. Vogue
9. FLIP PHILLIPS QUINTET (LP) Columbia-Clef	9. WHISTLING RUFUS Chris Barber, Pye-Nixa	9. MIDNIGHT AT EDDIE CONDON'S (LP) .. Bud Freeman, Emarcy
10. THE DRIVING LOUIS BELLSON (EP) .. Columbia-Clef	10. JAZZ IMMORTALS (EP) Vogue	10. CHRIS BARBER PLAYS—Volume III (LP) .. Pye-Nixa

AMERICA'S TOP DISCS
As listed by "Variety"—Issue dated May 1, 1957

- (1) ALL SHOOK UP Elvis Presley
- (2) LITTLE DARLIN' Diamonds
- (3) ROUND AND ROUND
- (4) SCHOOL DAYS Chuck Berry
- (5) GONE, GO WITH ME
Dell-Vikings
- (6) I'M WALKING Pats Domino
- (7) GONE .. Perlin Huskey
- (8) PARTY DOLL Buddy Knox
- (9) WHY, BABY, WHY
Pat Boone
- (10) MAMA, LOOK AT SIBU
Harry Belafonte
- (11) PARTY DOLL
Steve Lawrence
- (12) SO RARE .. Jimmy Dorsey
- (13) BUTTERFLY Andy Williams
- (14) NINETY-NINE WAYS
Tab Hunter
- (15) I'M SORRY .. Patters
- (16) ROCK-A-BILLY Guy Mitchell
- (17) THE BANANA BOAT SONG
Tarrriers
- (18) DARK MOON Bonnie Guitar
- (19) A WHITE SPORTS COAT
Marty Robbins
- (20) PLEDGE OF LOVE
Ken Copeland
- (21) LUCILLE .. Little Richard
- (22) SEARCHING .. Coasters
- (23) I'M WALKING Ricky Nelson

Two records "tied" for 11th, 16th and 18th positions. Four records "tied" for 20th position.
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MS must bear name and address of the sender, and must be accompanied by s.a.e.
The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until May 18, 1957, for readers in Britain; until June 18, 1957, for foreign and Colonial subscribers.

CALL SHEET
(Week commencing May 5)

Ronnie ALDRICH and Squadronaires Sunday: Sutton-in-Ashfield Friday: Hucklejey Saturday: Peterborough	Monday: Quintways Jazz Club, Chesterfield Tuesday: RAF, West Kirby Wednesday: Co-operative Hall, Rugby Thursday: RAF, Melksham Friday: Jazz Club, Woolwich Saturday: Jazz Club, Wood Green
Chris BARBER Jazz Band Week: Hippodrome, Manchester	Gary MILLER Week: Hippodrome, Brighton
Owen BRYCE and Band Monday: Mack's, Oxford St. Tuesday: Jazz Club, Wood Green Friday: Jazz Club, Redhill	Gerry MULLIGAN Quartet Sunday: Davis, Croydon Monday: Guildhall, Southampton Tuesday: De Montfort Hall, Leicester Wednesday: Dome, Brighton Thursday: City Hall, Newcastle Friday: City Hall, Sheffield Saturday: Free Tradea Hall, Manchester
Eddie CALVERT Week: Empire, Sunderland	Ruby MURRAY Week: Empire, Leeds
Johnny DANKWORTH and Orchestra Sunday: Commodore Theatre, Hyde Monday: Palais, Hammersmith Tuesday: Floral Hall, Southampton Wednesday: Empress Ballroom, Whitehaven Thursday: Astoria Ballroom, Rawtenstall Friday: Empress Ballroom, Blackpool Saturday: Town Hall, Crewe	The PLATTERS Week: Palladium, W.
Eric DELANEY and Band Sunday: Odeon, Plymouth Friday: Cresta Ballroom, Luton Saturday: Winter Gardens Ballroom, Weston-super-Mare	Freddy RANDALL and Band Sunday: Dovercourt Thursday: Grimsby Friday: Jazz Club, Leicester Saturday: Alfreton
Lonnie DONEGAN Week: Palladium, W.	Tommy STEELE / Freddie BELL and Bellboys Week: Empire, Liverpool
The KIRKIN Band Sunday: Lyric Cinema, North-Allerton Thursday: City Hall, Hull Friday: King's Hall, Stoke-on-Trent Saturday: Town Hall, Loughborough	Mitchell TOROK Week: Metropolitan, Edgware Road
Vic LEWIS and Orchestra Wednesday: USAP, Sculthorpe Friday: Trocadero Ballroom, Derby Saturday: Unity Hall, Wakefield	Frankie VAUGHAN Week: Empire, Finsbury Park
Terry LIGHTFOOT Jazzmen Sunday: Temple Jazz Club, Liverpool	Alex WELSH and Band Sunday: Wood Green Tuesday: South Harrow Wednesday: Dagenham Thursday: Sydenham Friday: Stockton Saturday: Blackpool
	Slim WHITMAN Week: Empire, Glasgow

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The romantic "Mr. Wonderful," from the Broadway show of the same name, might be tailor-made for the Ryan larynx, and she gives it the lilting treatment. "Chantez Chantez" bounces along merrily. The accompaniments are by the Tony Osborne Orchestra and the Beryl Stott Chorus.

JOHNNIE RAY: Pretty-Eyed Baby; How Long, How Long Blues; Sent For You Yesterday; I'll Never Be Free; I'm Gonna Move To The Outskirts Of Town; Shake A Hand/Lotus Blossom; Everyday; I Want To Be Loved; I Miss You So; Trouble In Mind; So Long. (Philips BBL 7148.)

JOHNNIE RAY'S new LP, "The Big Beat," is an excellent example of the difference between jazz and popular singers. Many of the titles such as "How Long," "Everyday," "Trouble In Mind" and "Sent For You Yesterday" are all jazz standards.

Ray's beat is mechanical with no flexibility or relaxation. After hearing Joe Williams singing "Everyday" with the incredible Basie band, I find Ray's version pretty grim.

If anything the contrast is heightened by the use of Basie riffs in the background.

Backing Johnnie on the first side are the Ray Conniff Orchestra, and on the reverse we hear the Ray Ellis Orchestra. Both do well.

FREDDY BELL AND THE BELLBOYS: Hucklebuck/Rompin' And Stompin'. (Mercury MT 141.)

THIS is the next American group lined up for a British tour. Typical extrovert rock-'n'-roll stuff, I find the Bellboys slightly more restrained than the Haley Comets.

The vocalist sounds a little like a cross between Louis Prima

and Wingy Manone, and a booting tenor solos on both tracks.

MONA BAPTISTE: No, No, No/Turn The Key. (Polydor BM 6065.)

A SINGER with an odd but attractive timbre is Miss Baptiste, who makes a good job of the Latin-American styled "No, No, No." "Turn The Key" is a rather more humdrum effort but still quite pleasant.

DICKIE VALENTINE: Chapel Of The Roses/My Empty Arms. (Decca 45-P 10874.)

FOR my money Dickie is still our number one male singer. One of the few really distinctive stylists in British popular music, he oozes charm and personality. "Chapel Of The Roses" is not exactly my favourite type of number, but Dickie wraps it up into a pretty neat melodic parcel. Dickie bemoans his lost love in the pleasant "My Empty Arms." I doubt if this will catch the public's taste—too many

modulations for the errand boys to whistle.

FERLIN MUSKY: Missing Persons/Gone. (45-CL X 14702.)

BACK again to rock-'n'-roll, this time from a gentleman with the most improbable name yet. Mr. Husky's pedigree is by Presley out of Donegan and he "can suck melancholy out of a song, as a weasel sucks eggs," to quote a former lyric writer.

BARBARA LYON: C'est La Vie/Pire Down Below. (Columbia DB 3931.)

SMOOTH, musically performingances from Miss Lyon, with the usual first-rate backing from the Geoff Love Orchestra. "C'est La Vie" is a love lyric complete with accordion backing to give a French atmosphere. "Pire" gets a Latin-American interpretation.

PAT BOONE: Why Baby Why/I'm Just Waiting For You. (London 45-HL-D 8404.)

POP DISCS

reviewed by

Bob Dawbarn

PAT BOONE is one of the few recent recording stars who has a really fine voice. With a good range and sonority there is an attractive quality to all he does.

Both these tracks—the medium-paced "Why" and slow "Just Waiting"—are excellent examples of his work.

Incidentally, I wonder what will happen to that little man with the bass voice who sings "boom boom boom" on so many records when rock-'n'-roll joins the Charleston as past history.

DEAN MARTIN: Hollywood Or Bust; Let's Be Friendly; It Looks Like Love; A Day In The Country. (Capitol EAP1-206.)

A RELAXED singer in the Crosby mould is Jerry Lewis's ex-partner, Dean Martin.

On this Capitol EP he presents four numbers, including the title song, from his recent film "Hollywood Or Bust."

For followers of the middle road in popular song this is one for the collection.

BILL MCGUFFIE: I'll Find You/Almost Paradise. (Philips PB 680.)

SCOTLAND'S gift to the keyboard meanders through two string-laden "orchestral" arrangements for his latest release.

Well played stuff most likely to appeal to lovers of the "Warsaw Concerto" and similar pieces.

DON LANG: Rock-A-Billy/Come Go With Me. (HMV POP 3315.)

BANG up to date is Don. On the first track he is accompanied by his Frantic Five and on the backing by his Skiffers Five (the same group with a washboard?).

Both sides move along merrily with the usual Lang attack.

"Rock-A-Billy," they say, will take the place of rock-'n'-roll, but to me it sounds identical.

BILL MAYNARD: Who Needs You/Hey Lilley, Lilley, Lo. (Decca 45-P 10868.)

TELEVISION comedian Bill Maynard is no second Dave King vocally, but his version of the skiffers' "Hey Lilley" bounces along merrily enough.

The more subdued "Who Needs You" is less to my liking.



● Frankie Vaughan

FRANKIE VAUGHAN: Cold Cold Shower/What's Behind That Strange Door. (Philips PB 681.)

FRANKIE belts out these two with his usual verve, but I can't help wishing someone would finally close that strange, green door.

"Cold Cold Shower" is from Frankie's film "These Dangerous Years" and should delight the under-twenties.

STAN FREBERG: Banana Boat (Day-O)/Tele-Vee-Shun. Capitol 45-CL 14712.)

THE funniest thing since "Rock Island Line" (both versions). Rock-'n'-roll, skiffle, jazz, pops—all have suffered (or been improved, it depends on your point of view) at the hands of the wickedly hilarious Stan Freberg. Now it's the turn of calypso.

"Banana Boat" is sheer goonery, with Peter Leeds as a real cool bongoes player interrupting Freberg's take-off of Harry Belafonte.

"Tele-Vee-Shun" has its moments, but is not in the same class.

● STAN FREBERG

"... rock-'n'-roll, skiffle, jazz, pops—all have suffered at the hands of the wickedly hilarious Freberg. Now it's calypso's turn with his take-off of "Banana Boat Song."



Tribute to Basie

CAPSULE REVIEWS

BUDDY RICH ORCHESTRA (LP)

"This One's For Basie"

Blue And Sentimental; Down For The Double; Jump For Me; Blues For Basie; Jumping At The Woodside; Ain't It The Truth?; Shorty George; 8.20 Special. (Columbia-Clief 12-in. 39CJX10071.) Autumn, 1966.

FIVE tunes by Basie and three by his old sidemen interpreted with lift and precision by Rich's 11-piece. Notable are the brass-work, Harry Edison's many solos (including an extended one on the slow "Blues for Basie"), the full, light band sound and sensible Marty Paich arrangements—despite a flute opening to "Blue And Sent." A failing is the inordinately long drum innings on "Jumping."

Max Jones

HUMPHREY LYTTLETON BAND (EP)

It's Over Now; Suffolk Air; Fidgety Feet; March Hare. (Parlophone GEP 8599.)

THESE releases of the sides Lyttelton made in 1951 and 1952, when only he and clarinettist Wally Pawkes formed the front line, recall a most rewarding partnership with Pawkes at the peak of his playing career. It's a pity the rhythm section of the era was so soggy. Humph's own "It's Over Now" is an interesting melody.

YORKSHIRE JAZZ BAND (EP)

Big Chief Battle Axe; Savoy Blues; Struttin' With Some Barbecue; Ragtime Tub. (Esquire EP 119.) 24/7/55.

POOR British jazz which should not have been recorded at this stage of the band's development. The spirit is there, but very little else. The ensembles are muggy and the solos practi-

cally a waste of time. The tuba is competently played—if you like competently played tubas.

NEVA RAPHAELLO WITH THE DUTCH SWING COLLEGE BAND (EP)

(Philips BBE 12073)

NEVA RAPHAELLO hasn't a particularly good singing voice but she does show some originality in her delivery and at times can sound quite pleasant. The Dutch Swing College possess a lot of spirit, but there's a bit too much of the Coney Island-

circus-band sound about them for me.

ERIC SILK AND HIS SOUTHERN JAZZBAND (EP)

Maryland, My Maryland; Just A Little While To Stay Here; The World Is Waiting For The Sunrise. (Esquire EP 110.) 14/6/56.

MEDIOCRE British jazz spoiled partly by the chunky rhythm. The banjo is over-recorded and the tuba plods. The front line is fairly relaxed.

Jack Hutton



leads the Hit Parade!

Frank Sinatra

"SO LONG, MY LOVE" "Crazy Love"

Dick Haymes

"C'EST LA VIE" "Now at last"

Les Baxter

"DESIGNING WOMAN" "Blue Echo"

Ann Leonardo

makes her brilliant debut with

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Gene Vincent

"FIVE DAYS, FIVE DAYS" "B-I-Bickey-Bi, Bo-Bo-Go"

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Saturday, May 4th
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Sunday, May 5th
SANDY BROWN'S JAZZ BAND
with NEVA RAPHAELLO

Monday, May 6th
OWEN BRYCE AND HIS BAND & JOHNNY DUNCAN AND HIS BLUE GRASS BOYS

Tuesday, May 7th
RIVER CITY JAZZMEN & THE PETE CURTIS FOLK & BLUES QUARTET

Wednesday, May 8th
HUMPHREY LYTTTELTON & HIS BAND

Thursday, May 9th
AL FAIRWEATHER SESSION
Sessions commence 7.30 p.m. (Sunday 7.15 p.m.)

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JAZZ CLUB CALENDAR

BUSINESS IS BOOMING... SO FOLLOW THE CROWD to Jeff Kruger's "JAZZ AT THE FLAMINGO," 33-37, Wardour Street, W.1. "Britain's shrine of modern music." *FRIDAY (3rd) at 7.30: exciting opening session with Bix Curtis's "jazz from London": harriott, scott, hayes, kinsey, seamen, reece, lesage, bush, shannon, Albert hall, blannin

*SATURDAY (4th) at 7.30: dizzy reece quintet: seamen, green, napper, bates, tony kinsey quintet

*SUNDAY (5th) at 7.30: tony kinsey quintet harriott, efford, lesage, blannin, "the jazz couriers"

*WEDNESDAY (8th) at 7.30: tony kinsey quintet "the jazz couriers": scott, hayes, shannon, ecdil, erden, guest stars

*FRIDAY (10th) at 7.30: again: exciting "jazz from London": personnel details next week resident compere: tony hall

Latest American air-conditioning Bar. Refreshments. Spacious dance floor. Balconies for listening.

Membership: 10/- covers all Kruger club presentations till 1963. It will pay you to join. P.O. and s.a.s. to 9, Woodlands, North Harrow, Middx.

YOU GET THE BEST JAZZ OF ALL at Jeff Kruger's **FLORIDA CLUB**, Cafe Anglia, Leicester Square. **THIS SATURDAY (4th), 7.30-11.15** Another colossal bill of "Contrasts in Modern Jazz" for "East Coast" fans: The outstanding "Jazz Couriers," Ronnie Scott, Tubby Hayes, with Shannon, Cecil, Erden, For "West Coast" fans: Thoughtful Buddy Featherstonhaugh pianoflesh Quintet, with Albert Hall, Bobby Wellins, etc. Your host: Bix Curtis. Come early.

CLUB "M" JAZZ! JAZZ! JAZZ! Mapleton Restaurant, 29, Coventry Street, W.1

FRI., 8-11: Always the greatest Friday session. Here comes that Basic sound, with Johnny SCOTT on flute—yep! Frank West-style flute—this is no gimmick, come and listen to this guy, backed by RONNIE ROSS, VIC ASH, Ganley, Goodman, Stokes, Jones, Hank Shaw. It's the greatest night. Miss it not!

CLUB BASIE MORE GOOD NEWS FOR CLUB BASIE FANS! Remember, it's back to the sensational, cool atmosphere of the Tavistock Restaurant on May 25. PLUS, the Club "M" will again commence sessions on SUNDAYS at the Mapleton.

CLUB HALEY ROCK! ROCK! ROCK! BRITAIN'S PREMIER ROCK-'N'-ROLL CLUB, Mapleton Restaurant, 29, Coventry Street, W.1. Every THURSDAY and SUNDAY night to the fabulous music of 'Le Don and his Ravin' Rockers, with Steve Murray and Rude Jones. Plus a great SATURDAY SESSION, 8-11.

Membership for all above sessions is only 5/- and s.a.s. and P.O. to 23, Wardour Street, W.1.

FRIDAY (TONIGHT)
ADDESTONE, Weymann's Hall: SKIFFLE and BLUES, Alan James All-Stars, Boll Weevils, Phoenix City Skiffle Groups, 7.45

A KEN COLYER Jazzmen session tonight, at Studio '51.

A KEN COLYER session at Fleet Street. TODAY: ROYAL SCOTTISH CORPORATION, Fetter Lane, 12.45. Next Friday: KENNY BAKER with the new BRUCE THURNE "JUMP BAND, Europe's finest LUNGHOTIE jazz rendezvous—Fleet Street!

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

AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, plus the Skiffle Cats.

CROYDON JAZZ CLUB, Star Hotel, London Road. TEDDY LAYTON'S JAZZMEN with Trevor Williams.

CY LAURIE Jazz Club: COLIN SMITH JAZZMEN, 7.15-10.45.

EALING: First time here—Brian White's MAGNA JAZZ BAND—"Fox and Goose" (Hanger Lane Station).

ELTHAM: BILL BRUNSKILL'S JAZZMEN—Arcade Ballroom.

ERIO SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640 High Road, Leytonstone.

HOT CLUB OF LONDON. We are now open SUNDAY and FRIDAY, TONIGHT at 7.30: RIVER CITY JAZZMEN, with Pete Curtis Folk and Blues Quartet—Shakespeare Hotel, Powis Street, Woolwich. See also SUNDAY Club.

REDHILL "GREYHOUND": Owen Bryce Band.

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

SUTTON JAZZ CLUB, Red Lion, 8 p.m.: RON LESLEY'S JAZZ BAND.

THE GROVE JAZZ CLUB present MIKE PETERS' JAZZMEN at the Public Hall, OLD ISLEWORTH, 37, 667 bus routes.

WEST HENDON Broadway, Ex-Servicemen's Club: THE JOE JONES SEVEN, 8 p.m.

SATURDAY
A KEN COLYER Jazzmen session tonight, at Studio '51.

AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, plus the Diamonds Group.

BECKENHAM: Seth Marsh Jazzband.

COOK'S FERRY INN, Angel Road, Edmonton: Jazz and Skiffle by Deco's top recording artists—DICKIE BISHOP SKIFFLE, DICKIE BISHOP SKIFFLE, BETTY SMITH QUARTET, BETTY SMITH QUARTET. Jive Listen. Bar

CY LAURIE Jazz Club, Gt. Windmill Street, (opposite Windmill Theatre), 7.15-10.45: GRAHAM STEWART'S SEVEN with ALAN ELSDON.

SATURDAY—contd.
DENHAM VILLAGE HALL: Fray-sain Jazzband, 7.30-10.30.

FIGHTING COCKS, KINGSTON, London Road: Return of the popular JUBILEE JAZZMEN, plus the CLERICS Skiffle.

HARRINGAY JAZZ CLUB: STORYVILLE JAZZMEN—"Gayas Academy," 49, Willington Road, off Westbury Avenue, Turnpike Lane, N.22 (club is 50 yards from "Westbury Arms" pub). Buses 217, 231, 144, to "Westbury Arms."—See also Wednesday Club.

KEN NINE, Co-Operative Ballroom, Peckham, Jiving.

LONDON'S MOST UNUSUAL JAZZ CLUB, TONIGHT, 7.30, CHISLEHURST CAVES, 2 BANDS, 4 SKIFFLES, BRING YOUR OWN GANDLE.

RICHMOND: NORTHDOWN STOMPERS.—Community Centre (opposite Ritx Cinema).

WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 163; Tubes South Harrow or Pinner): MIKE DANIELS DELTA JAZZMEN, 8-11 p.m. Licensed bar.

WOOD GREEN: SANDY BROWN'S JAZZ BAND.

SUNDAY
A KEN COLYER Jazzmen session tonight, at Studio '51.

ALL TRAD. musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club. Members 2/6, guests 3/6.

AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, plus JACK ELLIOTT and DERROLL ADAMS, plus the Wayfarers.

CARLTON BALLROOM, Slough: Sensational PORCUPINE JAZZMEN, 3-6 p.m.

CARLTON JAZZ CLUB, Carlton Hall, Eritih, 7 p.m.: THE STORYVILLE JAZZMEN.

COOK'S FERRY INN, Angel Road, Edmonton: Columbia Records SKIFFLE SENSATION, JIMMY JACKSON, TEDDY LAYTON'S JAZZMEN, TEDDY LAYTON'S JAZZMEN.

CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, COTTON PICKERS SKIFFLE, 7.15-10.45.

DAVE CAREY JAZZ BAND, Bedford Hotel, Balham Station, 7 p.m. Guest: CYRIL SCOTT.

DICK CHARLESWORTH Jazzband, Derby Arms E. Sheen.

FIRST SHUFFLE, May 26: River City Jazzmen, Graham Stewart's Seven. All-day river trip. Tickets 17/6.—Pete Payne, 213, Bromley Road, S.E.6. Hit. 3134.

HIGH WYCOMBE, Cadena Hall, Frozmoor, every SUNDAY AFTERNOON, 3-6 p.m. This week: RONNIE SCOTT'S "JAZZ COURIERS" and Club Group.

HOT CLUB OF LONDON, 7 p.m.: MIKE PETERS' STOMPERS.—Shakespeare Hotel, Powis Street, Woolwich, 3-.

KENSINGTON, "COLEHERNE," Harry Walton's RAGTIME BAND.

PARK LANE Jazz Club, Croydon: SETH MARSH JAZZ BAND, THE BENTMEN SKIFFLE, 7.30. Admission 3/-.

"PRINCESS LOUISE" Skiffle and Folk Club 208, High Holborn, W.C.2: John Hasted Group with Marion Amis. Guests: JOHN COLE, jazz harmonica, and Soho's "IRON-FOOT" JACK, 7.30.

QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed. 7-10 p.m.

ROYSTON PUNTER Jazzmen, Railway Hotel, Pitsae.

STAINES: CHICAGOANS BROADCASTING STARS.—Boleyn Hotel, 7.30.

WOOD GREEN: ALEX WELSH DIXIELANDERS.

MONDAY
A KEN COLYER Jazzmen session tonight, at Studio '51.

AT THE SKIFFLE CELLAR, Greek Street: THE DICK BISHOP GROUP, plus the Quakers and guests.

BATTERSEA JAZZ CLUB, "Stanley's" (near Town Hall), 7.30: TEDDY LAYTON'S JAZZ BAND, plus Penitentiary Five Skiffle. Usual free records.

CHAS. McDEVITT and his Skiffle Group, plus PORCUPINE JAZZMEN.—Thames Hotel, Hampton Court.

CY LAURIE Jazz Club: COLIN SMITH JAZZ BAND, 7.15-10.45.

DICK CHARLESWORTH Jazzband, Wandsworth Town Hall.

KINGSBURY BATHS CAFE: STORYVILLE JAZZMEN.

NEW DOWNBEAT CLUB, Manor House (opposite Tube), N.4: The new DIZZY REEZE QUINTET, with Phil Seaman, Benny Green; plus JACKIE SHARPE QUINTET. Licensed bar, 7.30-11.

OWEN BRYCE Band, "Bull Hotel," Birchwood, Swanley.

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: KENNY BALL CHICAGOANS.

STANMORE JAZZ Club, opening night, featuring the Derek Warne Jazzmen, 7.30. Admission 3/-.—Bernay's Institute, Stanmore Broadway.

TUESDAY
AT THE SKIFFLE CELLAR, Greek Street: THE VIPERS, plus the Alberts, plus the Worried Men.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): MICK MULLIGAN JAZZ BAND with GEORGE MELLY and JIMMY JACKSON.

BROMLEY KENT, "White Hart," 8-11 p.m.: Jack Heckstall-Smith Jazzmen featuring Wally Fawkes.

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

FALCONWOOD: EXCEL JAZZMEN.—Falcon Hotel, S.E.9.

FORTY-FOUR Club, 44, Gerrard Street, 8-11: JOHN HASTED Group with MARION AMISS and "ZOM" Guests: JACK ELLIOTT, DERROLL ADAMS.

GRAND OPENING, Jazz at the Commodore Club: TV contest-winning Omega Jazzband, Tuesday, May 14, 7.30. Side of Odeon Cinema, Kingston.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: ALEX. WELSH DIXIELANDERS.

TUESDAY—contd.
MANOR HALL, Chigwell, 8-11.15 p.m.: KENNY BALL CHICAGOANS (BBC Stars), Tube: Grange Hill.

RAILWAY HOTEL, Epsom: Trad., 8-10.30, every Tuesday.

SOUTHALL "White Hart": Very popular RONNIE ROSS QUINTET.

WIMBLEDON, Broadway Hotel: ROB THORNTON JAZZ BAND and Eden Street Skiffle.

WOOD GREEN: THE GRAHAM STEWART'S SEVEN.

WEDNESDAY
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CARLTON BALLROOM, Slough: PORCUPINE JAZZMEN, 8-11.

CHAS McDEVITT Skiffle Group, with guests, "Princess Louise," Holborn.

CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: ALEX. WELSH DIXIELANDERS.

DICK CHARLESWORTH Jazzband, Parley Hall.

EWELL JAZZ CLUB, "Organ Inn," 8 p.m.: STEVE LANE'S SOUTHERN STOMPERS, also NEW HAWLEANS Skiffle Group.

HARRINGAY JAZZ CLUB: STORYVILLE JAZZMEN, Wednesday, May 15: The fabulous CHRIS BARBER JAZZ BAND with OTTILIE PATERSON.

KLOMP CLUB, Merryhills Hotel, Oakwood Tube: Trumpet star TERRY BROWN.

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

SANDY BROWN'S Jazzband and Dick Bishop Sidekicks—"White Hart," Southall, Mems. 3/6, guests 4/-.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: MICK MULLIGAN JAZZ BAND with GEORGE MELLY and JIMMY JACKSON.

TWO BREWERS, East Hill, Wandsworth: TONY VINCENT and his Jazzmen, plus JUBILEE SKIFFLE GROUP.

THURSDAY
ACTON! IMMEDIATE return! The JAZZ COURIERS, starring Ronnie SCOTT, Tubby HAYES!—"White Hart."

A ROCK-'N'-ROLL session with Rory BLACKWELL and his Blackjacks, 8 p.m., Studio '51, 10/11, Gt. Newport Street, Leicester Square.

AT THE MANOR HOUSE, N.4 (opposite Tube): The JOHNNY MAKIN'S SKIFFLE GROUP, featuring singing sensation KASEY CLARK, commence 7.30. Mems. 2/6, guests 3/-.

AT THE SKIFFLE CELLAR, Greek Street: THE CHAS. McDEVITT GROUP, with NANCY WHISKEY, plus guests.

AUTHENTIC SKIFFLE by RIVERSIDERS, Swan, Manor Road, Walton-on-Thames. Guests: The CAROLEANS.

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

KEN NINE, Havill Street Hall, S.E.5.

KINGSTON JAZZ CLUB (over Burtons): STORYVILLE JAZZMEN.

OPENING TONIGHT, 7.45, "Viduct," Hanwell: Hermit Jazz Bandets, Dick Bishop and guests. Buses 607, 655, 83.

ORPINGTON: EXCEL JAZZMEN.—Civic Small Hall.

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SYDENHAM, "Fox and Hounds": Tim Garner's Jazzmen.

THORNTON HEATH Jazz Club, 7.30, "Prince of Wales," Clock Tower. Members 2/6, guests 3/6.

TWICKENHAM: Modern jazz at "The Crown" (5 minutes from Twickenham Junction and Richmond Bridge).

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TERRY LIGHTFOOT & HIS JAZZMEN

GOING PLACES — MAY

WATFORD, Brit. Leg. Hall	Thur. 2
SOUTHSEA, Savoy Ballroom	Fri. 3
SHEFFIELD, City Hall	Sat. 4
LIVERPOOL, Temple Jazz C.	Sun. 5
CHESTER, Quantways J.C.	Mon. 6
WEST KIRBY, R.A.F. Camp	Tues. 7
RUGBY, Co-op. Hall	Wed. 8
MELKSHAM, R.A.F. Camp	Thur. 9
WOOLWICH, Shakespeare H.	Fri. 10
WOOD GREEN, Fishmongers	Sat. 11
WOOLWICH, Shakespeare H.	Sun. 12
BRIXTON, Astoria Cinema	Mon. 13
WOLVERHAMPTON, Civic H.	Tues. 14
BRISTOL, Colston Hall	Wed. 15
LEICESTER, De Montfort H.	Thur. 16
SHEFFIELD, City Hall	Fri. 17
EDMONTON, Regal Cinema	Sat. 18
BOGNOR REGIS, Esplanade	Sun. 19
LYTTTELTON CLUB, W.1	Tues. 21
ST. ALBANS, Market Hall	Wed. 22
WATFORD, Brit. Leg. Hall	Thur. 23
CROYDON, Star Hotel	Fri. 24
WOOLWICH, Shakespeare H.	Sun. 26
LYTTTELTON CLUB, W.1	Mon. 27
LYTTTELTON CLUB, W.1	Tues. 28
SOUTHALL, White Hart	Wed. 29
NEWMARKET, Carlton Bldg.	Fri. 31

See Club Calendar for further details
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"CREOLE REEDS" (LP)

I'm Through, Goodbye (d); Waste No Tears (d); Dardanelle (c); I Never Knew (c); The Broken Windmill (d); Without A Home (d); Buddy Bolden's Blues (a); Mo Pas Lemme Go (Mo Pas L'Aime Ça) (b); Les Ognons (b); Salée Dame (b); Wolverine Blues (a); Albert's Blues (a). (London 12 in. HA-U2035)

(a)—Albert Nicholas (clt.); Don Ewell (pno.); Baby Dodds (drs.). Am. Circle. 6/1/46. New York.
(b)—Nicholas (clt.); James P. Johnson (pno.); Danny Barker (gtr.); Pops Foster (bass). Do. June, 1947. New York.

(c)—Nicholas (clt.); Wild Bill Davison (cornet); Jimmy Archey (tmb.); Ralph Sutton (pno.); Barker (gtr.); Pops Foster (bass); Dodds (drs.). Do. 26/7/47. New York.

(d)—Bebet (sop.) with Bob Wilber Jazz Band; Wilber (clt., sop.); Henry Goodwin (tpt.); Archey (tmb.); Dick Wellstood (pno.); Foster (bass); Tommy Benford (drs.). Do. 9/6/49. New York.

JAZZ DISCS

reviewed by
Max Jones and Edgar Jackson



● Albert Nicholas—with James P. Johnson on piano—making the Creole records reviewed here.

IT was a fair idea to devote an album to these two superior Creole reedmen, though in the event the space was unfairly shared out, owing to a curious error at, I imagine, the American end.

The record purports to offer one side by Bechet, the other by Albert Nicholas. In fact, two of the "Bechet titles"—those taken from "This Is Jazz" broadcasts by Rudi Blesh's All Star Stompers—are manifestly devoid of his soprano or clarinet. Moreover they feature Nicholas, thus scoring eight titles for Nick and only four for Bechet.

It is a pity that Bechet could not have been better represented. His own playing is faultless but seldom reaches extraordinary heights. The Wilber band is nothing startling, and the recording leaves heaps to be desired.

All four melodies are Bechet compositions. "I'm Through," a bright one, has nice enough muted trumpet from Goodwin and a generous portion of soprano.

"Waste No Tears" is a pensive clarinet duet; "Broken Windmill," one of those descriptive

tunes Bechet likes to make up, is mainly ill-defined ensemble; and "Without A Home," a rather dramatic mood piece, gains in melancholy from some weird and wobbly recording.

More meritorious is the collective playing of Nicholas, Archey and Davison on the elderly "Dardanelle" and "I Never Knew" (which turns out to be "I Never Knew I Could Love Anybody").

Archey takes an adequate solo on each. Davison, in a reserved frame of mind, leads assertively and blows a hot, growly chorus on "Never Knew." Nicholas, too, solos on this and pops about in and above the orderly band passages.

The second side is almost all Nicholas. "Buddy Bolden's" presents him at slow tempo, first in the low register, then climbing for his second and for his final chorus. Don Ewell plays Morton-style piano accurately and Dodds drums in a most unorthodox fashion.

The other trio tracks are a cleanly executed "Wolverine"—not unlike the Paris-made trio version in general outline—and a wistful "Albert's Blues."

Completing the set are three of the Creole Serenaders sides from Circle's "Jazz à la Creole" album. It is hard to understand why the remaining "Creole Blues" was passed over, for this is surely the most memorable music on the record.

Nicholas' warm-sounding clarinet and French Creole singing are very appealing on the humorous "Mo Pas" (not "No Pas" as on the sleeve) and "Salée Dame" ("Mamzelle Josephine"). And the help given by James P. Johnson, Pops Foster and Danny Barker could hardly be bettered.

Barker's telling guitar rhythms and vocal responses were a big asset to the session, which produced music of a casual, unpretentious and wholly charming nature.

This easy going, not-too-fast rendering of the French "Onions" song—very different from the driving instrumental versions we have heard so much of—is a delightful example of soft, small-group New Orleans Jazz.

These three thoroughly agreeable tracks should be united with the fourth and issued as an EP. With calypso and rumba-like music on the move these days, such a release could be expected to sell.—M. J.

BILLY BAUER (EP)

It's A Blue World (b); Maybe I Love You Too Much (b); Lincoln Tunnel (b); Moon Mist (a). (Columbia-Clef SEB10061)

(a)—Bauer (gtr.). Am. Norgran. Spring 1956. USA.



● Flip Phillips

(b)—Bauer (gtr.); Andrew Ackers (pno.); Milt Hinton (bass); Osie Johnson (drs.). Do. Do. Do.

SINCE William Henry Bauer left Herman in 1946 he has worked with Goodman, Chubby Jackson and Lennie Tristano, to mention a few.

His new EP marks the 41-year-old New Yorker as one of the most delightful guitarists present-day jazz has produced.

Bauer has more than a fine sense of jazz and the technique to do justice to it. He has imagination and sensitivity. This combines to keep one's interest riveted and to give his music a heart appeal that should capture even those less able to appreciate his jazz understanding.

Andrew Ackers, on piano, well deserves the honour of playing with such an artist and one could hardly imagine more appropriate bass and drums support than Milt Hinton and Osie Johnson provide.—E. J.

FLIP PHILLIPS QUINTET (LP)

Lemon Aid 21; I'll Never Be The Same; All Of Me; I've Got The World On A String; Almost Like Being In Love; The Lady's In Love With You; Singing The Blues; Birth Of The Blues. (Columbia-Clef 12 in. 330X10074)

Phillips (tr.); Oscar Peterson (pno.); Herb Ellis (gtr.); Ray Brown (bass); Buddy Rich (drs.). Am. Clef. Late 1954. USA.

JOSEPH EDWARD ("Flip")

Phillips first sprang into prominence in the 1944-46 Woody Herman era. He has an over-breathy but not displeasing tone in ballads. His improvisations are neither very original nor very impressive, and while at the faster tempo he swings fairly adequately he is not above honking.

So it is left to Oscar Peterson, Herb Ellis, Ray Brown and Buddy Rich to save the day. This they manage to do—not only as a background to Phillips but in the solos.—E. J.

JOHNNY GUARNIERI (LP)

Caravan (a); Sophisticated Lady (a); Birmingham Breakdown (a); I Let A Song Go Out Of My Heart (b); Scatting' At The Kit-Cat (b); Rockin' In Rhythm (b); In A Sentimental Mood (a); Mississippi Moan (a); Mood Indigo (b); Prelude To A Kiss (b); Solitude (b); If Don't Mean A Thing (a). (Vogue-Coral 12 in. LVA8944)

(a)—Guarnieri (pno.); George Barnes (gtr.); Wendell Marshall (bass); Don Lamond (drs.). Am. Decca 17.4.56. USA.

(b)—Guarnieri (pno.); Mundell Lowe (gtr.); Arnold Fishkin (bass); Lamond (drs.). Do. 24.4.56. USA.

JOHNNY GUARNIERI plays a collection of Ellington favourites, spiced up with the lesser known "Scatting' At The Kit-Cat" and "Mississippi Moan."

Title of the set is "The Duke Again," but the interpretations are very much Guarnieri. Or more accurately, perhaps, Fats Waller and Teddy Wilson with a recognisable dash of Basie.

Though Guarnieri long ago developed a personal style his early inspirations were Waller and Wilson. This was apparent when he first hit the limelight in 1939 with Benny Goodman and continued his notability with Artie Shaw in 1940 and 1941. The Basie influence seems to have come rather more recently.

Anyway, this is an elegantly played album, with Ellington's tunes used to exploit just about every sort of mood.

The supporting cast backs up the star well, with guitarists George Barnes and Mundell Lowe

contributing solos which add grace and variety.—E. J.

JONAH JONES QUARTET (EP)
It's All Right With Me (a); Something's Gotta Give (a); Basin Street Blues (b); Muskrat Ramble (b). (HMV 7EG8226)

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

JOHNNY GUARNIERI—

who found fame with Benny Goodman, in 1939, and later with Artie Shaw—has an elegant album dedicated to Duke Ellington in this week's reviews.



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STATES WANT SHIRLEY

Palladium headlines

(*'The Banana Boat Song'*)

BASSEY

For six months

BBC DANCE FESTIVAL—2ND CONCERT



Squads singer Joan Baxter, jazzman Freddy Randall, pianist-singer Mike McKenzie and Squadron leader Ronnie Aldrich relax before the start of the Festival.

AMERICA wants Shirley Bassey back. The songstress from Cardiff's Tiger Bay is returning to the States in November for at least six months.

Shirley will fulfil engagements offered on her recent trip. They include cabaret dates at leading night spots in New York, Miami and Chicago, and possible appearances on the Steve Allen and Ed Sullivan TV shows.

Tour of Europe

This week Shirley is playing her first bill-topping Variety date—at Birmingham Hippodrome. To undertake her current British tour, Shirley cancelled a month's Variety appearance at the famous Olympia Theatre in Paris. She will star there later this year. Other Continental dates include a month in June at the China Theatre, Stockholm, followed by appearances in Monte Carlo, Belgium and Spain.



American vocal group The Platters and Lonnie Donegan on Monday started a two-week season at the London Palladium. Here Lonnie (l.) relaxes backstage with Platter members (l.-r.) Dave Lynch, Herbert Reed, Zola Taylor and Rupert Branker. (See Pat Brand's review on page 9.)

DORSEY SAYS HE ISN'T QUITTING

NEW YORK, Wednesday.—Jimmy Dorsey, hospitalised on and off since last December, denied this week that the fabulous Dorsey jazz dynasty is at an end. Jimmy plans to make a comeback just as soon as he can get out of here. He was speaking from the Doctors' Hospital, where he has spent the past five weeks. Lee Castle, trumpeter with Dorsey for many years, is in the meantime fronting the Dorsey Band at the Statler Hotel.

PLATTERS' BOSS HERE

Composer Buck Ram, founder and manager of the Platters and the man who writes most of their material, flew into London on Friday.

Cleo Laine woos half-empty hall

By Radio Critic MAURICE BURMAN

DISTINCTLY patchy show—brilliant to mediocre.

- Definitely Dankworth's day—brilliant.
- McDevitt rhythmic.
- Mike McKenzie a good singer for next year—Cleo Laine always a great one.
- Sandy Brown never got going—except for clarinet.
- Aina Cogan—vivacious voice—wrong material.
- Audience—like artists—rather off form.

By BOB DAWBARN

THE second of the BBC's three "Festival Of Dance Music" concerts played to a half-empty Royal Albert Hall on Tuesday and did not live up to the first for all-round entertainment.

For me it was Cleo Laine's night. She sang superbly on "Taint What You Do" and "April Age," and her stage movements are a lesson to all our singers.

Running her close was some excellent modern airt from Joe Harriott and consistently fine solo work from Dankworth trumpeter Dickie Hawdon.

The monstrous acoustics made it impossible to judge the three bands properly.

SATURDAY NIGHT OUT WITH BUDDY F.



The Buddy Featherstonhaugh Quintet made its first appearance at London's Flamingo Club on Saturday. Left to right are newcomer Albert Hall (tpt.), Don Lawson (drs.), Buddy, and Bobby Wellins (tr.). Bassist Dave Willis is not shown.

David Hughes cuts L'bourg TV show

David Hughes had to cancel a television show in Luxembourg on Friday because of a throat infection. He hopes to be fit enough on Monday to leave for Germany, where he is to entertain the troops. He may then fulfil his Luxembourg commitments at the end of the tour. David is booked for "Workers' Playtime" on May 16 and the TV "6.5 Special" on May 25.

Ido-Martin takes over from Weeks

Pianist-trumpeter Ido-Martin opens on Monday at the Club de la Côte d'Azur with an eight-piece band. He replaces the Leslie Weeks Orchestra, which has been resident for the past six months. Ido, who is currently playing with the Weeks Orchestra, will lead Stanley Best (tr.), Frank Parks (pno.), Wally Walters (bass), Harry Benson (drs.), Joe Mullins (tr.), Paul (bongoes) and Beryl Wayne (vcls.).

DIAMOND SIMULATION SET PURE PLATINUM PLATED

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Setting closely resembles fine White Diamond. Beautiful Ladies' Watch sparkles like starburst. Set on the four quarters is a choice of sapphires, ruby, or emerald coloured stones. Accurate pin-lever jewelled movement. Full gear. \$4.125 on credit. Diamond 21/2 extra. Luminous 6/3 extra. Band \$5 for peak. a reg. Test 7 days 12 extra. 18 karat nighty payola. \$2. First time in England. Fitted pure unaltered Platinum. Gent's model same price. LISTS, WATCHES, RINGS, THINGS.

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20% Fantastic shortage in Guitars due to new Rock 'n' Roll and Chryso magazines try and buy one. We have 750 only. Full size spectrum style, hand-crafted, highly polished, super finish, and full box. Warm response. Suitable for solo or with band—play it, don't let it try to describe a gem. Semi 20" depth. BOW. After 7 days' trial pay 21 fortnightly payts. 20.50. Cash \$12.15. Car. 5". Pinger style model \$1.50. Write much more. LISTS, JEWELLERY, THINGS.

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Vipers ban: Sabrina concert cancelled

THE refusal of Manchester Magistrates to permit the Vipers Skiffle Group to play a Sunday concert has led to the cancellation of the show, which also included Sabrina and three rock-n-roll groups.

The Magistrates had given permission for Sabrina, and the groups of Rory Blackwell, Jim Dale and Ricky James to appear at Belle Vue this Sunday, but put a ban on the Vipers. No reason was given.

Agent Stanley Dale hopes to put the concert on at a future date and will apply at the next licensing sessions for the Vipers to appear.

MUSIC CHIEF ARRIVES

Jack Mills, President of Mills Music, arrived in London on Sunday on a two weeks' business trip. He is accompanied by his general manager Mack Stark and will afterwards visit Belgium, Germany, France, Italy and Scandinavia.

MELODY MAKER

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ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2 Telephone: TEMPLE BAR 2468 Ad. Manager: BASIL K. LAWSON

Provincial News Editor: JERRY DAWSON, 2-4, Oxford Road, Manchester 1, Central 3232.

DUBLIN: Dolores Rockett, 26, Lower Balthmine Road, Dublin.

BELFAST: Bill Rutherford, 4, Tudor Avenue, Belfast (Belfast 41648).

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W. KOBE (Japan): R. Courtney-Brown, 61, 4-Chome Isobe-Dori, Fukui-Ku, Kobe. Annual subscription 35s.

Londonairs & Marie

Singer Marie Benson has joined the Londonairs, and broadcasts with the group in "Henry Hall's Guest Night" today (Friday).

Personnel of the Londonairs comprises Eddie Harris (acc.), Teddy Broughton (bass) and Terry Brown (tpt.).

GERRY MULLIGAN

From Page 1

music that counts. They came to hear our music and we played with all the enthusiasm of a smash hit.

Mulligan and his colleagues Bob Brookmeyer (valve tmb.), Joe Benjamin (bass) and Dave Bailey (drs.) arrived at London Airport on Friday, where they were met by bandleader Chris Barber.

During the evening they went sightseeing and visited jazz clubs.

Packed houses gave the group a fantastic reception at the two concerts at the Royal Festival Hall on Saturday and again at Dudley Hippodrome on Sunday.

Down Beat surprise

New York, Wednesday.—Nat Hentoff this week left the staff of "Down Beat," of which he has been Associate Editor in charge of the New York office.

Cathedral Strings

GUT VIOLIN

300B A or 2nd. 1 length ...	1/10
400B A or 2nd. 2 1/2 lengths ...	3/5
301B D or 3rd. 1 length ...	2/2
407B D or 3rd. 2 1/2 lengths ...	4/2
1023 Aluminium A or 2nd on Cut	6/-
1033 Aluminium D or 3rd on Cut	6/8
408B G or 4th. Fitted on Cut	3/8
112 G or 4th. Real Silver on Cut	7/5

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England to France and Back • Gravesend and Southend to Calais
4 HOURS IN FRANCE (No Passports Necessary)

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