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Melody Maker

MARCH 2, 1957

EVERY FRIDAY 6d.

Son of
Crosby
See Page 3

RUSSIAN BANDS FOR STAR BRITISH JAZZ BANDS

A 'Pearl' in Mink!



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

BRITISH JAZZ BANDS

'Howdy, Folks'



MOSCOW will hear Britain's top jazzmen this summer. A traditional group, a modern group, local blues singers, as well as Scottish dance bands and singers, are to appear in the Russian capital during the Sixth World Youth Festival from July 28 to August 11. Previous commitments have forced Humphrey Lyttelton to turn down the invitation, but the offer will now be made to another British traditional group.

'Only the best'

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

"The Soviet authorities have never been very keen to have jazz at the Festival and we have argued about it for nine months. Now they have agreed, we naturally want them to hear only the best we can offer!" He said he thought there would be "a tremendous audience."

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Sold on Mantovani
Mantovani's concert at Leicester on Sunday—his first in England since his U.S. and Canadian tour—was a sell-out. Over 2,000 packed the De Montfort Hall. Cowboy singing star Tex Ritter arrived in London on Saturday for another Variety tour. The tour started on Monday at the Chitwick Empire, followed by Manchester (Monday), Glasgow (11th) and Edinburgh (16th).

Bill Haley Palladium date definite

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

Frankie to tour

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

This news was given to the Melody Maker on Wednesday evening by Jolly Joyce, personal manager to Haley. "The Comets," Mr. Joyce said, "will follow this engagement with a two-week tour of one night-stands throughout the country."

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

"On his current tour Haley has been achieving a 98 per cent sell-out wherever he has played."

Final concert

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

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

WHITTLE-KLEIN COMBO DEBUT



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

Third Basie show at Festival Hall

The Count Basie Band will play its extra Royal Festival Hall date on Tuesday, April 16.

Impresario Harold Fielding told the MM: "This will be a special concert for the composer's band."

Basie's other two concerts at the Festival Hall, on April 2 and April 12, are a sell-out.

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

Bing (Jnr.) sings

Gary Crosby, 23-year-old eldest son of Bing, arrives in Britain on Tuesday for his week-end "Sunday Night At The London Palladium" and "Startime" next Thursday.

£100,000 WINNIE ATWELL TOUR

WINIFRED ATWELL is to make her second tour of Australia in the autumn—at a record guaranteed minimum salary of £4,000 a week. The tour will last at least six months. Winnie starts her new weekly half-hour BBC-TV series on Sunday, April 14, when she will

introduce her third piano—the double keyboard model which was pictured in the Melody Maker recently. She opens for the summer at Brighton Hippodrome on July 2.

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

Heath air series

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

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Lyttelton signs for Tommy Steele film

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

The film is to be based on the life story and meteoric rise to fame of the young rock-'n'-roll singer.

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

Success story

CANADIAN ROUND-UP

by Henry Whiston

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

Appearing in the entourage were Felix Bonino, Bill Doggett, Tommy Brown, Clyde McPhatter, Lavern Baker, Chuck Berry, the Five Keys, the Moonstones, Ann Cole, the Five Satins, the Schooners, Charlie and the Chocolate Boys, Charles and the Paul Williams and his band—and an unlisted, the Honorary Band.

A quieter evening than previous rock-'n'-roll shows. Only 25,000 turned out.

One over the eight
The Bill Haley movie that's causing a ruckus wherever it's shown, didn't let its reputation fall as a result of simultaneous appearances in Montreal theatres in February.

No riots. But the way of hollering and minor brawls.

New disc stars
CANADA'S Mo Koffman Septet, the latest to come to this country to record, presented a February concert in Ontario College of Art in Toronto.

Arrangements were by Koffman, who doubles on alto and flute. "Other personnel comprise Eddie Kasper (trumpet), Ed McConnell (valve trombone), Jack Long (tpt.), Ed Dickert (drums), Ron Rully (drs.) and Hugh Curry (bass).

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

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

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CHET BAKER • PHIL URSO • U.S. DRUGS RAID HELD OFF

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

They were appearing as part of the Birdland Stars of 1957 concert.

Urso, police claim, had an eye dropper and heroin when arrested and both were held on \$2,500 bail.

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

Baker has since declared he has been off drugs since his last arrest.

MJQ men arrested
OTHER arrests last week were reported in Los Angeles. Included bassist Percy Heath and saxophonist Gerry Mulligan, both of whom are members of the Modern Jazz Quartet.

Heath was later cleared and Jackson was released on \$1,000 bail.

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

No tour?
THE MJQ had been scheduled to make a European tour shortly under the State Department sponsorship, and Heath commented: "We were set to go... but I guess we'll have to call it off."

Maini, who has been playing at local Los Angeles clubs, has already served 16 months in a narcotics institution handed down after a 1948 arrest.

Up and about
CLARENCE WILLIAMS, veteran song writer and musical arranger, was reported "out of bed and recuperating" at the Columbia Presbyterian Hospital in New York City, where he was taken for X-rays last week.

Future dates for the band include the Bath Pavilion tonight (Friday) and Weston-on-Mare the following day. Winston's General Manager Bill Elliott has returned after a three-month illness.

Natural medium
Eric told the MM: "This is a wonderful book. It's the most natural way to present a band on the radio."

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

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

The program will feature Ben Shostakoff's Prigo Jazz Band with Clancy Hayes, Ben Sutton and Lizzie Miles; Earl (Fatha) Hines, Wally Rose and his Dixieland Band; Ray City Jazz Band (led by Jack Parrish); Bales and possibly Dick Ory.

Changes
Personnel changes over the last three weeks will bring in the Prigo Jazz Band drummer.

Norris Grundy (who rejoins after three years), altoist Ronnie Frenkel from the Don Smith Orchestra) and tenorist Gray Alford (from Jack Parrish).

They replace Eric McDemott, Derek Qutridge and Johnny Hochback, respectively.

Money talks
EDDIE SAUTER, co-leader of the Sauter-Finegan orchestra, went to Germany last week to attend to a matter under which he would receive a sum of money from Radio Sudwestfunk, Baden-Baden.

Strict tempo
The Art Gregory Orchestra, resident at Leas Cliff Hall, Polkington, has put on a six-piece, titled "Strictly For Dancing."

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

Prager TV parties extended
An Associated Rediffusion is to extend the run of Lou Prager's weekly television party for a further three months until June.

Lou is to feature a different "glamorous commere" each week. It started on Friday with Joy Webster.

BIRDLAND CLUB TO OPEN IN LIVERPOOL
A modern jazz club—Birdland—will open at Orrell Park Ballroom, Liverpool. Organizers are manager Jimmy Wright and bandleader Paul Vaughan.

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Seven bands booked for 'Rag'-time
THE bands of Ken Mackintosh, Alyn Almsworth, Billy Butler, Arthur Holland and the White Eagles Jazz Band will appear at the Manchester University Rag Ball on Monday.

They replace Eric McDemott, Derek Qutridge and Johnny Hochback, respectively.

Have a Gorilla!
CHRIS BARBER wondered what was happening when he was in Huddersfield last week.

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I dig Louis, Ella, Como and Basie'

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

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

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

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

Gary rejects the notion that the going has been tough, that there has been any public reaction against him on account of his half-marked moniker. "It's been roses all the way," he insists.

These things are relative, of course. The Crosby kids didn't exactly enjoy a spoon-fed existence back home. Like most men who have been prey to bouts of dizzy irresponsibility in youth, Bing endeavored to stamp out such weakness in his sons — luxury and easy money, he felt, could become a snare and a delusion.

The boys might be the victims of flattery while at school. The antidote was work and Gary, as the firstborn, saw plenty of it.

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

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

His father had no ambition to push Gary into Show Business, nor any attitude against it. He figured that the future was a matter of personal choice. But

those early days, had to suffer many a pie-law from his father and he doubtless found the restrictions of being the son of Bing chafing.

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

"A bathing machine, yes," he says. "But he doesn't practice."

SAYS GARY CROSBY

who is due in Britain today to make TV appearances. Gary is currently serving with the U.S. Forces in Germany and gave this interview to TONY BROWN over Continental telephone.

Whacked

And, according to Gary, he didn't get all the sage counsel and advice that one might have expected. He was given one rather unexpected principle: "Be on time," Bing told him. Nothing more.

Yet that was not out of character in the Bing who was thought in Hollywood circles to be something of a disciplinarian as a father. When Gary was eighteen he was expected to be home at eleven p.m. Mrs. Bing in agreement with the life-real-life-earnest policy. Gary and his brothers were once whacked with a leather belt for a major misdemeanour.

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

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"A bathing machine, yes," he says. "But he doesn't practice."

AMERICAN STAR with EDDIE CONDON

George Wettling plays Autocrat Do you?

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

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A swift re-skiffle

DELANEY GOES ON SKIFFLE KICK



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

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

He added that he had made an offer to McDevitt, but Chas. had not yet made up his mind. "If he is unable to join me," said Delaney, "I will look round for another skiffle."

He broadcast from his sick bed . . .
Toronto, Wednesday. — Dick McDougall, Canada's best-known disc-jockey and originator of the two-hour CBC radio programme "Jazz Unlimited," died on February 15.

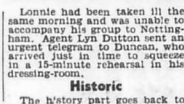
For five weeks, the Toronto-born jazz authority had been confined to bed after a heart attack. But he continued his broadcast from his home.

Donegan ill: Quick solo debut for Duncan

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

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

"It was a case of Johnny repeating itself," said Johnny in his dressing-room afterwards, flushed with excitement and with the thunderous applause of delectable Donegan fans still ringing in his ears.



Donegan had been taken ill the same morning and was unable to accompany his group to Nottingham. Agent Lynn Dutton sent an urgent telegram to Donegan, who arrived just in time to squeeze in a 15-minute rehearsal in his dressing-room.

Historic
The history part goes back to 1955. One night, Donegan went to the Humphrey Lyttelton Club and met broadcaster Chris Barber, who had just lost Lonnie Donegan to Variety.

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

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

LETTERS 'Stars' who can't even walk on!

MAY we thank Jack Payne for his forthright exposé of the "carve-up" system employed by some of today's "star-makers" in their contractual arrangements with their proteges (16/2/57) and Pat Brand for his refreshing blunt words concerning the so-called "stars" (23/2/57).

Few really professional artists would dream of signing the type of contract offered by "personal managers" to the amateur Sunstars, Hoppers and Freebies dreaming of stardom. If a professional artist remaining after paying 10 per cent. agent's commission.

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

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

Token appearance
The Committee of the North Downs Jazz Forum wish you to note a strong protest at the duplicity practised by the season Jazz Federation on February 15 at the Festival Hall.

Published as presenting Big Bill Broonzy and Brother John Sellers, and introduced by Harold Richardson as "the good fruits of previous experience." It proved to be a disappointment.

ITV meet MPCPA
Members of Independent Television will be the guests of honour at the Eleventh Annual Dinner of the Music Publishers' Contract Personnel Association on April 10 at the Criterion Restaurant, W.

Trust on them
I WISH to hear out what last week's correspondent said about the pop business being "a complete mess" and to quote as an example, "Calypso Craze." Forthcoming.

As the record companies, etc., have taken every available opportunity to discredit the public, are consequently having it thrust down their throats—A. Rogers, Keston, Essex.

Jack Payne's SHOWTALK



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

Mr. Lindsay was querying a remark made to Maurice Burman by Anna Instone, head of the BBC's Gramophone Department, and quoted in the MM for February 10.

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

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

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

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

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

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

I cannot, of course, single people out by name because of the law of libel—but the fact that my remarks hit home is amply proved by the squeals of rage periodically rising from the less influential trade papers and by the amusingly scurrilous personal attacks made on me by people whom, presumably, the cap fits.

Reverting to Mr. Lindsay's queries, the next two points are dependent one on the other. Nobody "gets together" with anyone else to decide who is going to top next week's Hit Parade, but popular taste is most certainly "engineered," as Mr. Lindsay suggests—by clever publicity, by adroit use of disc-jockeys, by shrewd and indirect advertising.

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

Complicated
THE question of jazz being a "minority appeal" is more complicated. First of all, let me concede once again that Ken Lindsay is absolutely right. Whether or not a form of entertainment has a majority or minority appeal is not supposed to sway the BBC.

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

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

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

(It might be well, too, to bear in mind that the disc best-sellers placings are based on the orders for each disc, not on the numbers actually sold. So what decides whether or not a record rises in the list—and, once there,

PUT PURIST JAZZ ON THE THIRD

Such "commercial" jazz receives quite a fair share of air-time on both Home and Light Programmes, live and on record, it seems to me. The more esoteric kind of purist jazz—of which Mr. Lindsay is a distinguished critic—does not.

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

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

Cool
QUOTES FROM TED HEATH (in a letter from America received last week): "Of our type of music, we have virtually no opposition and could go on for years over here. . . . Last night we played in Pittsburgh to 35,761, which is 23,400—nearly twice as much as the Louis Armstrong show in the same theatre the previous week."

Rock-'n'-roll is getting very cool over here. . . . People who have read about Bill Haley's reception in England should consider a minority interest.

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

Snobbery
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News in brief

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

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

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

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

Singer Glenn Gould opened at the Grand Spa Hotel, Bristol, on Monday for a week's engagement with the Johnny Roberts Band.

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

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

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

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

Dorothy, wife of Johnny Farley, pianist-vocalist, with Allen at Ilford Palace, gave birth to a son on Sunday.

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

The Rudy Marsala Creole Group is now appearing on Sunday nights at the Broadmarket, Cavendish Street.

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

Organist Charles Smitton, who has just completed a 25-week tour of the "Make Your Mind" is to lead an 11-piece band at the Royal Hall, Bridlington, this summer.

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

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

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WE have a new thriller writer among us. And when I say "we," I mean us in the dance music game. For the man who plays the bass in Albert Marland's band at the May Fair Hotel has produced one of the most fascinating crime novels I, as an insatiable addict of such fare, have read for many months.
And he maintains a turn of phrase and an eye for detail that entitles every line of this skilfully handled plot. This is just the sort of those long couch journeys, enjoyed every minute of it.—
Pete Brown



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

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

Lumbered

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

But the announcer then went on to say: "We have not got Artie Shaw tomorrow, but we have got Julie Dan, Benny Lee, Franklyn Boyd, Jean Campbell, The Coronets and The

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

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

Radio... by Maurice Burman

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

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

ALEX WELSH has the best band of his kind in the country today. It is also the finest group to emerge since the post-war jazz revival. It swings, has a well-knit rhythm section, a very well integrated front line, three inspired soloists (trumpet, clarinet and piano), plays with confidence, command, relaxation, at the right

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

Inspired

There are a few faults—the drummer hurries in breaks, the pianist can't always keep up his excellent Melpowellness and the cornet does not construct logical jazz solos.

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

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

The Harry Walton Trio played fairly well.

BURMAN'S BAUBLE for the Alex Welsh Dixielanders.

ALSO HEARD: The bands of Eric Winchester and Ken Topp; the Alex Welsh Dixielanders; Mackintosh playing bright and easy.



(Times GMT) SATURDAY, MARCH 2, 10:30-11:30 P. J. Jazz Dies, 10:30-11:30 H. J. Benny Goodman, 10:30-11:30 J. Golden Goodman, 10:30-11:30 J. Jazz Programme, 10:30-11:30 J. Jazz Review, 10:30-11:30 J. Jazz Magazine, 10:30-11:30 J. Jazz Actuality, 10:30-11:30 J. For Jazz Fans, 10:30-11:30 J. Jazz Actuality, 10:30-11:30 H. Goodman (R).

EVERY NIGHT: 10:30-11:30 T. This Is Music.

10:30-11:30 P. Jazz Dies, 10:30-11:30 H. J. Benny Goodman, 10:30-11:30 J. Golden Goodman, 10:30-11:30 J. Jazz Programme, 10:30-11:30 J. Jazz Review, 10:30-11:30 J. Jazz Magazine, 10:30-11:30 J. Jazz Actuality, 10:30-11:30 J. For Jazz Fans, 10:30-11:30 J. Jazz Actuality, 10:30-11:30 H. Goodman (R).

KEY TO STATIONS

A: RTM, 10:30-11:30; B: 403m, 2-10pm; C: 350m, 10:30-11:30; D: 403m, 2-10pm; E: NDR, 10:30-11:30; F: 403m, 2-10pm; G: 350m, 10:30-11:30; H: 403m, 2-10pm; I: 403m, 2-10pm; J: 403m, 2-10pm; K: 403m, 2-10pm; L: 403m, 2-10pm; M: 403m, 2-10pm; N: 403m, 2-10pm; O: 403m, 2-10pm; P: 403m, 2-10pm; Q: 403m, 2-10pm; R: 403m, 2-10pm; S: 403m, 2-10pm; T: 403m, 2-10pm; U: 403m, 2-10pm; V: 403m, 2-10pm; W: 403m, 2-10pm; X: 403m, 2-10pm; Y: 403m, 2-10pm; Z: 403m, 2-10pm.

—F. W. Street

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BELLSON TUBS SHOWN-WRITING

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



Wild Bill Davison (left) pictured with Max Jones during the recent Condon Band visit.

The former Goodman-Dorsey - James - Ellington drummer, who has been studying music for a good many years, revealed his arranging qualifications while he was with Ellington. In fact, I only did four things for Duke," Bellsen says. "Best known are 'The Hawk Talks' and 'Skin Deep'; the others, 'Ting-A-Ling' and 'Stripe Suit Sam.' Oh, yes, then I wrote a solo for Willie Smith, Max Jones and I with a 'Horn.' Not a large output for nearly two years with the band. "That's because it's hard to write when you're on the road," says Louie. Since leaving Duke he has done more, is at present working on the score of



• BELLSON

Richard Ney's play, "But Not For Marriage." Ney is responsible for book and lyrics, Bellsen for all the music. Louis says: "I've worked almost two years on it; this is all show music. It's described as a romantic charade set to music." Louis says: "I've worked almost two years on it; this is all show music. It's described as a romantic charade set to music."

Standards

Bellsen still manages to fit in some drumming. "I play a few weeks, then fly off to do a few weeks writing. If the play goes good I'd like to go more, and write for the band, but not lose sight of playing. When we leave here for Vegas I'll have the quintet on the show with Pearl and play out in the Lounge; and this summer the quintet will work around the California area. "After that, the theatres with the big band—I go between the large band and small, and use-

COLLECTOR'S CORNER

Edited by Max Jones and Sinclair Traill

Some weeks have passed since we last dealt with normal Corner business, in that instance the Bruns wick delinquents. Since then, more lists of cut-outs—and some queries about those already published—have come in.

The gist of most of the questioning letters has been: Where can we buy the deleted Bruns wicks? Unfortunately, there is no definite answer. Try ordering from a dealer, and if nothing happens try another—preferably with a different wholesaler. Some of the larger record shops hold supplies of old releases, and there are many specialist jazz shops with good second-hand stocks.

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Skiffle isn't a riffle

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

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

Brilliant

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

tony of their atavistic cult." (Atavism: Recurrence of disease after a period of absence or generations.)

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

Boredom

He went on: "Here, if you like, is phoney primitivism run mad. Out of the rhythmic and melodic crudities of folk-music jazz certainly developed, but who in his right mind prefers the seed to the flower?"

Applied to jazz, that arresting phrase has considerable impact. Who in his right mind prefers the seed to the flower? Tynan continued: "How many crimes of artless boredom are committed in the name of 'purity'!" (Hear, hear!) "There is plenty of inventive, indigenous jazz, both progressive and traditional, in Britain.

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

Boost

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

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

To be precise, there are two things that commend Skiffle to me. The first is that it has given a tremendous boost to truly amateur music-making across the country.

A couple of inexperienced guitarists and a washboard-scraper, whining for 'Sylvia' in a daisied potting shed may not be contributing much to the world's art, but at least they're not sitting about criticising a canned performance by someone else.

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

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

Voices

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

today. That is what your music-hall need, not the deadening through of skiffle.

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

Sorry

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

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

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Paris round-up

LAST week the MM went on a picture round-up of Paris.

1 The first stop was with the EPIC camera team who visited the Paris club which hosts a singing team called Les Guarant. South American songs are this group's forte and you can judge their popularity by the highly packed audience.

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



DISC DOUBLES

APPEARING at the Metropolitan, Edgars Road, this week is a young man who given the right breaks, should become a big name in show business.

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

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

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

First class

He is presented as Mario Lanza, but is one of the two artists also permitted to sing in their own voices. The other is Ben Bowers, who I thought better than "The King" Cole than as himself.

Second was liked Teddy Wayne, whose "take off" of Met Tormé was fine.

Worst thing in the show was undoubtedly an excruciating attempt to do a Louis Armstrong both as singer and trumpeter by Jimmy Ruse. I thought he failed miserably at both. He was run pretty close by Brian Barber as Elvis Presley.

Large helpings of praise should go to a quartet—Reg Hoskins (piano), Joe Anderson (trumpet), Vic Edwards (bass) and Des Perkins (drum), who swayed the whole time and accompany the very varied acts with great virtuosity—Bob Dabbert.



● Singer Julie London, ex-wife of Jack Webb, made a hit in "The Great Man." Now she's in "Without Incident."

Howard Lucraft's

FILM CLIPS. . . . 18-year-old Los Angeles collegian Dolores Hart is Elvis's girl friend in "Loving You," the new title for the current Presley movie. . . . Julie Dorsey, daughter of handlayer Jimmy, has a role with Diana Dore in "The Unholy Wife." . . . Sensational singer Julie London, the ex-Mrs. Jack Webb, is in "Without Incident." . . . Andre Previn is expected to take singer Peggy King as his second wife. . . .

RAY ANTHONY hopes to make the Hollywood Palladium his home base for at least six months. He is booked into the Sunset Boulevard dance club for week-ends. He's likely to be there for keeps. Like Lawrence Welk at the nearby Ocean Pacific beach ballroom. Anthony, currently, has a regular weekly TV show. He recently completed work in the MGM picture "This Could Be The Night."

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

ROCK-N-ROLL won't be on Capitol, include a one-time member of Stan Kenton's Pacific vocal group. . . . First release by Lord Fidd and his Calypsonians is "The Naughty Little Fidd." . . . Robert Mitchum and Fred Waring have both signed with Capitol.



● Roy Anthony

Earlier, police testified that the "every fourth dancer was a narcotics suspect" and that there was open looting on the floor and dope peddling in the lavatories.

QUOTH Tab Hunter, who has the million selling disc "Young Love": "A girl said my friend to sing— I guess she meant pretty bad."

DISC DATA. . . . Sinatra's new protégés, "The Beachcombers and Nats."

FILM NOTES

PING CROSBY, one of those enviable men who don't need to earn more money, is currently chewing over the offer of two new films to follow-up his recently completed "Man On Fire." One is a musical, the other a drama. Crosby has said that he has no immediate professional plans and is undecided. "Title song for 'Man On Fire'" has been commissioned from Paul Francis Webster and Sammy Cahn—Oscar winners for their "Love Is A Many Splendored Thing." Crosby aims to record it but will not sing on the sound track. He is still trying to turn the singer-who-acts tag into the actor-who-sings occasionally.

COLE PORTER has written nine new songs for MGM's "Let's Face It" and Kelly-Mitchell Gaylor stars.

FRANKIE VAUGHAN makes an abrupt plunge into starring dramas in the Anna Neagle film production, "These Dangerous Years." He is deserting from the army, shoots a man and has to flee out a cave on Liverpool waterfront. — Tony Brown.

HOLLYWOOD HEADLINES

Hampton Hawes Trio holds forth, with guest stars Lennie Niehaus and Bill Perkins. . . . The Jack Costanza group is rocking the Tiffany. . . .

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ROCK AROUND THE CLOCK * SEE YOU LATER ALLIGATOR

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ROCK AROUND THE CLOCK * RAZZLE DAZZLE * GREEN DOOR * SEE YOU LATER ALLIGATOR

DAVID'S DASH

"SEA WIFE" is the first all-American film to have theme music written by a British songwriting team and the song based on the music sung behind the credits by a top British singer.

Seven takes

The song "I'll Find You," published by Robbins Music, written by the team of Tolchard Evans and Richard Mullin. The singer? David Whitfield—and he had to

cover half of England to fulfil his commitments.

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

David has already recorded the song with the Roland Shaw Orchestra.

Above (l-r), David, Alan Holmes and Paddy Crookshank, of Robbins Music.



Pat Brand's

SCOTT in the Antarctic could hardly have felt more out in the cold than Scott today in America. Ronnie and his boys—touring in what is modestly billed as "The Biggest Show of Stars for '57"—are paying back our debt for having Eddie Condon in this country. And he's paying it back the hard way. The same way as Vic Lewis paid for our having Hampton. The same way as Freddy Randall paid for Armstrong's visit. By being bumped into the bottom of the bill on a necktie show. To play, perhaps, one number in front of an audience howling for the "names" they have come to see.

Incognito

THE "Biggest Show" played at Maple Leaf Gardens in Toronto last week. Big ads, in the papers heralded the event. Luring Fats Domino, Bill Doggett, Clyde McPhatter, LaVern Baker, Chuck Berry, the



Five Keys, the Moonglows, Ann Cole, the Five Satins, Eddie Conley and the Dimples, the School Boys, Charles Brown, and Paul Williams and his Band. But not Ronnie Scott.

Scores of fans and musicians, who hear their records over the air, were eagerly awaiting their visit, didn't even know the boys were in town.

Bad taste

AND was their journey really necessary (apart from fulfilling the conditions of "exchange")? What does Canadian critic Stan Rantlin say?

"Out of place on the show was the Ronnie Scott jazz group from England. The crowd not only didn't die (the teenagers didn't have the manners to listen to the only near-listenable part of the programme.

"The boy-type jazz was not particularly good, but it was several degrees higher than the rest of the show. . . . But there were bores and catcalls—and lots of bad taste." The result? So far from

showing North American audiences what English jazzmen can do, Ronnie will by now have had to capitulate to the teenagers in the audience—and play rock-'n-roll.

Don't bother!

I HEAR that one American Booker, lining up another exchange, suggested paying the British band to stay in England. But the MU wouldn't wear it.

Gone Ghana

THE persistent singing of a phone singer my hint, last week, of a band with a beat likely to be logical follow-up to rock-'n-roll, prompts me to divulge a bit more.

First, its name: Harry Lowe's Ghana High Life Band. Secondly, its beat. As old as the hills. The very root of jazz. West African rhythms, played across, through, against, under and over a BEAT that comes pulsing out with all the insistence and 50 times the subtlety of rock-'n-roll.

When Harry Lowe guided me through a part of Sono that resembled a film set, and down into the smoky Abalaha Club, it didn't take me more than four bars to congratulate him on his find. Abalaha? It means "high life," "having a ball." And it's that kind of music. If the crowd doesn't go for this, I'll go back to bed.

Star pianist

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

And it was after midnight before his wife, Bloom, could persuade him to close the lid and come home.

The Star has quickly become the modern jazz musician's favourite drop-in licensed, with good food—and Alan Clare and Lennie Bush.

Gold-letter day

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

I asked him, as a forerunner of the post-war craze for revival-

ist jazz, what changes he had seen over the years.

"Generally" the standard of musicianship is incomparably higher in all fields. "With regard to New Orleans and Dixieland, an equally higher appreciation by both public and musicians. In fact, it's now practically become 'pop' music."

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

Well?

A "DAILY MIRROR" reporter called backstage at the Glasgow Empire this week to see Winifred Atwell and Gary Miller. And drew their attention to his paper's report of a person fulminating against a pop song called "Garden Of Eden."

"You've both recorded it," he reminded them. "What are your views?"

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



● Tab Hunter, whose first record "Young Love," has sold a million copies in America.

NEW JAZZ LPs Available now

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Love is just around the corner; Squeeze me; Ballin' the Jack; I'd do most anything for you; California, here I come; St. James's Infirmary; Baby, won't you please come home; The lady's in love with you; Struttin' with some barbecue
Pat Wen Russell (clarinet), **Ruby Braff** (trumpet), **Ephy Resnick** (trombone), **Red Richards** (piano), **John Field** (bass), **Kenny John** (drums)
LITZ-C 15061

HERE IS PHINEAS
Barbados; All the things you are; The more I see you; Celia; Dahoud; Newport blues; I'm beginning to see the light; Afternoon in Paris
Phineas Newbers (piano)
LITZ-K 15057

ENCORE
Bert tram; One for Tubby; It's only sunshine; Opicana; Conversation; Crossroads; Mahatma suite
Eddie Bert (trombone)
LITZ-C 15000

MARTINIANS COME BACK
Martians come back; Astral Alley; Lotus bud; Dickie's dream; Papouche; Serranado in sweets; Planetarium; Chant of the Cosmos
Shory Rodgers and his Giants
LITZ-K 15056

JAZZ COMPOSER'S WORKSHOP
An anthology on Clark Street; Cathy; Cooke; B'posin'; Ezzau; Bill Russo and his Orchestra
Smog L.A.; Level seven; Transession; Rose geranium; Getting together; **Charlie Mingus**
LITZ-C 15059

HOWARD MCGHEE AND MILT JACKSON
Merry Lee; Short life; Talk of the town; Bass C jam; Flip flip; Belle from Bunnyock; Down home; Sweet and lovely; Fiesta; I'm in the mood for love; The man I love; The last word
Milt Jackson (vibes), **Howard McGhee** (trumpet), **Vernon Biddle** (piano), **Jimmy Heath** (alto, tenor & baritone), **Joe Harris** (drums), **Percy Hall** (bass)
LITZ-C 15052



LONDON RECORDS DIVISION OF THE DECCA RECORD COMPANY LTD 13 Brixton Road London S W 9

Model Wife

SIX-MONTH PALALUM SPOT FOR JOAN REGAN



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

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

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

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

No Valentine

It had been freely rumored that Dickie Valentine was to appear in the structure...

Sabrina's Follies

Sabrina, Frankie Howard and the Three Monarchs have been signed for Bernard DeWolf's new Folies Bizarre show...

ing weeks of the Palladium's 1957 Variety season starting on April 11.

Wright Wedding March



Musical wedding number two—Laurette's daughter, a music publisher's daughter, and a musician's daughter...

U.S....

are wonderful numbers full of West Indian wit and humour.

... & Little Richard coming to Britain

NEW YORK, Wednesday—Two big American rock-'n'-roll acts are set to follow Bill Haley...

ALL-JAZZ LUNCH RADIO SPOTS

THE BBC is to increase its jazz airings with two lunch-time sessions of 45-minute, non-stop, all-jazz programmes.

Decca LP set for Brother John

Brother John Sellers is to record a 12 in. LP for Decca before the end of his British tour...

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Good deed

The Coronets vocal group play a concert in Copenhagen, Denmark, in aid of the Hungarian Relief Fund.

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Lee Lawrence signs up 'The Rockin' Earl'

LEE LAWRENCE pulls out of his Friday night stint with the BBC Show Band at the end of this month.

NO COMMENT

This week The End has been rife with rumours that the Johnny Lentin Jazz Group featuring Lord Rock-'n'-Roll—the Earl of Whinnell...

Lord Kitchener going to U.S....

BRITISH calypso singer Lord Kitchener is to go to the States this month for a nationwide tour and to make a film for Columbia.

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

Kitch will open on March 12 at the Café Society, Greenwich Village, New York, for a two-week season and will then make a tour of night clubs.

LEWIS-COLYER EXCHANGE IS CANCELLED

KEN COLYER'S American visa has been cancelled as the Anglo-American swap between Ken and New Orleans clarinetist George Lewis is off for the present.

Following a Press report referring to Colyer's failed attempt to re-obtain his permit during his 1953 visit to New Orleans, Lewis recently obtained his visa without a hitch.

'Disappointed'

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

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

Alma Cogan, who flies to America next month, is to appear in Ed Sullivan's "Talk of the Town" show on April 14.

DRUMMER CHANGE

Drummer Lee Kennedy joins Teddy Foster at Norwich Hippodrome on Monday. He replaces Ron Hetherington, who is ill.

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RUSSIAN BID

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Spotlight on Skiffle See pages 2 & 3

HEATH PLANNING THIRD STATES TOUR

French without tears! To play all big cities

TED HEATH is returning to the States in April next year for a third American tour.



Ted Heath (l.) and drum star Ronnie Verrell look over a score before the Heath Band's BBC airing on Tuesday.

Haley knocks the Calypso craze

"CALYPSO? I think it's already on the way out." The speaker was Bill Haley, who had just been presented with his second Gold Disc in London this week.

Platters in Town

The Platters are due to arrive in London today (Friday). They start their British tour at the Rialto Cinema, York, on Tuesday.

LUCILLE MAPP DEBUTS FOR COLUMBIA

West Indian song star Lucille Mapp made her debut on the Columbia label on Sunday night.

Malcolm Mitchell plans a comeback

Guitarist-vocalist, Malcolm Mitchell, in hospital for the past four months, will shortly be making a professional comeback—as a solo act.

LEE LAWRENCE SIGNS UP 'THE ROCKIN' EARL'

LEE LAWRENCE pulls out of his Friday night stint with the BBC Show Band at the end of this month.

NO COMMENT

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Dunn Publications

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1-2-3-4-5-6-7-8?

Dandleader Artie Shaw is marrying for the eighth time. His new bride will be actress Evelyn Keyes.

IT'S SPECTACULAR

Joan Regan and Max Bygraves appear in ATV's Saturday Spectacular tomorrow.



SEE AND TRY THEM AT MCCORMACK'S 31 COWCADDENS, GLASGOW

To—McCORMACKS, 31 COWCADDENS, GLASGOW. Please send me Free List of all Dance Band Gear.

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★ ★ NEW YORK NOTEBOOK ★ ★

'My Fair Lady' set fair for Broadway

by LEONARD COULTER

New York, Wednesday. EXCEPT for 'Able's Irish Rose,' 'My Fair Lady' has been Broadway's biggest-ever smash-hit. It could run for years—and may do, if a suitable replacement can be found for Julie Andrews, who has to leave the cast for film commitments.

The other day I had breakfast with the librettist candidate—pert little Ann Rogers, just in from London, who is playing Julie's starring role in the 'Fair Lady' touring company, which started rehearsing last week.

We were reminiscing about show business and I recalled having seen Julie making her TV debut in London as a kid, on a programme featuring her parents Ted and Barbara.

And her husband, Mike Hall, seemed considerably astounded to think I could remember those "medieval days."

Said he, "Then I suppose you remember my father? I didn't—until he explained, to my embarrassment, 'Oh, he was Henry Hall.'"

Mike's heading to stay in America for a while—perhaps in Hollywood if the breaks come right.

Flea circus? THE calypso race shows no signs of dying, despite the antics of Lord Flotz on the Ed Sullivan Show the other Sunday night.

Nightspots featuring the new venue are packed at a time when other houses are complaining of imminent bankruptcy.

The newly opened Trinidad

Room is jammed with crowds ogling the scantily-clad girls, who, it is rumoured, are dressed in British West Indies!

About turn HAROLD ROBBINS, best-selling author, recalled last year to go into film-producing, set up an outfit called Virgo Productions and promptly put Lena Horne under contract for a picture about Harlem, to be called "The Street."

None of the regular distributors would touch it, so Lena, meanwhile, signed a couple of other contracts.

Now interest has flared up for the idea and a company which four times turned the idea down will produce the picture. Today, so Lena has been asked to present herself for work early in April.

A good plug YOU can't blame everything on TV—hardly, not Lynn Taylor.

A couple of months ago she broke into the medium in New York, singing commercials.

Next month she opens at the Waldorf-Astoria as Benny Goodman's vocalist.

Bing's best WHATEVER the Academy of Motion Picture Arts and Sciences may decide to do with its Motion Oscars this year, Bing Crosby has come up with his selections.

He has the year's best film numbers were "True Love," "Friendly Persuasion" and "Que Sera Sera."

That's life DUKE ELLINGTON is to have a life story told on TV.

An initiative slated for May when Ellington's new album, "A Drum Is A Woman" is due for publication.

The King Brothers signed for the Southsea summer

NEWSBOX edited by JERRY DAWSON THE King Brothers have been signed for Bernard Delfont's show at the King's Theatre, Southsea, this summer. Their recording of the calypso "Marianne" and "Little By Little," backed by Geoff Love and his Orchestra, is released this week-end.

DUBLIN.—The Vic Lewis Orchestra undertakes a second Irish tour shortly after Easter.

EDINBURGH.—Maurice Little, former leader at the George Hotel, last week left for the Embassy Club, Gibraltar.

MANCHESTER.—BBC-TV's Monday Melody on March 18 will feature Janie Marden and Victor Leblak, with the BBC Northern Dance Orchestra.

LANCS.—Bandleader Freddie Platt finishes his run at the Carlton Ballroom, Stockport tomorrow (Saturday), and will be replaced by Les Moore.

MIDLANDS.—The Rev Patty Quinlan plays every Saturday at Revier's Imperial Ballroom, Birmingham.

RELFORD.—Contrary to rumour, Billy Hopkins still plays trumpet for the Diner Rhythmic Kings.

BRISTOL.—The Johnny Roberts Orchestra, resident at the Grand Spa Hotel, appears in BBC-TV's "In Dance Mood" on Saturday, March 16.

LIVERPOOL.—A series of jazz concerts will be held at the Plaza Cinema, Birkenhead, starting on April 14.

ESSEX.—Clarinetist Chris Waitford now plays once a fortnight with the Zenith Jazz Band at Southend.

YORKS.—Pianist-vocalist Maurice Merry has joined the Peter Groves Trio at the Cudworth Hotel, Cudworth.

DEVON.—Next month trumpeter Chris Mantell will vacate his winter berth at the King's Hall, Aberystwyth, to open at the Golden Holiday Camp, Brixham.

TORONTO.—Dennis Townsley, five-time champion, emigrates to Canada on April 11.



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SKIFFLE

I FEEL no resentment at the popularity of skiffle. I do not regard jazz as a rather exclusive private club. I like the thought of a lot of people enjoying it.

CHRIS BARBER SAYS—I'm sorry if many of them like it, but I understand it.

Of course alien elements are cashing in on skiffle—but it is no good just because it has become a vogue is ridiculous.

That doesn't mean that I like everything that is played in the name of skiffle. The word means anything or nothing, according to your taste. To me, it is the vocal and guitar music of Big Bill Broonzy and Leadbelly.

There has been the recent rash of folk music from other sources—the inclusion of hill-billy and English folk songs. I have interest when that happens. I regard skiffle as important only in so far as it relates to the origins of jazz.

How did the term arise? It was coined—or rather borrowed—by Bill Colyer when Lonnie Donegan and I played for the Ken Colyer group. It had been used in reference to the music played at rent parties in Chicago in the late twenties.

He has the real feeling and puts it over with a bang. He's definitely the King, Chas. McDevitt and Bob Cort groups.

These are the skiffle players. The others are imposters. People say skiffle appeals to the same audience as rock'n'roll. That's not true. Skiffle is more intellectual. You have to sit down and listen to it, not dance.

I'm a jazz fan and while I was collecting records I followed skiffle. Had quite a few Leadbelly records. Whenever something gets to be a craze people start saying that it can't possibly last long, that it isn't any good anyway.

But skiffle has lasted for years and will keep going. No, I don't intend to try it myself. I'll leave it to Lonnie.

It is fashionable in some circles to "knock" Lonnie Donegan though some of the "knockers" liked his work well enough in the early days.

They might be interested to learn that Alan Lomax, reckoned to be something of an authority on folk music, was played a Donegan record not so very long ago. He attributed it to Leadbelly.

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CONTRIBUTORS

From coffee bars to top-of-the-bill Variety spots, folksy singers, with guitars and washboards, are turning out a music which has split British jazz. They call it SKIFFLE.

What is Skiffle? Is it a creative music, a menace or just a form of rock'n'roll?

Here an MM panel gives its views. Contributors are famous traditional jazz band leader Chris Barber, top skiffle singer Lonnie Donegan, rock'n'roll star Tommy Steele, MM writer Bob Dawbarn—and Bill Colyer, who introduced the word.

SKIFFLE is piffle. It is also the dreariest rubbish to be inflicted on the British public since the last rash of Al Jolson imitators.

Probably my chief reason for disliking it is that I love jazz and therefore hate its parasitical offshoots.

Let's face it, skiffle has about as much to do with Jazz as rock'n'roll. Guy Lombardo and ballroom dancing. Like the other three, it is a bastardised, commercialised form of the real thing, watered down to suit the sickly, orange-juice tastes of musical illiterates.

Steve Race, in last week's MM, upheld skiffle because "there is something intrinsically good about even a bad group of amateur players." He also conjured up the image of "a couple of inept guitarists and a washboard-scraper whining for 'Sylvia' in a disused polling shed."

Fair enough. But, unfortunately, the skiffleers don't stay in the polling shed. They have even filtered into the Variety theatres, though the death-rate in that field is so great that many of the theatres may soon be polling sheds.

The point is that incompetent "musicians" are drawing rood money for a kind of musical fraud.

Worse still, I don't for a moment believe they will lead people into an appreciation of real blues.

I know one British traditionalist who has destroyed the appeal of Johnny Dodes for me by imitating his worst mannerisms. And "rock'n'roll" has dimmed my liking for such as Pete Brown and Louis Jordan.

Worse yet is the infiltration into the traditional jazz club "Rock'n'roll at least branched out on its own, taking with it the clubs' rowdy and most moronic element.

Skiffle, unfortunately, is

I'VE been told that I've a lot to answer for. I was responsible for the skiffle boom. One day, after my brother Ken's band had had a blow, I said, "Now the skiffle group takes over." And it stuck.

None of us knew what that would lead to, and I certainly didn't foresee that I'd be playing washboard with Bob Cort's group at the Prince of Wales Theatre.

Sometimes I shudder when I hear the skiffle group playing on the radio. But I still have a great admiration for Ken's specialisation in a particular style of playing. I don't think he calls it skiffle any more. And I have a feeling for blues and genuine folk songs.

But we have to face facts. It's well known that skiffle today sells to rock'n'roll and Presley fans. That's no reason, though, for anyone to get snooty and self-righteous.

Let's be brutally frank about the critics of skiffle, the men who held up their hands in pious horror and wrote articles declaring to the world that art was being prostituted.

One such article—"Skiffle or Piffle?"—appeared in the Melody Maker last summer. And what is its author doing today? Playing in skiffle groups.

Look for other critical neofolklorists and you'll find them among the three-chord guitarists. They're all on the skiffle wagon today because it pays off.

At least I did it from the beginning because I believed in it. Chris Barber, Ken Colyer and I forced it on the public in the face of early hostility. We felt it was part of the heritage of jazz, that it illustrated the origins of jazz. None of us did it to make easy money.

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Lonnie Donegan

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MUSIC IN MONTREAL

by Henry Whiston

MONTREAL, Wednesday.—Although rock-'n'-roll is starting an overdose of headlines in music papers around the world because of the antics of an irresponsible clique serious and creative jazz continues to make the biggest strides toward broadening its acceptance.

Canada's Stratford Music Festival, to be held in Ontario this August, is again devoting a healthy share of its time to the sincere and forthright presentation of modern jazz.

Last year, such names as Ellington, Peterson and Brubeck dotted the musical menu, but it revealed the scarcity of Canadian jazz groups.

And this year, the only one contracted for the festival is a group, headed by one of our top musicians and including Norm Amadio on piano.

American jazz looked for the event includes Count Basie's Orchestra, with Joe Williams (August 5 and 6), Billie Holiday with the Hon. Collier group (6th, 10th) and Teddy Wilson and Gerry Mulligan (10th, 17th).

Canadian jazz groups are scarce. The only one contracted for the festival is a group, headed by one of our top musicians and including Norm Amadio on piano.

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THEIR ROBBERY

—But miss \$2,500 mink

EVE BOSWELL'S Mayfair flat was ransacked last Monday morning while she was at her hairdresser's. The thieves got away with \$500 in jewellery and dresses, Eve's "Sugar And Spice" LP and a 78 of the MM winning song "Rock Robbin' Beats."

But they missed \$400 which her husband Trevor was at bank, paying-in when they raided the flat, and also Eve's \$2,500 mink coat, which she was wearing.

Trevor had travelled down from Coventry, where she is appearing in pantomime, to spend the week-end at the flat.

Met by police
Trevor returned from the bank and found the place full of detectives—a neighbour having seen the smashed door, also called the police.

He is to appear in "Sunday Night At The Palladium" on March 31, before leaving for Cologne, where she will spend time on initial shots of a musical film.

U.S. cabaret
On April 12 she flies to America for six weeks of cabaret appearances, then back to Cologne for a further three weeks of filming.

Her first German record, "Shanghai Doodle" and "Liesbes Tränen" (Mr. Telefun), is to be released this week.

On October 28, she again visits Stockholm for four weeks at Berns Restaurant.

And Newell is robbed, too
Last Saturday, EMI recording executive Norman Newell was robbed of a \$10,000 mink coat at his Hyde Park Square flat.

The thief, a woman, was seen to enter the flat at 11.15 p.m. and to leave at 11.45 p.m. with a friend of Norman's in the car.

On entering, he found the place ransacked. One link, a pair of earrings, and a brief-case containing scripts and lyrics, were missing.

12 bands cruising down the Thames
Bands from all over Britain will take part in this year's Floating Festival of Jazz.

Two boats, carrying 3,000 fans, will make the 12-hour trip from Tower Pier to Margate on June 15.

Use the day for the day are the bands of Humphrey Lottelton, Chris Barber, Ken Colyer, Sandy Brown, Alex Welch, Terry Lightfoot, Joe Laurie, Mick Mulligan and Hector Hughes (L.A.).

These were some of the points from the speeches.
Musicians were the only people whose tools of trade were used.

It was a tax on education and culture.
The tax hindered the export drive in musical instruments as it seriously threatened the music of Britain.

The tax brought in only a very small revenue.
The present 60 per cent. means that according to a ruling at £264 carried over £105 in tax.

The meeting was arranged by the Educational Group of the Musical Instruments Association.

Up tempo
Bandleader Bobby Mick's burgh was fined £3 and had his driving licence endorsed by Newport county magistrates' court on Friday for exceeding the speed limit on the Newport-Caswell road on February 13.

Ray Martin Ork in star charity show
Ray Martin and the Coronets fly to Copenhagen today (Friday) as Eric's representatives on an international radio and TV show in aid of the Hungarian Relief Fund tomorrow (Saturday).

Eric expected to take part in the show with Kaye, Hans Crosby, Doris Day, Maurice Chevalier and Catarina Valente.
Artists from all over the world will be flown to Copenhagen Tuesday of charge by Scandinavian Airways.

LETTERS

Is there a future for Skifflers?

I TREMBLE to cross swords with your more than able columnist Steve Race, but I feel that he is a little off track in one of his reasons for liking skiffle music—i.e. that "it has given a tremendous boost to many amateur music-makers all over the country."

When the skiffle jazz revival began a dozen or so years ago, the average youthful enthusiast spent round his nearest music shop and bought, or began to pay for, a trumpet, a clarinet, a trombone or a drum kit.

Some were young hopefuls who were successful, or at least respected members of the musical fraternity. Can we claim, as said for the future of the skiffle kids?

Great fun, but...
Can you join the MU as a teacher helper for six weeks of Skiffle is great fun, but I'm sure that it is worse than useless so far as musical education is concerned. As soon as the fad dies, as it will, the great majority of the junior skiffle players will probably give up music-making for themselves altogether.

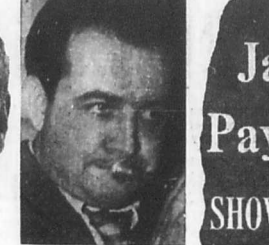
Jazz & the Trade
Jack Payne (2/3/57) is wrong in thinking that my article is a "burden" to the music of skiffle. It is a "burden" to the music of skiffle. It is a "burden" to the music of skiffle.

Let's prove it
I cannot agree that British jazz receives quite a fair share of air-time. I believe that the BBC's analysis of BBC dance band programming was wrong to prove my point.

Discouraged
The reason why the BBC gets the reputation of being a "jazz lover" is probably because most jazz lovers no longer write their kind letters in to the BBC—P. Barrett, Teahale, York.



• Ted Heath



• Kenny Baker



• Jack Payne



• Sid Phillips

MANTOVANI, that recording prophet with inexplicably less honour in his own country than has accrued to him in the United States, has been quoted in a contemporary periodical on the quality of British jazz.

It is a quality, he finds, unlike that of mercy, which is not entirely unstrained. In fact, to put it bluntly in Monty's own words: "Our jazz boys don't sound quite as good as the Americans."

Agreed, agreed. They do not, indeed.

Progress
But Mantovani continues: "We shall never progress if we are content to stay playing Bach, Beethoven and Mozart—that's one thing I admire the jazz boys for: they're trying to progress."

Unfortunally, they don't really know music; they fool around with atonality and don't really know what they are doing.

"I think it's the steady beat that keeps them back..." Well, now, just a minute! Wait a moment. . . . Much as I admire Mantovani as a brilliant musician himself, and much as I applaud him for the inestimable amount of good he has done for British music and musicians in America, I simply cannot let comment pass without comment.

Agree
I AGREE with Monty as I have said, about the way our jazzmen sound (with one or two reservations, as in the case of Ted Heath, Kenny Baker, Don Rendell and such people). I agree with

We do have great jazzmen

his comments on Bach, Beethoven and Mozart. I endorse his praise for the progressive elements of jazzmen.

Jazz genius
I don't think I even have to argue the case. Leaving aside American names such as Mulligan, Sauter and Finigan, Brubeck and Bill Holman, I have only, surely, to point to such examples as Sid Phillips, Kenny Graham, Jimmy Watson, Laurie Johnson, Bob Farnon or Johnny Dankworth to prove my point.

Symphony
From the point of view of written music (and I assume that Mantovani refers only to this for the musicianship, or ability to play their instruments, of jazzmen is surely even less in dispute), from the point of view of written music I cannot believe that at all.

Appalled
MANY orchestra leaders in the business of what, I suppose, we must still call light music, are extremely well known and respected, here and in the US, for the astonishingly high quality of their records.

Harmful
The contrast, to fans of their records, must be harmful to the leaders and to the prestige of the music they represent. Which is why I say to these gentlemen: If you cannot afford to repeat on the air the subtleties of your recordings, then do not permit yourself to broadcast.

who, if you want proof of his musical knowledge in things already performed, wrote all those wonderful arrangements for Ambrose, Hyton and myself in the 'thirties.

Respected
Mantovani should realise that modern jazzmen, far from "fooling about" with atonality, are well qualified to speak about or compose in any of the modern idioms since many of them have qualified at Juilliard or other similarly respected academies of music.

Disappointed
And to that remark about the steady beat keeping them back, there are three questions: Did I keep Scarlatti back? What about Duke Ellington's orchestra? And is it not a fact that many modern jazz compositions are in varying tempo?

Disappointed
Even if you delete Farnon and Johnson from my list on the grounds that these brilliant arrangers are not really jazzmen, you are still left with the undeniable jazz genius of Dankworth, Graham and Watson, both in writing and in playing, on the modern side.

Disappointed
You are left with Sid Phillips on the traditionalist side—a man who, to my knowledge, is at the moment engaged in writing a symphony. A man

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From here, Garner headed for a nine-week stay in California, stopping en route for a Degree University concert. Eric's Martin is his new drummer.

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VARY, THAT'S BING

DO I like the army? I've 434 days to serve. Tomorrow it will be down to 433. Dad would have made out fine—talked his way through it, probably even got promoted. Me, I'm FTY—that's the lowest they come. If I bust me I'd be a civilian.

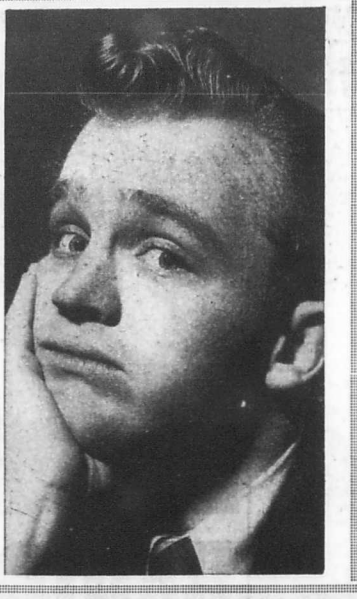
I've got my kit in fine shape—methodical discipline. Then they hold an inspection and I lay it out on the line—and I can't find a thing for weeks.

Got a cable from the Old Man about my Palladium show. Congratulations. I hear tell you went great. I hear tell, Bill Gargan or somebody else sent him the rub.

I heard about the latest bit you got Bing over the back. They offered dollars astronomical. Back came the answer: "I'm not working for that kind of money... yet. He's wavy is Bing."

Did I see "High Society"? Great entertainment. Sinatra did that drunk scene fine. I'm been in films at the moment. Had my first part in "Star Spangled Rhythm." It was the kid bouncing a ball against the wall. Betty Hutton asked if dad was inside, I said yes, and she pecked my cheek. Paid work, too.

You've got to hear Baste. That hand the living end. I've heard it again and again—every chance. Pa Jones on trumpet plays notes that only dogs can hear.



Says Gary Crosby

Gary on TV

A CHIP off the old block sauntered up to the microphone on the last Sunday night at the London Palladium—the same place that was the familiar tilt of the head and the eye-narrowing smile on ballads, but I'm going to sing one anyway, advised Gary Crosby. His audience was disarmed, noting that the brave words were uttered in truth and enjoyed him regardless.

The son of Crosby has the familiar ease of delivery and deeply careless approach of the Old Man. He hasn't inherited the pipes, but he sets by the demonstration of an obvious feeling for jazz in his "Birth Of The Blues."

Gary's strength is that he knows his limitations without being intimidated.—A. B.

ON THE BEAT

HOW would it be if, at the end of a number, the disc-jockey cried out, "Give me that record!"—smashed it, and promised his listeners never to play such trash again?

Refreshing? Yes. Impossible? No.

Not at any rate, on Sydney's station 2KY, where John Harper's gravel-voiced comments on some of the stuff submitted by the record companies have earned him top listening figures.

He's visiting Britain, and later America, for a holiday (after 27 continuous years in radio) and, incidentally, to open up negotiations on behalf of promoters Les Gordon and Ray Reyes for likely British talent.

Temptation

HE was in pyjamas when I called for breakfast with him at his hotel, phoning up the vast Australian show-business element now in Town. Why do they pour over here? I asked him.

Lack of opportunity back home, money.

And who can we send back in return? Other than Heath, our dance

Wonderful

ONE reason is the fabulous capacity (12,000 at prices from 2s. to 7s.) of such places as the Sydney Stadium.

Harper beamed.

He's visiting Britain, and later America, for a holiday (after 27 continuous years in radio) and, incidentally, to open up negotiations on behalf of promoters Les Gordon and Ray Reyes for likely British talent.

Other than Heath, our dance

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Post 20/- to Curry's Ltd., Dept. O.24, Worthy Park, Winchester.

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Lesson in Variety from the French

IT seems odd that it should be left to the French to remind us of the essentials of so British a product as Variety. But the fact remains that every British vocal act should make a point of visiting the Prince of Wales Theatre during the current "Paris Music Hall" season.



Henri Salvador

Rarely has the gulf between today's jumped-up "singing stars" and the genuine performer been more clearly illustrated.

Here are no fewer than four acts which are primarily vocal. Yet each gives a lesson in just how it is possible to hold an audience in addition to plugging your latest recording "hit."

Duncan's debut

UNHELPFUL acoustics and the inevitable opening night hesitancy marred the Leeds debut last Sunday of Johnny Duncan and his Blue Grass Boys.

The group played well together and had obviously been well rehearsed. But I heard 80 per cent of Brian Daly's amplified guitar, 5 per cent each from bassist Jack Fallon and drummer Lennie Hastings and odd snatches—usually echoes—four or five times of Duncan's singing.

The group tops a Birmingham concert bill tomorrow (Saturday) and follows with Variety spots. They waxed a Columbia 78—"Kell-ja," backed by "Precht Train Blues" last week and this week make an EP—Stanley Pearson.

The lot!

And finally, quite the most brilliantly versatile performer I can ever remember seeing: Henri Salvador, singer, composer, guitarist, satirist, dancer, pantomimist—a complete one-man show fully capable of sustaining an entire programme on his own.

The whole production, from the fast-moving Ghezzi Brothers to the superbly conceived Compagnie des Marottes, is one for which Bernard Dalton is to be warmly congratulated—also Harold Collins and his Orchestra for consistently good pit work.

A lesson in French—Most certainly French without tears.—Pat Brand.

Ambitions

The Blue Stars of France (three girls, three boys) opening on "Lullaby Of Birdland," again maintaining an extremely ambitious standard of arrangements moving well, holding the eye as well as the ear—and ending with the boys on trumpet, tenor and trombone.

Irene Hilda, brilliant in point numbers, expert

VERY HAPPY WANDERERS

COUNTESS visitors to London's West End remember the central jazz music of the Happy Wanderers (see page 5) coming through the wind and rain of an English summer. Now, Esquire records have captured them on 15-in. LP to be released next April or May.

The group formed in 1945 and turned to jazz two years ago. Line-up has stayed the same, with William Longman on trombone, G. W. Franks on trumpet, and Victor Arthur and Leonard Stahl on banjos and drums. Ages range from 46 to 52 and all are Londoners.

Titles needed for Esquire include "The Happy Wanderers," "South Hampart Street Parade," "Birth Of The Louis Blues," "That's A Plenty," "Don't Be Around Much Any More," "High Society," "Don't Give Me In," "Sings 'The Blues' and 'The Saints'."

With Pat Brand

Most of the requests come from young jazz fans, says Bill Longman, the band's spokesman. But the older generation, particularly Americans and Canadians, like to hear it. "I've had Americans go potty about us," he says. "They tell us we play like the early New Orleans bands."

Esquire records chief Carlo Kraemer heard the band many times and meant to record it. He got around to signing them Monday for a long-term contract.

Name, please!

WHAT'S in a name? Plenty when it's intended to be an everybody's lips. And Norman Newell, recently appointed EMI recording executive, is seeking a name for a new singer.

The boy is 23, just out of the Merchant Navy, 5 ft. 6 in. tall, fair haired, slim.

He's to be given the full star treatment—as soon as he's got a name.

Norman will award LP prizes to those MM readers who make the most original and attractive suggestions. So let's have them, addressed to this column.

Sing and be...

AT 24, Russ may be on the threshold of big things. He began seriously learning guitar 18 months ago. His songs are worth hearing. He has the looks and build of an athlete. He's getting stage experience by touring the halls with the Butlin's Skiffle Group.

And he has a fourth ambition—"To sing and be liked by people—and to hell with the money!"

For heaven's sake, why?

THE Vipers skiffle group, booked to play at a Maygar Ball in Belgrave Square, Rocca round the clock?

TOMMY STEELE

Knee-deep in the blues

F 10849

78 rpm 45 rpm

DECCA RECORDS

FATS DOMINO

Blue Monday

HLP 377

78 rpm 45 rpm

LONDON RECORDS

TED HEATH

Madagascar Jungle drums

F 10856

78 rpm 45 rpm

DECCA RECORDS



CARMEN'S 'CINDY'

OLGA JAMES, 28-year-old singer who played the part of Cindy Lou in the "Carmen Jones" film, arrived in London last Friday.

She appeared on ATV's "Sunday Night At The London Palladium" last week-end and on "Starline" yesterday (Thursday).

From here she goes to Belgium, then Stockholm and then Paris for a month at the Moulin Rouge.

Hollywood headlines

BOB HOPE on Mr. Presley: "Now that Elvis has been singing the title song... The magnificent scoring for 'Within a Minute' a listener phoned the station to report that she had the 30-second recording. Flip side of the disc, the said, was titled 'Lindbergh, Eagle Of The U.S.A.'"

DISC DATA... Bud Shank and Bob Cooper did a new flute and sax LP for Pacific Jazz... Title of Robert Mitchum's first vinyl record "Mama Look A Boo Bee"...

FILM CLIPS... Elvis Presley will star in "Jailhouse Rock," story of a juvenile delinquent's reformation after a prison stretch... Bing Crosby

BLISSON PARIS BOHEM SYSTEM CLARINET

The greatest bargain in brand new Clarinets ever offered!

THE NEW ELYSÉE in EBONY

Outfit comprises: Clarinet built in B-flat, low which is included above. Hand-forged nickel-silver keys. Anodized pillars. Tonal pearl concealed levers from top to bottom. Modern style case. Oil, cleaner and 3 reeds.

Also fine quality Boehm System Flute and Piccolo outfits at popular prices.

£29.8.0 M.P. TERMS AVAILABLE

• Your local dealer will be pleased to show you Blisson.

FREE! Fully illustrated booklet of Blisson Clarinets and Flutes.

Address: _____

DALLAS BUILDING CLIFTON STREET LONDON, E.C.2

.. and New York Diary

FIRST American visit of Andre Hodeir, France's leading jazz composer, is proving a great success.

Grove Press, publishers of Hodeir's book, says the Revolution and Essence, warmly received the title here, threw a big cocktail party for him.

Hodeir's recent Paris session featuring Kenny Clarke and Billy Byers will be put out here on Columbia Epic subsidiary.

Hodeir cuts his first U.S. date this week for Savoy, with Irene Sullivan and Donald Byrd, trumpets, Frank Rehak, trombone, Hal McKusick, alto, Bobby Jasper, tenor and flute, Jay Carter, baritone, George Daviner, bass, and Bob Donaldson on drums. Billie Holiday cuts on vinyl for a couple of items and one featuring Annie Ross.

CHUBBY JACKSON, onetime Woody Herman bassist, has returned to jazz after a long absence. Now living in Chicago, he is working at the Gletcher with a small group that includes Cy Touff, bass, trumpet; Sandy Moses, tenor; Marty Rubenstein, piano; and Don Gibson, drums.

—LEONARD FEATHER

Still the Best for Latin-American Tone

NEW EDMUNDO ROS MARACAS

Illustrated List M.M.P. of Edmundo Ros instruments free on application to JOHN GREY STORE (London) LTD, 70-85 Paul Street, London, E.C.2

Songsheet

by Hubert W. David

WHAT lucky publisher is going to get hold of a little song called "Walking and Whistling"? I have heard it twice in "Our Kind of Music" programmes, and it looks a ready-made hit.

It has no trace of rock-'n'-roll, which is saying something. But so far as music publishers are concerned rock-'n'-roll is likely to be a dead duck in a couple of months time—the calypso is a-comin' in.

Whether this new cult will match the uproar of rock-'n'-roll may well depend on the first few calypsos the public hear. Rock-'n'-roll moved in fast because the first number in this idiom was a winner. "Rock Around the Clock" set the stage for the rest of them.

If the calypso gets out to a similar break then we'll all be calypso-conscious in no time. Personally I think the break can come pretty soon on "The Banana Boat Song" (Edwin Morris Music) is already well on the way.

World Record Club

XXXXXXXXXXXXXXXXXXXX

But whether it's rock-'n'-roll, calypso or other phase still in the cooking pot, one thing is sure—the sale of gramophone records will continue to soar. I understand January sales topped the December 1956 figures, and this is quite unprecedented for it has always been assumed that the Christmas season provides the year's peak sales.

These steady sales have brought about the birth of the record clubs. To find out how these organisations work I went along to see Fiona Bennett, director of the World Record Club. Her co-directors are Richard Attenborough, Norman J. Lonsdale and Australian-born John F. Day.

The decision to form the club dates back over two years. All concerned are keen tennis players and the pros and cons of the venture were weighed in the balance over innumerable cups of tea in the tennis pavilion.

A start was made last March, and in the very first issue of "Music Review," the club magazine, selection committee chairman Dickie Attenborough, said when he started to build up his own record library—which now totals many thousands—he was constantly seeking information and advice. So the World Record Club has been built up on public service.

Not yet exploited

XXXXXXXXXXXXXXXXXXXX

Now a club such as this has to compete with the big recording groups who own well-known labels. So their A and B man must find artists and material with great appeal but who, for some reason or other, have not been exploited by the recording companies who sell through the retail shops.

You will see how well this has been done if you consult the recordings. Such well-known stars as Frances Day, the King Brothers, the Four Grads, Dick Bentley, Julie Dawn, Bryan Johnson, Geoff Love and the Tanner Sisters have all contributed to the galaxy of musical worth on the club's records.

In becoming a member of the club your only obligation is a guarantee to take three records within six months, picked from the lists given in the club magazine. So if you like something a little "unusual" on the record you can write for full details to World Record Club, 125 Edgware Road, London, W2.

make a gay party!



with this **Regentone** party-making player!

Later, 4-speed unit
* 2-valve amplifier
* 8" High-Flux speaker

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended March 2, derived from information supplied by 20 leading record stores

This Week	Last Week	Title	Artist	Label
1	(1)	YOUNG LOVE	Tab Hunter	London
2	(2)	DON'T FORGID ME	Pat Boone	London
3	(3)	KNEE-DEEP IN THE BLUES	Guy Mitchell	Parlophone
4	(4)	DON'T YOU ROCK ME, DADDY-O	Louise Donagan	Pye-Nixa
5	(5)	GARDEN OF EDEN	Frankie Vaughan	Parlophone
6	(6)	KINGING THE BLUES	Guy Mitchell	Parlophone
7	(7)	LONG, TALL GAL	Little Richard	London
8	(8)	THE BANANA BOAT SONG	Marty Robbins	London
9	(9)	FRIENDLY PERSECUTION	Four Tops	Parlophone
10	(10)	TRUE LOVE	Frankie Vaughan	Parlophone
11	(11)	YOUNG LOVE	Sony James	Capitol
12	(12)	THE BANANA BOAT SONG	Harry Belafonte	HMV
13	(13)	ROCK-A-BYE YOUR BABY WITH JERRY LEE	Jerry Lee	Mercury
14	(14)	BLUEBERRY HILL	Pat Boone	London
15	(15)	KNEE-DEEP IN THE BLUES	Tommy Roe	Decca
16	(16)	THE BANANA BOAT SONG	Shirley Bassey	Parlophone
17	(17)	ST. THERESE OF THE ROSES	Madeline Vaughan	HMV
18	(18)	ADORATION WALTZ	Doris Day	Decca
19	(19)	YOU DON'T OWE ME A THING	Johnny Ray	Parlophone
20	(20)	DON'T KNOCK THE ROCK	Bill Haley	Mercury
(-)	(-)	I DEAREE	Barbara Streisand	Capitol

BRITAIN'S TOP JAZZ RECORDS

London	Manchester	Birmingham
(1) BIG BILL BRUNOZY SINGS THE BLUES (EP) Columbia	(1) SHORTY ROGERS (LP) Decca	(1) CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Decca
(2) BOSS OF THE BLUES (EP) Joe Turner, London	(2) CONTEMPORARY CONCEPTS No. 2 (EP) Stan Kenton, Capitol	(2) CHRIS BARBER PLAYS—Volume II (LP) Parlophone
(3) ELLA AND LOUIS (LP) Yerve	(3) LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa	(3) BACK STAIRS SESSION (EP) Pye-Nixa
(4) LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa	(4) BASIE (LP) Count Basie, Columbia-Clef	(4) BIG BILL BRUNOZY SINGS THE BLUES (EP) Columbia
(5) LONNIE DONEGAN SING WAGGLE (LP) Pye-Nixa	(5) DID YOU ROCK ME, DADDY-O (EP) Louise Donagan, Pye-Nixa	(5) STEPHANE AND DJANGO (EP) Django Grappaglio and Django Reinhardt, Decca
(6) BASIE (LP) Count Basie, Columbia-Clef	(6) KID DRY (EP) Louis Armstrong, Vogue	(6) SOPHIE AND DJANGO (EP) Django Reinhardt, Decca
(7) CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa	(7) CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa	(7) LONNIE DONEGAN SKIFFLE (EP) Pye-Nixa
(8) JAZZ GIANTS '38 (LP) Columbia-Clef	(8) WILBUR PANIS AND HIS NEW ORLEANS JAZZ BAND (LP) Pye-Nixa	(8) CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa
(9) GEORGE LEWIS RAGTIME BAND—Volume I (LP) Esquire	(9) BAD PENNY BLUES (EP) Humphrey Lyttelton, Parlophone	(9) DADDY-O (EP) Louise Donagan, Pye-Nixa
(10) DIANTEL JAZZ Quartet, Esquire	(10) BIG BILL BRUNOZY—Volume II (EP) Vogue	(10) BIG BILL BRUNOZY—Volume II (EP) Vogue

AMERICA'S TOP DISCS

(Week commencing March 10)

As listed by "Variety"—Issue dated March 6, 1957
(1) TOO MUCH ... Elvis Presley
(2) YOUNG LOVE ... Tab Hunter
(3) THE BANANA BOAT SONG ... Harry Belafonte
(4) YOUNG LOVE ... Sony James
(5) DON'T FORGID ME ... Pat Boone
(6) MARIANNE ... Milltoppers
(7) BLUE MONDAY ... Pat Boone
(8) TEENAGE CRUSH ... Tommy Sands
(9) PARTY DOLL ... Buddy Knox
(10) MARIANNE ... Milltoppers
(11) MOONLIGHT GAMBLER ... Frankie Laine
(12) MOONLIGHT GAMBLER ... Frankie Laine
(13) LOVE IS STRANGE ... Mickey and Sylvia
(14) BUTTERFLY ... Andy Williams
(15) THE BANANA BOAT SONG ... Harry Belafonte
(16) WHO NEEDS YOU ... Four Tops
(17) I'M WALKING ... Pat Boone
(18) GONE BY ... Pat Boone
(19) JIM BANDY ... LeVera Baker
(20) LITTLE DARLING ... Diamonds

BRITAIN'S TOP JAZZ RECORDS

Belfast
(1) LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa
(2) CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa
(3) HAWAIIAN WAR CHANT (EP) Tempo
(4) HUMPH SWINGS OUT (LP) Parlophone
(5) CHRIS BARBER PLAYS—Volume II (LP) Parlophone
(6) ELLA AND LOUIS (LP) Yerve
(7) HI-LO'S UNDER GLASS (LP) London
(8) BOSS OF THE BLUES (LP) London
(9) SIDNEY BECHT WITH SAMMY PRICE BLUECIANS (LP) Parlophone
(10) CHARLIE MINGUS (LP) Vogue

CALL SHEETS

Terry LIGHTFOOT Jazzman
Monday: Windsor Theatre, Bearwood
Tuesday: Mack's, Oxford St.
Wednesday: Memorial Hall, Parkway
Thursday: University College, W.C.1
Friday: Shakespeare Hall, W.C.1
Saturday: Jazz Club, Wood Green
Sunday: Empire, Sharnhurst
Monday: Mack's, Oxford St.
Tuesday: Daisy Ballroom, Grimsby
Wednesday: Town Hall, Huddersfield
Thursday: NCO Club, Sturgate
Friday: Hippodrome, Coventry
Saturday: Orrell Park Ballroom, Liverpool
Sunday: Rink Ballroom, Beadishale
Monday: City Hall, Hull
Tuesday: Music Hall, Shrewsbury
Wednesday: Drift Hall, Grantham
Thursday: Empire, Sharnhurst
Friday: Gaumont, Southampton
Saturday: Men's Catholic Club, Harrogate
Sunday: Civic Hall, Nantwich
Monday: Palace, Chelsea
Tuesday: Palace, Leicester
Wednesday: Band
Thursday: Perth
Friday: Lifford
Saturday: Inverness
Sunday: Leith
Monday: Kilmacarty



by LAURIE HENSHAW

WITH "RAY STARR IN A Blue Mood" Capitol offer a variation of some of the tunes to Kay's down-to-earth style.

ACTUALLY these performances date from Kay's pre-commercial era and so make a refreshing change from some of her latter-day discs.

Anyone who appreciates the true artistry of Ray Starr will not want to miss this release.

TITLES (side one): "Maybe You'll Be There," "I'm Waiting For The Ship That Never Comes In," "What Will I Tell My Heart," "Evening."

"Side two": "It's Not The Spring Fever Blues," "Don't Tell Him What Happened To Me," "I Got It Bad And That Ain't Good," "Everybody's Somebody's Fool," "Until The Next Thing Comes Along."

The varied and eclectic accompaniment is directed by Harold Mooney. Frank DeVot and Ben Barlow—both provided some memorable backings to Peggy Lee.

"ROCKIN' Hammond" is a perfect apt title for 12-in. LP (Cap. 1723) featuring the great Milt Buckner, one-time mainstay of the Hamilton rhythm section.

According to Capitol's promotional sheet, Milt also plays piano on these tracks—presumably by the clubby process. The supporting rhythm section features Miley Baker or Everett Brunsdale (str.).

Bill Clinton (trumpet) and either Johnson or Shadow Wilson (drums) are ideal for these.

TITLES (side one): "Count's Treatment," "Baby Love," "Well Be Together Again," "Jumpin' At The Woodside."

"Side two": "Easy To Love," "I'm A Fool To Care," "I'm A Fool To Care," "I'm A Fool To Care," "I'm A Fool To Care."

THESE who favour the type of music that accompanies modern dance sequences, to American musicians will probably enjoy HIRONO HENKINS' "Manhattan Tower"—a tone poem dedicated to New York.

There are two versions. One by Tom Jenkins and supporting cast (Cap. LPL 6180) the other featuring PATTI PAGE (Mercury LCM 6506).

Both are highly accom-

plished performances. In particular, Patti Page's interpretation of the entire Gordon Jenkins score is something of a vocal tour de force.

SMILEY LEWIS, a man straight from the rock market, gives unbridled vent to the number on a 12-in. LP this time "Krybeard" (Col. Clef. 5123-1062).

Side two: "Exactly Like You," "Two Sleepy People," "Easy To Love," "Taking A Chance On Love," "Squatty Roo," "After All."

Technical note: the recording is somewhat woolly.

A SINGER new to me, ROBERTA SHERWOOD, makes her LP debut on Brunswick.

LAT18169. According to the sleeve note she has been described by various American sources (including Walter Winchell) as sounding like Ethel Waters, Billie Holiday, Judy Garland and a female version of Billie Holiday.

There is little evidence from her LP to deny this, which she projects with a fine sense of artistry.

TITLES (side one): "I Got Lost In His Arms," "I Hadn't Anyone But You," "I Miss You Most Of All," "Get But I Hate To Go Home Alone," "In A Strange Pair Of Arms," "I'm A Fool To Care," "I'm A Fool To Care."

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MOSCOW TO HEAR SCOTT & REECE

Cheek to Cheek!

TENOR saxist Ronnie Scott and trumpeter Dizzy Reece will be the stars of a British group taking modern jazz to Moscow in July.

The news follows last week's exclusive MM story that Britain was to send a modern group, a traditional jazz group, singers and dancers to the Sixth World Youth Festival in Moscow from July 28 to August 11.

Scott and Reece will be playing with a group led by drummer Geoff Ellison.

French star

Ellison has also set French pianist Jean Pierre Guignat—at present working as accompanist to singer Zack Matalon—for the trip. A bassist is yet to be fixed, as is the traditional group.

Ellison told the MM: "We are not going to play anything likely to be above their heads. We are not interested in politics and our aim is to get them interested in jazz."

Folk singer Ewan McColl will lead the "ballads and blues" singers from Britain.

Calling Alma Cogan

Alma Cogan travels up to Manchester next Wednesday to make a television appearance in "Call Boy."



A double hit from the double act of Kenneth Earle (l.) and Malcolm Vaughan for 20-year-old dancer Barbara Wilson. Barbara was married in London last Sunday. And the lucky bridegroom? Kenneth Earle. Malcolm was best man. The guests included many famous musical personalities.

MJQ booked to tour Britain next year

THE Modern Jazz Quartet—John Lewis (pno.), Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (drs.)—whose record of "Django" was among Britain's top-selling LPs last year, is to visit this country next February.

The Harold Davison office late on Wednesday, along with the news that the Denny Boyse-Geoff Taylor rock-'n-roll group will visit America for three (maybe four) weeks in April, in exchange for Freddie Bell and his Bell Boys, due in Britain in May.

Bostic style

Geoff Taylor came to the fore with his Bostic-style alto playing when he led his own sextet in 1954-55. He later joined Denny Boyse at the Orchard Ballroom, Putney.

The Taylor group became a separate entity due to the demand for rock-'n-roll music and was chosen for the U.S. trip in response to a request for a rock-'n-roll group from this country.

With Denny leading on guitar and vocals, the group will be completed by Malcolm Harvey (bass) and Rex Bennett (drs.)—both from the Boyse big band—Eric Ford and Eric Webb (stra.).

Edgar Jackson on TV

The MM's Edgar Jackson made his TV debut as a Bostic expert on A-B-TV's "Outlook" programme last Monday evening.

ALAN DEAN BACK FOR TV, VARIETY

Former MM Poll-topping vocalist Alan Dean returns to Britain next month for Variety and television dates.

Alan, who emigrated to America four years ago, will arrive about April 10 and will stay for over a month.

He is expected to record over here.

The visit results from a recent meeting in the States with London agent Harold Davison.

John Blyton leaves EMI for Joy Music

John Blyton, who has been with EMI for nine years—later as A&R man and exploitation manager of Capitol—leaves on April 2.

He is taking over as general professional manager of the newly formed Joy Music Co. Taking his place at Capitol from next Monday is Harry Walters from EMI. No replacement for Harry had been set at press time.

BERT WEEDON
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Back to the Twenties



Lita Ross and Dennis Latta, both former Ted Heath singers, had a special reunion date on Saturday. They played the star parts in the ABC-TV remake of the 1927 musical, "The Girl Friend." Backing for the stars was provided by the Gerardo Orchestra. Featured in the show was "Mountain Greenery," a 1927 hit.

AFTERNOON SHOW FOR MULLIGAN

THE Gerry Mulligan Quartet will now debut at an afternoon concert at the Royal Festival Hall on April 27.

This concert has been arranged because most of the tickets for the evening performance have already been sold.

Other dates fixed for Mulligan so far are the Philharmonic Hall, Liverpool, (May 3); Dome, Brighton (8th), and Free Trade Hall, Manchester (11th).

Gerry's first three dates after his London debut will be in Scotland—at Edinburgh, Glasgow and Dundee—but the specific dates have not yet been fixed.

Bassist Arthur Watts will join the "Jazz Today" unit which will appear with the Mulligan quartet on all the concerts.

HIGH-NOTE MEN AT THE FLORIDA



Sidemen change in three big bands

JOHNNY DANKWORTH has signed trombonist Ted Barker from Eric Winston's Band to replace Bill Geldard, who has joined Jack Parnell. Another Dankworth acquisition is trumpeter star Dickie Hawdon (from the Kirshins Band) to replace Dougie Roberts, who joined Eric Delaney on Wednesday.

In the Delaney band, Dougie Roberts replaces Bobby Carr, and Albert Hall (tp.) is shortly to leave in order to free-lance. Eric has not yet filled his chair. Roy Bull, baritone saxist with Oscar Rabin for the past eight years, leaves on Sunday to join the Royal Canadian Air Force as a musician. His replacement is Don Honeywell, originally a baritone expert, who has until recently been playing lead alto with Jack Parnell.

HEATH TOUR

From Page 1
over there can compete with our type of presentation, which offers something for everybody.

An all-star modern jazz sextet made its debut at London's Florida Club on Saturday. This action shot by Don Cohen shows trumpeter Les Condon (4) and Dizzy Reece.

MELODY MAKER

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Melody Maker

MARCH 16, 1957

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Calypso or Rock? See Page 3

Valentine Junior



NEW ALMA COGAN BBC-TV SERIES

ALMA COGAN starts a six-week BBC-TV series on April 28 when she returns from her next month's trip to New York. Her accompanist, Stan Foster, will conduct a selected 20-piece orchestra.

Saturday night out

Singer Sheila Buxton has been signed by the BBC for the Saturday night 9 p.m. dance band series featuring Alva Alansworth and the NDC which commences on April 6.

MU WINS TWO BIG PAY AWARDS

THE Musicians' Union has just won two big pay battles. The first means increases from 15s. to 21s. a week for musicians employed at holiday resorts.

The second award goes to pit musicians in many theatres outside the West End of London.

Carriage paid. Many pianists will receive an extra 17s. 6d. per week and other musicians 7s. 6d. The holiday resorts award, in addition to the specified increase, states that musicians must receive extra payment for performances after midnight and employers must pay return rail fares and "portemans" in heavy or bulky instruments.

The new rates range from 21s. 18s. a week for 18 performances not exceeding 18 hours' work, including rehearsal, to 21s. 16s. for 16 performances not exceeding 30 hours.

THE PLATTERS—PLUS 'THE DISH'—COME TO TOWN



The Platters met the Press when they arrived in Britain on Friday. And in their impromptu preview at the reception they introduced the only girl in the act—Zola 'The Dish' Taylor. L-r. are Tony Williams, Dana Lynne, Paul Robi, Rupert Branker (pianist with the group), Zola, and Herbert Reed. The Platters are at Birmingham Hippodrome next week.

JOHNNIE RAY FOR CINEMA TOUR

Under ABC banner

BRITAIN'S cinema giants are preparing for a big battle to sign topflight pop stars.

The ABC circuit this week made its first move by signing America's Johnnie Ray for a five-day tour.

Rank cinemas, still counting the takings from the record-breaking Bill Haley tour, have lined up Sophie Tucker and Britain's Jimmy Young for a week's booking at the Dominion, Tottenham Court Road, from April 29. Then Sophie goes North.

Back Page, Col. 1

McKINLEY INTRODUCES MILLER SOUND



Lonnie and Pearl in Palladium TV

LONNIE DONEGAN and Pearl Bailey star in ATV's "Sunday Night At The Palladium" this Sunday (17th). Donegan will also be featured the same evening in the BBC Light Programme's "Calling The Stars."

The following Saturday (23rd), Lonnie and the Skiffle Group make their last public appearance before their tour of America, when they star in BBC-TV's "65 Special."

Film part
The group leaves for America on March 26 and the previous day will shoot scenes for the British film "Eight Fingers," for which Lonnie is writing the theme song and background music.

His first three weeks in America will be on tour with the Harlem Globetrotters baseball team. The fourth may be spent either in Las Vegas or Canada. Guitarist Denny Wright is leaving to freelance on the eve of the tour and will not be replaced.

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MUSIC IN MONTREAL

Date for Presley

From Henry F. Whiston

MONTREAL, Wednesday—Elvis Presley has finally broken the Canadian ice. He is booked for a personal appearance in the Ottawa area for April 2.

Previously, Eastern Canadian promoters have been averse to booking him either out of loyalty at the price or fear of possible riots.

THIS Friday's Forum date for the Brindall Stars is expected to be the largest attendance figure for the entire tour, since this is one of the largest sites for concerts. All the artists in the show are committed to me for interview.

NEWSPAPERMEN and a general readers alike in Vancouver, Winnipeg, Ottawa, Montreal, Toronto, and other Canadian cities are full of interest in the new story on Charlie Parker in the February issue of the MELODY MAKER.

THE Deep River Boys were at the Don Carlos Casino in Winnipeg recently. They are sold down in that prairie city. The Three Lane Brothers, RCA Victor artists who made a million-dollar record of "Maritime" were in Montreal for personal appearances last week. Jordan Zahneh, that "Hot Canary" middle man, was at the El Morocco renewing old acquaintances.

SIDEMEN TOLD AT REHEARSALS... 'WE'RE FINISHING' STAPLETON REVEALS 48-HOUR SECRET



CYRIL STAPLETON: "I am sorry the news has happened."

By Laurie Henshaw

NEWS that the BBC intended to sack its £50,000-a-year Show Band was held back for 48 hours at the specific request of leader Cyril Stapleton.

"The BBC wanted to release the news on Wednesday of last week," Cyril told the MM, "but I said I should be the one to break the news to the boys."

... NDO WILL NOT TAKE OVER—ALYN AINSWORTH

By Jerry Dawson

ALYN AINSWORTH, conductor of the BBC Northern Dance Orchestra, on Monday denied reports that he is to succeed Cyril Stapleton when the Show Band finishes in June.

He told the MM: "There is no truth in the report apart, of course, from the fact that with the disbanding of the Show Band the NDO does become the BBC's remaining staff dance orchestra."

Peak series However, on April 6, the NDO starts a regular Saturday evening series in the Light Programme. This new series will be at 9 p.m. and will bring the band to the attention of many listeners who are unable to hear its day-time and early evening broadcasts. "This is the first time for years that a dance band has been regularly featured in a Saturday night series—apart from late-night dance music," Alyn told the MM. "And it is the NDO's first peak-hour series."

Time for a change—BBC

Time for a change—BBC

Four-year run The 17-piece Show Band finishes its four-and-a-half-year run at the BBC at the end of June.

Nature plans? "It's too early to make any as yet," said Stapleton. "I hope to be offered enough radio work to keep the band together as a unit, otherwise it will be impossible. The musicians won't tour."

Not economy Stapleton discounts reports that the band has been axed due to an economy drive. "We average three broadcasts

a week," he said. "On a working year of 48 weeks, that works out at roughly 2300 broadcasts. "Not much when you consider all the appendages of the Show Band—orchestra, vocalists, vocalists, solo artists, and so on. Some comedians are paid a great deal more for one show."

"I am sorry" Adds Stapleton: "I am sorry this has happened."

Music is the only really great competition sound radio can offer to TV these days. It seems a pity to cut down on it just when the competition is hotting up."

Personnel of the Show Band comprises: McQuater, Stan Rodriguez, Harry Letham and Basil Jones (tr.), Les Busby, George Chisholm, Jackie Armstrong and Ken Goble (mls.), Ted Thorne, Jack Goddard, Dave Stephenson, Keith Bird and Bill Griffiths (tr.), Dennis Wilson (pno.), Bert Weedon (str.), Joe Mudd (bass) and Jack Cummings (dr.).

Judy Garland Rank tour is off

THE Rank cinemas tour of Britain by Judy Garland proposed for this year, has fallen through. The fantastic success of the Haley tour has whetted the appetite of the Rank Organisation.

Wears at Maxims Pianist Charlie Weiss plays with a quartet on Monday at Maxims Restaurant, W. in place of the Noel Brown Group. The quartet is completed by George Roberts (tr., cl.), Curly Clayton (str.) and Fitz Stanford (dr.).

New dance hall

The Rank Organisation is continuing its policy of opening new dancing venues in the provinces. Its newest Palais was scheduled to open yesterday (Thursday) at Chester. This is the Regatta Super Ballroom where the music will be provided by a 12-piece band led by tenor saxist Roy Williams.

Now Max Wall joins rock-'n'-roll cult

Max Wall goes out on a 16-week tour of Britain on Monday with Terry Kennedy's Rockin' Hippodrome. The tour opens at Brighton Hippodrome. Each night of the tour a living concert will be held in the theatre and the week's winners will receive £50.

New attraction

Derby band leader Syd Arkell has added singer Ann Tompkins to his line-up. Besides being MD of the Midlands Hotel, Tompkins plays at the Churchill Hall Ballroom every Saturday. During the summer, he is to alternate with Fred Sharratt playing for open-air dancing in local parks.

Scottish band leader gets some good news

SCOTTISH band leader Leslie M. Thorpe, who has just recovered from an operation, has been rebooked by Aberdeen Corporation for an eighth season at the Beach Ballroom. Leslie returned to the stand on Monday.

Last week his band was on holiday, and the Clyde Valley Slippers from Glasgow stood in for the week.

KENT—The Trevor Elvay Quartet is resident at the Bare Club, Whitehall. Eric Silke's Southern Jazzmen launch a jazz-dance program in the Victoria Hotel, Huddersfield. West and leader Sydney Lipton is due at the Rose and Crown, Cheshunt (Herts.) to rub over a pile of pennies collected for the Spastics Association.

JERSEY—Bob Brooks, pianist with Harry Dannel at the Grand Pavilion, Portcawl, opens on April 13 with his own trio for a six-month season at the Waters Edge Hotel, Bouley Bay.

BRISTOL—Drummer Roy Smith, formerly with the Johnny Stainer Quintet, is now playing at the New Orleans Bar in Hambury. Last year when he visited Poland with the Paramount Jazz Band, he became engaged to a Polish girl.

ISLE OF WIGHT—Bill Friday has been rebooked for his tenth summer season as leader at Brambles Club Holiday Camp.

SUSSEX—Pianist Fred Harper replaces Bert Hayes with Eddie Henderson's Band at the Budlin's Ocean Hotel, Sealden, from March 18. Worthing Corporation has booked Fry.

NEWSBOX... by Jerry Dawson

PRESTON—Blackpool guitarists Harry Myers is currently assisting at the Grand at the Dolphin Club. The Jacksons are with his own trio at the "Trad for Dancing" Club, Bingley, every Friday at the Regent Ballroom.

NORTH-EAST—Dormans Hall, Middlebrough, has reopened after a month's absence for redecoration. Newcomers to Alan Waller's Band are Rita Bromley, ex-Gracie Cole trumpet, and saxist Ronnie Denny Mitchell's Band at Red-

NORFOLK—Alan Wiburton's Trio, at Ingoldisthorpe Manor has joined Les Whittier's Conservator is bassist Frank Taylor. Trumpeter George Ragnedda Henderson's Band, at the Regent Ballroom, King's Lynn, in place of Norman's Band with Paul Chris and his Music

Advertisement for Pearl Bailey, Wynford Atwell, Bill Haley, and The Platters. Includes text: 'EVER since rock-'n'-roll took over record companies and music publishers by surprise by becoming a craze, there have been predictions that it couldn't possibly last. Even while sheet music and rock-'n'-roll records were being rushed out, harassed executives—having been bitten in the rear once—looked anxiously over their shoulders, nervous of some new onslaught from America. At the cry, "Look out, something's moving over there!" they strain their eyes painfully, scan the intelligence reports.

Advertisement for 'The stars answer your question—will CALYPSO knock THE ROCK?' Includes text: 'Wise words of caution were uttered by Pat Brand in "On the Beat" a few weeks ago. "I just can't see it," he said. "Everybody tells me that it is going to take the place of you-know-what."

Advertisement for 'It's smart' featuring a Truvoice amplifier. Includes text: 'Thank heavens we're ready to get rid of rock-'n'-roll in New York today, every smart room has a Calypso singer. Belfonte himself talks as a man who has already accom-

Advertisement for B. & H. for Finest TRUMPET VALUE. Includes text: 'THESE INSTRUMENTS ARE BUILT BY THE FINEST BRITISH CRAFTSMEN WITH SELECTED MATERIALS, AND ARE OUTSTANDING IN THEIR PRICE RANGE. EMPEROR £28.13.0 REGENT £23.12.6 MODEL "78" £18.9.6

Advertisement for Picturegoer magazine. Includes text: 'EXTRA INSIDE EVERY COPY NEW, UP-TO-THE-MINUTE DETACHABLE DISC GUIDE TO THE MUSIC OF THE MOVIE STARS. MUSIC OF THE MOVIE STARS Picturegoer. OUT THURSDAY, 21st MARCH—4d.

IT PAYS TO READ THE 'MELODY MAKER'

McDevitt gets split in the Steele film

—After MM mention



TOMMY STEELE—Singing of his history will be completed this month.

THE Chas. McDevitt Skiffle Group has been signed for "The Tommy Steele Story," which is being filmed at Beaconsfield Studios.

After reading Tommy's contribution to the "Skiffle On TV" feature in last week's Melody Maker, Herbert Smith, producer of the film, visited a West End coffee bar to hear the McDevitt Group.

They then up on the spot! Tommy—pictured left experimenting with one of the cameras at the studio—knew Chas. when he too worked in London coffee bars, and mentioned the group in his article.

Hit record

The Skiffle Group will do two numbers in the film, one of which will probably be the record hit "Swing Train," which features singer Nancy Whiskey.

Yesterday, Tuesday, the Humphrey Lyttelton Band was due to shoot its contribution to the film. The band arrived back from a Scandinavian tour on Monday.

The McDevitt Group will be featured with the Ealing Band in concerts at Birmingham on April 9 and Leicestershire on May 16.

'SWELL PARTY' FOR LOUIS AT NEWPORT

LOUIS ARMSTRONG will celebrate his 57th birthday on July 4 at the opening of America's annual Newport Jazz Festival.

The party is being organized with a number of the musicians who have played with Louis, as well as a big array of stars.

Mrs. Lucille Armstrong, Satchmo's wife, was in London for three hours on Monday en route home to America from Accra, where she attended the Ghana independence celebrations.

She presented the Prime Minister of Ghana, Dr. Kwame Nkrumah with a copy of Louis's latest hit, "Unholy Trinity," International, a "Saxa of Satchmo."

Lucille accompanied Louis and the All-Stars to Ghana—then the Gold Coast—where they played there after their British tour last year.

BRITISH IS BEST
British pianist Ralph Sharon opens at New York's Birdland on March 19.

THE on-off Ella Fitzgerald tour is definitely on. The show, in Copenhagen on April 22 and touring with Ella will be the Gene Krupa Trio, drummers Jo Jones and violinist Stuff Smith.

The annual "Chris Barber Jazz Show" will be presented at the Royal Festival Hall on April 22, featuring the Barber Band and Ottillie Patterson.

Singer Glenda Gould, who has just passed her 18th birthday, has been booked for a cabaret spot on Sunday at Woodton Hall, Birmingham.

Lynn Christie, vocalist with the Hedley Ward Band, starts a week in ATV's daily programme, "Lunch Box," on March 25.

DISC-TALK
Jack Payne starts a new Saturday night Light Programme disc-jockey show on March 23.

Heard weekly from 10.15 p.m. to 11 p.m., the programme will be called "The Jack Payne Record Show."

Sheila, wife of Vic Lewis' attache Alan How, gave birth to a son to be named Stephen Franklin, at Nottingham last week.

Desmond and Jack, former band-leader on the "Empress" Scotch band, and Lyons Coventry Street, London, died recently after a long illness.

The newly formed Dickie Blanton Skiffle Group has been booked for the National Jazz Federation's "Home from Home" at the Royal Festival Hall Recital Room on Tuesday.

Benny Hill and Frederick Pittsford appear for the summer season, starting on July 8, at the Municipal Pier, Great Yarmouth.

Pianist-entertainer Maurice Allen opened on Monday for a cabaret season at the Astoria Restaurant, W. Since making his debut in cabaret, Allen has performed at the Club last month, after a long absence. He will be in the company of the Wright's Band at the Eve Club, where he was featured in a "Show Band Parade" on BBC-TV.

Where can we develop our talent?

JACK PAYNE (9/3/57) could have gone a good deal further in praise of local jazz. To the writers he names should be added the really swinging Dixie bands of Welsh, Mulligan and Brown, the jumping Lyttelton combo, and such individuals as J. Harrison, B. Turner, D. D. Jones, A. Clara, J. Skidmore and G. Chisholm.

Britain has a creditable though not abundant, supply of local talent. What this country has not got are the facilities to develop their talents. London's jazz clubs are largely populated by teenagers and rowdy men, with little discrimination or knowledge of music.

Regular six-nights-a-week jazz clubs are few and far between. Regular jazz clubs can exist in Paris. Why not London?—David R. G. Griffiths, Edgware, Middx.

West African jazz
FOR the past few years I have been the proud possessor of a small number of High Life records from Freetown which I play very often. I was, therefore, most interested in your article for Harry Jones's Ghana High Life Band (2/3/57).

I feel that a wider appreciation of the qualities of West African music would do much to counteract the "jungle noises" criticism which one hears levelled at jazz.—Simon Enghelien, Trintly College, Cambridge.

Jazz—and fresh air
I PROPOSE the Happy Wanderers (9/3/57) and their record contract, here, I think is a good idea. I am sure the ingredients for what I consider the best thing to go with jazz—FRESH AIR—exists.

It is a fact that their music has given pleasure to many people in the streets of London. For one of their records get a good response.—Peter Gwynne, Woking, Surrey.

What's the secret?
LOOKING through the MM, I am surprised to see so many names of Jazz Greats ending in the letters ON or AN. Instances are:—

Kenyon, Ellington, Herman, Petterson, Stanton, Morton, Don, Mulligan, Goodman, Fine, and, perhaps, the most famous—Louis Armstrong.

Perhaps musicians having this "namefall" are:—W. E. B. Cousins, Headlands, E. Nkomo.

SUZI MILLER TO SPEND APRIL IN PARIS

VOCALIST Suzi Miller is leaving for Paris to make a three-week tour of the Continent. She has broadcast from Paris, a television appearance and a recording session in London, and a 10-day cabaret booking at the Cafe de la Seine in Paris.

Lined up for Suzi when she returns is a cabaret season at the Colony Restaurant.

JOURNALIST & MUSIC MAN

JEFF SMITH has joined the "Melody Maker" staff as a music critic. He was previously with "World's Press News."

Main interests are traditional jazz and folk music—any country's instruments: piano and guitar.

Late reprieve for Marion Ryan show

"Spot The Tune," the Granada-TV series featuring Marion Ryan, which was to have ended its run next week, has been reprieved.

Owing to its high television rating, it will now run through to June 15.

"Pay Attention," which would have taken over from "Spot The Tune," will be screened later in the year. Marion Ryan and Glen Mason have been signed as stars.

News in brief

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Readers GIVE THEIR

I DON'T think I heard of Bob Dawbarn playing any sort of instrument. As for skiffle being piffle, may I quote Mr. Donegan? "It illustrates the origins of jazz."

And just how does Mr. Dawbarn define a musical illiterate? And on the subject of "paradoxical offshoots," wasn't jazz a paradoxical offshoot of folk music?—R. H. Barnacle, London, N.1.

Treblebait Dawbarn played for three years with Mick Mulligan, later with Eric Burdon, the Calton Jazz Band, Lonnie Donegan and Ian Ball. His own group included such men as Eddie Smith, Dick Smith (both now with Barbers), Jim Bray (at present with Barbers), Gerry Salisbury (Ramsdell), Ran can club and before taking up treblebait in 1944 had played drums with a quartet which included Mulligan on piano. Gave record recitals at the six Number One Rhythm Club as far back as 1945.—EDITOR.

Upstarts
HOW dare these unmusical upstarts claim equality with such men as Kenny Johnson, Broonzy, Jefferson and Ledbetter! Their brazen untruths are as plentiful as an evening in an abattoir.

So many peculiar types of music are classed as jazz that the word, always in dispute, is becoming meaningless.

Surely, by admitting Kenton and Broonzy under its banner in the same breath, we have gone as far as it is safe without introducing other doubtful categories. Soon we will be admitting "Grand Hotel."—Steve Vece, Old Colwyn, N. Wales.

Inept
AS the author of "Skiffle or Piffle," may I point out that I am not playing with skiffle groups? I am playing with the same guitarist and washboard player as at the time of writing the article.

I have since played a concert with Ken Colyer, two or three sessions with Jack Hammersmith, Darrell Adams (strictly Hill-billy) and an occasional session with Bob Kelly (strictly Chicago race blues).

But the main point in my mind is not that all skiffle were "prostituting an art." It was that they were "dilettante" three-chord guitar thumpers—"and this still holds good"—Alexis Korner, London, W.2.

'Droolers'
THERE must come a time when real jazz fans will stay away from bands that feature skiffle groups and those band leaders will show just how much they really think that skiffle is a part of jazz by excluding it to keep the cash rolling in.

Skiffle fans will always find some easy-to-listen-to music to drool over. Perhaps Tommy Steele will record some nursery rhymes that won't overtax their lazy, unmusical little minds.

The real answer is to improve jazz as much as possible.—Ian S. Murray, Eastcote, Middlesex.

Repulsive
I HAVE never agreed with Bob Dawbarn: more than with Bob

But how does a keen jazz fan, who does listen to Armstrong, Jelly Roll, Lester and Charlie Parker and who is trying to master an instrument of his own, make any progress when all his friends are strumming repulsive "skiffle numbers"?—Francis C. Charlton, Hford, Essex.

Origins
BOB DAWBARN complains that skiffle has little or nothing to do with jazz. An article in "Jazz Monthly" shows that without the original



Bill Haley's great drummer RALPH JONES

Points from other letters

LAST night for the first time in my young life I saw Tommy Steele on television. I was amazed. He might as well have sung in Russian—I couldn't understand a single word.—Eury Thomas, Llanely.

IF skiffle is to have a future in English culture the standard must improve and English folk-songs should be used so as to eliminate pseudo-Southern accents.

An example of British skiffle is "Hardcase."—L. Kellerman, Hford, Essex.

WHEN Donegan produces music of the depth, sincerity and beauty of a Big Bill Broonzy, instead of his carbon copy of Ledbelly's less attractive aspects, I will buy his records.—Dave Houlden, Maidenshead, Berks.

THE Platters evolved from casual meetings at a Los Angeles hot-dog stand.

The guys and gals went there for kicks—to sing mostly. We were the ones who went most.—Tony Williams talking.

Tony sings first tenor, Dave Lynch second. Between the hot-dog interludes, Tony washed cars, Dave drove them.

Paul Robi, the group's New Orleans-born arranger, was the nearest to professional when he joined the group. He had played piano nine years and worked the clubs.

Herbert Reed, last and least in size, gives out with a big bass voice—and comedy. He is quite a dancer, too.

One girl with the four men is Zola Taylor. A graduate of Campton Junior College, Los Angeles, she is billed as "The Dish."

Before she joined the Platters she played piano and bass in the school band and ran her own vocal group.

Marriage?
Zola gets plenty of attention. The Press reception was no exception; she competed more than favourably with the whisky.

Had she ever considered marriage?
"Don't think it would work out," says Zola.

Favourite singers? "Ruth Brown," said Zola without a second thought.

This hint that the Platters might favour beat singing drew a blank. Individually, all liked ballads.

Jump
One exception only— "I like to jump a little," he said, "groove it up."

Having experienced the Platters emoting on "Only You and the Great Pretender," I decided this was a fortunate portent.

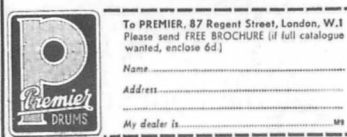
It is just possible that the rest of the Platters may get around to Herbert's way of thinking. H.

(See Page 10.)

takes Premier back to U.S.

"With Rock 'n' Roll," says Ralph, "the drums take a terrific beating. I've found Premier definitely the best. That's why I've bought a new outfit." You, too, can enjoy the same superb quality—and you'll be surprised how reasonably it's priced.

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Paul Burnett to be MD at North Pier

Paul Burnett, MD for the Jones Boys, is to conduct for this year's summer show at the North Pier, Blackpool.

Stars will be Bubby Murray, Tommy Cooper, Ken Platt and the Jones Boys.

The show is this year presented by Bernard Seiffert.

PAUL RICH SINGING FOR THEIR SUPPERS

Paul Rich, vocalist with Lou Preager for 13 years, will sing and play guitar at a new coffee bar, "The Coffee Pot," which opens this week in Soho.

Paul will be featured on Saturday and Sunday evenings.

Opportunity knocks

Billy Marsh, of the Deifonts office, this week left for a two-week trip to New York, Chicago, Hollywood, Las Vegas and Miami, looking for talent for Deifonts summer shows in Britain.

"I Knew from the start"

they were true AMERICAN FLAVOUR



20 for 3/10

What goes on Here?



The above design is a reproduction in miniature of the wrapper of Jazz Book Club productions, and is now a familiar sight to thousands of jazz enthusiasts all over the world, from Killiecrankie to Chathamooop, from South Mimms to Sydney.

Since the Club started in July last year it has published such wonderful books about jazz music and musicians as Alan Lomax's "Mister Jelly Roll," Eddie Condon's "We Called It Music" and among the books to come are Dorothy Baker's prize-winning novel "Young Man With A Horn" and Rust and Allen's account of "King Joe Oliver."

These books will add to your knowledge and increase your enjoyment of this joyful thing called jazz; they are available to members of the Jazz Book Club, who get them at specially low prices.

If you like jazz you will be proud to belong to this, the world's first and only

Jazz Book Club

Write for details to Herbert Jones, Jazz Book Club, 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1.

P.S.—To present members. Production difficulties have forced us to change the order of numbers 5 and 6. The next book will be "Young Man With A Horn," followed by "King Joe Oliver."

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BBC IS PLAYING A DANGEROUS GAME

"The Show Band is beginning to lose its raison d'être. For this programme it has been jugged down to become a large, lush, light orchestra playing the pick of the evergreen pops—an ominous step which may well herald the decline of the radio dance band."

I HAVE probably never made a more prophetic statement than this, which ap-

will be no other replacement. Everyone knows sound radio is worried about TV. Everybody knows, too, that great cuts are coming because the three sound services, Home, Light, and Third, are no longer justifying themselves.

Big asset

But they know, too, that a pattern is emerging where sound radio will have a big audience for the ear and television for the eye.

And the ear means MUSIC. And music today means popular stuff—dance music and jazz.

Everybody knows that except, apparently, the BBC. Otherwise why start the economy drive by cutting out one of sound's most popular and famous assets? (Did you see the coverage the dailies gave the news? Same treatment as a national disaster.)

There are other orchestras on the BBC pay list no cheaper than the Show Band, nowhere near as popular and in no danger of leaving. These orchestras, however, are not dance bands.

Complex

For, say what you will and despite all the neo-progressive spirits that now fit about the BBC, somewhere on high lurk minds with an anti-dance band complex. "Cuts have to be made! Get rid of that dance band—what's its name—the Show Band or something."

This despite the Show Band's great work and its quite fabulous popularity on both sound and television. The BBC, of course, has every right to terminate the existence of the Show Band if it wishes. But what it can't do, unless it

wants to lose 90 per cent. of its listeners, is to ignore the demand for good, rhythmic dance music. As sound radio grows smaller in stature, so will the demand for good dance music become greater. If the Light Programme is wise it will begin now to build up the bands for the future—a future that lies with good music of every kind.

Burman in the lion's den



Maurice Burman has said harsh things about Cy Laurie in the MELODY MAKER, but last Sunday he heard the lion in its den and went to the Cy Laurie Club. After sitting in on piano for several numbers, Maurice commented: "I found the band very easy to play with and Cy himself a most likeable and sincere person. I really enjoyed it." What did Cy think of Maurice? Says Cy: "I admire Maurice's bravery in coming down and I hope he has now learned by example how musical and swinging an 'uncouth and incompetent' jazz band can be."



(Times GMT)
SATURDAY, MARCH 16:
8.30-9.15 a.m. J: D.J. Shows (daily).
10.30-11.30 J: As above.
11.30-12.15 a.m. J: To The Memory of Charlie Parker.
11.45-12.15 p.m. DE: At The Jazz Band Ball.
8.30-9.15 J: For Trade.
9.15-10.00 C: Mostly Modern.
10.45-11.15 P: World of Jazz.
11.45-12.15 J: Swing Serenade.
9.55-10.30 P: Ragtime to Cool.
10.45-11.15 M: Disc Chronicle.
8.0-8.15 H: 50 Years of Paul Whiteman.
9.0-9.30 J: Hollywood Music.
9.30-10.00 P: Louis Armstrong.
9.30-11.00 a.m. I: ABC of Rhythm.
10.0-10.30 W: Swing Club.
10.5-11.0 J: America's Pop Music.
11.0-11.30 DE: Baker's Dozen.
11.30-12.00 J: D.J. Shows.
11.30 app-12.0 Q: Cool.
12.0-12.45 a.m. H: Combo.
12.0-12.45 a.m. H: Hollywood-New York.
9.5-10.0 H: Swing, Dance.
SUNDAY, MARCH 17:
6.5-7.0 a.m. J: D.J. Shows.
11.30-12.15 P: American Folklore.
9.0-10.00 p.m. R: For Jazz Fans.
8.5-10.00 p.m. J: Martin Block (daily).
8.30-8.55 B: Life of Bechet.
8.40-8.55 Z: 1: Champs-Elysees Jazz.
8.55-9.10 Z: 2: For Jazz Fans.
9.30-9.45 K: Jazz Panorama.
10.5-10.15 J: D.J. Shows (nightly).
8.30-8.45 P.M. H: 2: M.J.Q.
8.50-9.05 J: Ted Heath.
9.10-9.25 B: For Jazz Fans.
9.25-9.40 J: 1: The Real Jazz.
9.40-10.00 A: 3: Jazz Piano.
10.30-11.00 J: 1: Ella Sings Porter.
WEDNESDAY, MARCH 20:
8.50-9.30 p.m. J: Jazz.
7.45-8.15 J: 2: Champs-Elysees Jazz.
8.35-9.20 P: Jazz For Everyone.
9.30-10.00 J: For Jazz Fans.
11.10-11.20 I: Ferguson, Cleoany, Ellington, Larkin-Burn, Pettibone.
11.15-11.30 DE: Jazz Band Ball.
THURSDAY, MARCH 21:
8.5-8.45 p.m. C: 1: AVRO Jazz Club.
8.50-9.00 P: 2: Swing Serenade.
8.50-9.20 Z: 1: For Jazz Fans.
9.20-10.00 I: Swing Stars.
9.55-10.15 P: 1: Teddy Wilson.
10.30-11.00 H: 1: RIAS Combo.
FRIDAY, MARCH 22:
8.30-9.30 p.m. I: Miles Davis.
4.30-4.50 K: Jazz Programme.
8.30-8.45 L: Jazz.
8.50-9.00 J: Band-B.
8.50-9.15 R: For Jazz Fans.
EVERY NIGHT:
7.5-8.0: 10.0-10.20 T: This is Music, USA.
KEY TO STATIONS AND WAVELENGTHS
A: JTP Paris-Inter: 1-1825m, 48.20m, 2-1825m.
B: RTP Paris-Inter: 260m, 210m, 310m, 230m, 480m, 180m.
C: Silverstar: 1-462m, 2-288m.
D: BBC: E-464m, 41.31, 25m, bands, L-1500m, 247m.
E: NDG/WDR: 300m, 120m, 48.60m.
F: Belgian Radio: 1-484m, 3-267m.
H: RIAS Berlin: 1-303m, 2-407m, 48.50m.
I: SWF Baden-Baden: 293m, 362m, 150m, 41.20m.
J: AFJ: 340m, 271m, 547m.
K: SBO Stockholm: 1571m, 253m, 185m, 300m, 300m, 48.60m, 38m, 47m.
L: NR Oslo: 1316m, 237m, 228m, 47m.
M: Copenhagen: 283m, 210m.
N: ROR Stuttgart: 322m, 49.73m.
O: HR Frankfurt: 506m.
P: Europa 1: 1471m.
Q: Washington: 31.39 and 41m, bands, 11.0-12.0 p.m. end: 173m.
R: Luxembourg: 206m, 49.26m.
S: BBC Lisieux: 400m, 49.26m.
T: Luxembourg: 206m, 49.26m.
U: Europe 1: 1471m.
V: Luxembourg: 206m, 49.26m.
W: BBC Lisieux: 400m, 49.26m.
Z: SBC Geneva/Lausanne: 1-392m, 2-412m.

F. W. Street

RADIO BY MAURICE BURMAN

peared in my column as recently as January 12. And now the Show Band is leaving the BBC and the decline of radio dance bands has begun in earnest—unless we do something about it. The BBC says officially it is making a change merely for the sake of a change, and the termination of Cy's contract is not connected with economy. May be. But, it adds, there

Cheesecake to sell LPs

TAKE a look into the display window of any record store, paying particular attention to the gay LP sleeves

Now go down the escalator into the Tube—or, if you don't live in London, take a train or bus—and scrutinise the advertisements: not the film, theatre and record ads., but those drawing attention to household products, foods, clothes and so on. Notice anything? Do you see the one common point that links contemporary advertising—or rather a trend in contemporary advertising—with modern record covers?

Britannia

I ADMIRE the idea of the U.S. company which illustrated a British LP titled "Jazz Britannia" with a picture of a gentleman in bowler hat, drab trousers and "British warm," his arms filled with trombones, tenors and trumpets and a pair of bongos by his brief-case!

But I am not so sure about the collections of ballad tunes now starting to appear under

THE STAGES

First: Portraits . . .



Pin-ups

IN the former there is a distinct tendency, stemming originally from America, to do away with the old idea of advertising by illustration. No longer do Messrs. Biogas and Duaks, seeking to place the virtues of their hay rakes before the public, show them a picture of a happy farmer using a Biogas and Duaks rake. No—they show a picture of an eye-catching pin-up girl. And, somewhere in the corner, a few words about Biogas and Duaks. The girl has nothing whatever to do with rakes. She's not using one. She's there merely to stop you in your tracks. And, having stopped you, the advertiser hopes you will read the words in the ad. as well. Exactly the same technique is now being applied to the LP cover—which, like the ordinary advertisement, is there after all, to "sell" the product to which it relates.

'Clever'

LONG-PLAYER sleeves, when they first appeared, were content to "sell" the disc within by showing prospective buyers a picture of the artist who had made the record. Then they appeared to find that too dull and there was a rash of "clever" approaches making use of the more esoteric forms of modern art. Now this new approach is being applied. And I am not at all sure that it is a good policy, particularly as the type of disc most affected—so far as our side of the business is concerned—is mainly the "prestige" output of famous orchestras and singers, with lush strings, expensive orchestration and the most meticulously and tastefully performed. Mind you, I'm all for the artistic and clever approach. I applaud the Mel Tormé cover, which showed a caricature of Tormé executed in small blobs—every blob being, in fact, a tiny photo of a motor-car—because Mel is a great car fan.

JACK PAYNE'S Showtalk



Mel Tormé

challenging single-word titles—

and inside sleeves showing ladies in negligé who have too much connection whatever with title, tunes or artists.

Nothing offensive has appeared—yet. But, like the pulp magazine with the lurid cover, the LP sleeve of this kind could so easily descend to cheap vulgarity.

And I feel—at the risk of being thought old-fashioned—that such a thing would be a great pity just at a time when our music is, for the moment, being considered seriously.

Help!

EVERY week they pour in, dozens and dozens of them, flooding into my office as they flood into the offices of all columnist, disc-jockeys and their like—the letters from hopeful amateur songwriters.

I never offer help to these optimistic gentry in any positive way, I should love to be able to, but I cannot.

In the first place, I have no time to do so. Secondly, even if I could find time to help one, then I should be expected,

quite rightly to help everyone.

So what I usually do is merely advise the aspiring writers to send their material to recognised publishers or recording companies and their like—the letters from hopeful amateur songwriters.

It may well be that, among the amateurs who write to me, you'll find one who is a self-proclaimed invalid chair, loudly blowing melody lines one after another on a battered trumpet. On each side of the wheel-chair was a notice. It read: All my own tunes. Lillies ex-Service-man. Christian.

Courage

I MUST applaud the courage of one songsmith who is determined that the publishers shall listen to his work.

I saw him in London's Denmark Street (Tin Pan Alley to you) last week, sitting in a self-propelled invalid chair, loudly blowing melody lines one after another on a battered trumpet. On each side of the wheel-chair was a notice. It read: All my own tunes. Lillies ex-Service-man. Christian.

SUPERB EXTRA LARGE
(11 1/4" x 8 1/4")

FULL COLOUR

PORTRAIT OF

ELVIS PRESLEY

IN THE APRIL ISSUE OF

PHOTOPLAY

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"The Tender Touch" T. 753

Kay Starr
"In a Blue Mood" T. 800

Les Baxter
"Caribbean Moonlight" T. 733

Guy Lombardo
"Guy Lombardo and his Royal Canadians" T. 739

Les Brown
"Les Brown's in Town" T. 746

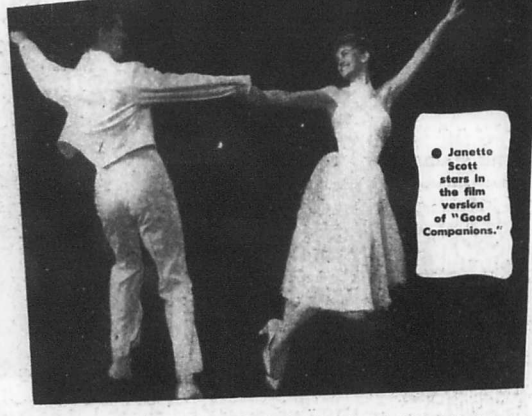
Hear these great **Capitol L.P.'s**

Capitol Artistes—Capital Entertainment
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At last—a musical we can be proud of

DEAR Harold V. King, I am almost as surprised to be writing this letter as you will be to read it. We have never met. A week ago I didn't know your name, and probably you didn't know mine, either. I was aware that you existed, of course, in the sense that I knew your job must exist. I knew someone or other must be responsible for supervising the sound recording at Elstree Studios, otherwise the history of British film musicals would be even less impressive than it is. As you know—and as I know, too—music does not just record itself. Long gone are the days when someone in shirt sleeves would plonk down a microphone in front of a band, and then retire to the recording room to twiddle a knob or two for luck.

Says Steve Race



Janette Scott stars in the film version of "Good Companions."

Best

There is one particular point in space at which any given instrument or section is heard at its best. Six inches from that position the sound suffers. What is more, every orchestral instrument has some special tonal characteristic which is best served by a particular kind of microphone. As Recording Supervisor at Elstree you and your staff know all these technical considerations far better than I. What prompted this letter is the brilliant way in which they were applied to the music recording for Associated-British Pathé's new film "The Good Companions."

Beaming

I suppose you were present at that World Premier at the Warner, Leicester Square. You may even have sat immediately

in front of me, for all I know. If so, and if you had turned round in your seat, you would have seen me beaming with pride at the brilliantly colourful sound achieved on those terrific production numbers.

As you'd be the first to admit, all the Sound Department's skill would have been fruitless without good music to work on. If Alberto Ross, Paddy Roberts and Geoffrey Parsons hadn't written such good songs (especially "If Only"; if Louis Levy hadn't used the cream of London's orchestral talent for the sessions, and above all Johnson hadn't written the most superb orchestrations ever heard in a British picture, your

work would have been in vain. Conversely, without your talent would have come to nothing.

Top form

As it is, the whole music department worked on top of its form. And the result?—At long last a musical that this country can be proud to have produced. "The Good Companions" may have had a mixed reception from the national Press as a film; as a challenge at last to the apparent monopoly of MGM where musical numbers are concerned, history was made when Louis Levy brought down the curtain on the last chord of the music track, and when director Leo Thompson shouted "Cut!" at the conclusion of those sensational Paddy Stone dance routines. I was a proud man when I left the Warner that night. Harold proved that my colleagues in British show business had finally succeeded in the most challenging of all film media: the Musical.

Admiring

Please accept, therefore, the congratulations of a complete but admiring stranger. British film music has little to fear when work is commissioned from such a brilliant creative team and when the scores they produce are realised so effectively by people as yourself and your staff.

Yours sincerely, STEVE RACE.

The Big Bad Wolves

IN show business the agent is always the Big Bad Wolf. He is given no credit for humanity, let alone altruism. As a negotiator of the Anglo-American band exchanges, I've come in for some criticism—some oblique, some direct. "Why don't you send only our best jazz players to the States?" "It isn't fair to our hands to travel thousands of miles just to play a couple of numbers in a show." And recently, MM Editor Pat Brand somewhat caustically observed that Ronnie Scott was "banged into the bottom of the bill on a package show" and not even listed in the advertising.

Remember how not very long ago we were bewailing the fact that American bands weren't allowed to play here? When a workable formula was found to permit the exchange of the Ted Heath and Stan Kenton bands it seemed almost unbelievable. What seemed a miracle at the time has now become commonplace. Being human, none of us is ever satisfied. Let me concede right away that Pat Brand's point was valid, even if the terms in which it was phrased were unduly censorious. No agent worthy of his salt

"bunga" his artists into "bottom of a bill," and critically shows his eyes to the publicity angles. He wouldn't last very long if he did. Let me say that our bands and musicians haven't complained. Most of those who have toured the States have justified a lifetime ambition. Their work has been arduous, but the rewards—both in cash and appreciation—have been great. All the bands have collected much greater fees than they could expect in comparable working conditions in Britain. They knew better than to expect that they could take America by storm, and all realised that one trip might well create a demand for British band recordings—and return visits. The truth about the absence of Ronnie Scott's name in advertising early concerns is that the British band was delayed by a dock strike and the promoter was advised that Ronnie would appear. And Ronnie would be the last to claim that he could expect star ratings in a show crammed with names of greater pulling power. Such packages containing anything up to a dozen acts are now the fashion in America. On one such show that I attended recently in New York there were 16 groups. The Teenagers did only two numbers, Top-o-the-Mill Platters did three. We simply can't change the pattern of events over there merely to give a British band a lion's share.

Fans shouted It is significant that Vic Lewis was given more playing time because the crowds shouted for more. But he couldn't demand it as a right. As for sending only our best jazzmen to the States, I am prepared to accept the judgment of Ted Heath. "Our jazzmen," he says, "would be wiser to stay at home. There are hundreds of wonderful American jazz instrumentalists around the country who simply can't break into the New York scene. "What the Americans demand from our bands is entertainment." And, finally, here's a pertinent question: Who were instrumental in breaking the 25-year-old ban on the entry of American bands? None other than those despised critics—the Big Bad Wolves of Show Business—the Agents.



Says Pat Brand THE Ronnie Scott band was NOT delayed by the dock strike. Promoted by me, it was able to go on its way to enable it to meet as usual in the February 22-23 package show. It played Toronto to which it was invited, but was still not mentioned in the press, only in the publicity. Why? Admittedly, we were overjoyed when the Heath-Kenton band returned, but that broke the ban. But did Heath and himself unhindered return, only because I did not ask that we send only our best jazzmen to the States; the Scott band, for instance, is already there. What I do suggest is that, if all America wants is a British taken hand capable of playing rock-'n'-roll, we spare the Ronnie Scotts the embarrassment of seeing like those at Toronto's Maple Leaf Gardens, and send one.

By agent Harold Davison

FAMOUS SESSION*

"THE session started according to coloured people's time; it ended according to coloured people's conscience."

This typically phrased sentence of Spike Hughes at once portrays the atmosphere of three unique recording sessions in 1933. At 10 a.m. on May 18, Hughes felt bewildered and apprehensive as he stood alone in a bare, deserted studio at No. 1776, Broadway. He had already earned fame as the most original British jazz musician with his Decca-Dents records; the "Harlem Symphony" and the ballet "High Yellow" had earned him considerable recognition. The MELODY MAKER was giving his American trip tremendous publicity. At that time, to have talked with Hawkins and Allen was a tremendous honour; to record with them... As the minutes ticked by, he was to wonder if he had been too impudently ambitious in organising a record session with some of the greatest of coloured musicians. At 11.40 a.m. the door opened and Benny Carter walked in with thirteen musicians.

No, no Mr. Payne

JACK PAYNE has been equal to anything America writing "Showtalk" long enough now to have acquired the dominant principle of good journalism—accuracy is first essential. It is regrettable, therefore, that he chose to fire off a broadside at me without having first taken full cognisance of... Even if he did fail to grasp what I was saying in the interview to which he refers, I'm not so obtuse that he could not have checked my views before rushing into print. Let us get the facts straight. I have never said, nor do I believe, that our jazz boys are not as good as the A in ericans—or anyone else for that matter. The only point at which I have the edge is in the life of rhythm sections. It is a quote the passage from the interview where Jack went wrong: "Although Mantovani feels the Americans lack something in light music, he believes they excel in rhythm." Our jazz boys don't sound quite as good as the Americans, he said. RHYTHM, Mr. Payne, RHYTHM.

Outlet

He talks about my old friend Sid Phillips writing symphonies. Why is he writing the symphonies? Could it be that he can't find an outlet for his obvious talent in the jazz field? Dankworth... Graham... Watson... I agree that these boys play on the order of the side, I agree that they are brilliant in their own right. But really, Jack, can you tell me of one original jazz thought that any of the three has had in the last five years? Or since the days of Kenton? May I suggest that Mr. Payne examines, as I have, the music that word again of jazz? I am sure he would ultimately agree that JAZZ IS AT A STANDSTILL.

Square

As a Square, I feel this is rather a pity. Just for the record, then, I have never said our musicians are not equal to the Americans. As a matter of fact, I think our boys are equal to anyone. But the crack American bands do have a lift in the rhythm section which we do not seem to have captured on this side of the Atlantic. This, too, is a pity. KENTON

Composition

When I discussed this subject with the reporter I was concerned with jazz composition rather than jazz musicianship. I do not believe that jazz composition has progressed very much from its infancy. This only two people who have pushed it and given it some form of additional musical depth have been Ellington and Svan Kenton. When it comes to playing jazz there is no doubt that our top instrumentalists are equal to anything America possesses. But not one of the musicians Mr. Payne refers to in his hasty defence of the non-attacked jazz boys has done one iota for jazz music composition (for want of a better word).

Rivalry

Hughes was to learn that just as the men arrived in their own time so they would not leave until everything had been wrung to their own satisfaction. He was to note that they found more interest in his original compositions than in the few standard tunes played at the sessions. Spike's original intention had been to feature the unknown, unrecorded Choo Berry; on the first session Hawkins departed and both were to be featured. Any fears of conflict of temperament were quickly banished, warmly, friendly rivalry inspired both to their greatest. Arguments smouldered for years as to who took which solo. They will certainly be rekindled by the issue of this LP. By them as the impetus Benny Carter, leading the reeds with such perfect musicianship, often stepping to the microphone to play both alto and clarinet solos of such grace and elegance; his logical conceptions of phrase contrasting strongly with the quaint wanderings of the tenor men.

Virility

Red Allen's contribution to the jazz of the 'thirties is still greatly underrated, the tense, nervous virility his playing owes little to Armstrong and the clipped phrasing and fierce attack are most exciting, while in "Sweet Sorrow Blues" his playing touches the heart of the blues with an uncompromising bitterness. It may seem ridiculous to single out one musician for this astonishing array of soloists, but one feels that Wells exercised a peculiar domination over all the sessions. His conceptions were astonishing, and perfect in execution, the attack was so fierce that in many tracks the rhythm section immediately sounds louder and more unified as soon as the solo commences—as if impelled nearer to the microphone by the power of the trombone. Up-tempo "Firebird," "Bugle Call Rag" and "Fanfare" occasionally reveal jerky syncopation in the writing, but the soloists always had perfect backing and the scores had exciting blues feeling. "Firebird" is the most imaginative. Pastoral, "Music At Midnight" and "Air In D Flat" reveal a lovely natural melodic sense and ride so gracefully. "Donegal Cradle Song" is typical of Hughes's Celtic eloquence. Hawkins's solo was so inspired that Hughes insisted that any published orchestration of the piece should have the improvisation written down. "Arabesque" is the greatest of all the tracks. Profound and imaginative, it has a richness and depth of thought equalled only by Ellington.

Collectors' Corner spotlights the reissue of Spike Hughes' historic American record sessions. The guest reviewer is VIC BELLERBY

Spike Hughes

Outspoken

"Mike" has the remarkable capacity of reviewing a record without ever mentioning it, sending its atmosphere by allusion and simile. He was forever filling the correspondence columns by his outspoken comments and was indeed jazz's greatest essayist. He was later to become the straight critic of the Daily Herald and is now editor around the studio. Hughes laid down his string bass for the last time and snapped shut the hard book. He knew that after such great music-making anything which allowed would be a grievous anti-climax.

THE DISC*

SPIKE HUGHES AND HIS ALL-AMERICAN ORCHESTRA (LP) (12) (a) Pastoral; (b) Arabesque; (c) Fanfare; (d) Sweet Sorrow; (e) Bugle Call Rag; (f) Music At Midnight; (g) Sweet Song; (h) Air In D Flat; (i) Donegal Cradle Song; (j) Firebird; (k) New Come You Do Me Like You Do? 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REVIEWS Miller Band in Britain

As a critical devotee of the original Glenn Miller Orchestra, it gives me pleasure to report that the brand-new lineup fronted by Miller's former drummer-vocalist Ray McKinley, faithfully recaptures the magic of the old familiar swinging, melodic sound. I heard the band at Marjorie Dreamland Ballroom on Tuesday, when it shot off on a brief tour of Britain, entertaining the American forces.

Memories flooded back as the band punched its way through such unforgettable favourites as "Moonlight Serenade," "Little Brown Jug" and "In the Mood," with creamy sax, all trumpets and mellow trombones, driven by an expertly riding rhythm section. Three-quarters of the programme was unashamedly reserved for the distinctive clarinet-lead arrangements which became the trademark of the man who mysteriously flew into the unknown 12 years ago.

There is not a single man from the old line-up, but McKinley has found a group of really good up-and-coming musicians who promise great things.

They were obviously chosen for their ensemble work rather than their individual contributions, which are not outstanding although there are some excellent solos by jazz men Lennie Hayton (lead alto, clarinet), Cliff Hoff (tr.), Eddie Zandy and Don Hafer (piano).

Broad-shouldered, speckled, slightly greying McKinley, plangent and benign with a faint facial resemblance to Miller, lazily conducted the band, bounced his way through some of his best-known works, and sat in on drums in almost every other number.—Chris Hayes.

Stewart seven concert debut

THE Graham Stewart Seven is a traditional group obviously modelled on the later Kid Gray bands—made its London concert debut at Collins Music Hall on Sunday.

On the whole they struck me as an extremely promising bunch, but there are still several points needing attention.

Best
The band is at its best in the ensembles—achieving a good healthy sound and swing on "Gipsyberg March" and "Saxony Blues"—but the solo work displayed little in the way of melodic invention.

Reduced
The concert also marked the debut of singer Jo Seale's Bookends. Unfortunately for Jo, everything went wrong. Arrangements did not come off, the microphones distorted, her singing and the small audience just did not help to create the right atmosphere.

Blackpool
In June they begin a summer season at Blackpool. They then return to the Singapore offer.

Unresponsive
Though they themselves receive a great reception—they were so successful they received an offer to visit Singapore—they found most audiences here unresponsive.

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Jinatra was the nicest..

CYRIL STAPLETON faces the future not as a man who has lost a job—the BBC gave notice to the Show Band last Thursday—but as one freed from the restrictions of a desk job.

INDIA ROCKS

say Tanner Sisters

INTO London on Monday flew the Tanner Sisters, Frances and Stella, back from a two-months cabaret season at the Great Eastern Hotel, Calcutta. If they thought they would get away from rock-'n-roll, they were very much mistaken. As they alighted, rock king Haley was passing through the Customs on his way back to New York.

The rage
"We found rock-'n-roll all the rage in Calcutta and everywhere else," said the Tanner Sisters. "They had all the new 'rock' films, too. And our rock-'n-roll selections were very big every night at the hotel."

Frances and Stella are sporting a wonderful tan—the result of a new lotion they have been using. Instead of olive oil, which is very expensive in Calcutta, they have been applying mustard oil.

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Cyril with Doris Day

.. says CYRIL STAPLETON

as Frank Sinatra and Ava Gardner. Frank, distinctly over-operative, said tersely that he would sing only one number.

Peeped
Cyril dropped in to see Sinatra to check on his numbers for a Show Band Show. Sinatra was peeved. He'd just come from the Continent, where promoters had put him on at a huge open-air arch with a five-piece band. In Rome, he found that he'd been billed.

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Hollywood headlines

IT'S possible that Jack Webb will run across ex-wife Julie London honeymooning in Europe with singer-composer Bobby Troup.

Jack expects to be abroad this summer. Julie has been telling everyone that she and Bobby will wed in the Spring and spend a long-delayed honeymoon on the continent in July.

JAZZ JOTTINGS... Despite most rumours, Howard Rumsey and the Light-House Group will not be making a European tour this year.

Barney Kessel plans, this summer, for a concert in Venezuela, sponsored by the Caracas Jazz Club.

For Richie Kamukia's job as the Light-House All-Stars while Bob Cooper is in London, the band will be the last Gene Norman concert.

In Pasadena, featured in the special Bill Holman suite "Quartet".

DISC DATA... "Hep Dee Hootie" (Curtie Woogie), by newcomer Tommy Sands, looks like selling a million.

The Merry Macs signed with Capitol... Howard Rumsey in the new "Jazz Club" at Liberty Records.

Shelly Manne's new "Swinging Sounds" includes the special Bill Holman suite "Quartet".

NITEBY NEWS... The new Red Mitchell Quartet follows Claude Williams and his Trio into the "Hug".

Composer- pianist- singer-lyricist Bobby Troup composes at the Kenner.

Trudy Nye's group plays New Orleans jazz nightly at the 400 Club.

British Washington and the Slim Gaillard Quartet are at the new Zardi's.

Lamare and Ray Bauduc continue of the Beverly Club.

Max Roach and his Quartet, with the ever-present Sonny Rollins, are at Jazz Club.

Singer Eddie Fisher went swimming, unexpectedly, at a recent Sportsman's Show.

He had mistaken, standing, a 50,000-gallon tank used for a fish-culture experiment.

He was the show queen who said, "I'm not a fish."

At Eddie, both of them fell headlong into the tank.

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He was the show queen who said, "I'm not a fish."



Clooney Show for Britain?

THE Rosemary Clooney filmed TV Show, with the Hi-Lo and the Nelson Riddle Orchestra, may be shown weekly on British television shortly.

But it was Haley's special request that the Comets were allowed to slip out of London without the usual screening fans.

No publicity begged Haley. He will never forget Southampton and Victoria stations. And he was worried about the safety of the women members of his troupe.

So Leslie Grade bade him farewell at his hotel, and exploitation manager Tony Hall saw him off at London Airport on behalf of Brunswick Records.

I asked the boys if they were glad to be going home.

"It'll be no rest cure," John Grande told me. "We've a stack of work waiting for us, including a film for Columbia scheduled for release in the States by July 1."

But it's sure been a wonderful experience here," he assured me.

Made in England
As well as two gold discs, the boys are taking back another souvenir of Britain. A set of Premier drums. Ralph Jones "fist" for them when he and his wife visited Fred Della-Fortia's factory. And even wanted to use them on tour here.

Which is quite a feather in the cap of the British musical instrument business.

Another British "product" that Ralph fell for was the pianist in Freddy Randall's band. He'd heard him when Randall toured with Haley in the States. And the first thing he asked me on arrival was:

"Where's Eddie Thompson? I've just got to hear that guy again."

Double Sid
"I heard the Eric Club on Tuesday night," Sid Wright's augmented his band.

For there on the stand was an extra clarinet.

I peered again and found the extra man to be none other than Sid Phillips, sitting between trumpeter Ronnie Heston and tenor-clarinetist Bob Berc.

But my fears that a catastrophe had smitten the Sid Phillips Band were allayed when Sid explained that he was merely blowing in a new mouthpiece in readiness for his Wednesday pre-recording of Sunday's "Clarinet Cabera" BBC programme.

Blowing in? He put in a good night's work in the other Sid's string section. I'm glad I blew in.



CARLTON DRUMS
SPEAK for THEMSELVES
Crisp, responsive, and power to play with

CARLTON CRAFTSMAN-BUILT DRUMS
New Star Taped Design. Excel in all the features that really count. Counterbalancing tensioning. Parallel action snare, superlative modern finishes. The finest equipment ever produced for "Top Flight" Drummers. Send coupon for fully illustrated catalogue.

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CATALOGUE FREE! (Send me copy of the 16-page Carlton Catalogue.)
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Address _____
DALLAS BUILDING LONDON STREET LONDON, E.C.2

BROOZY FAREWELL

THE farewell NJP concert by blues singers Big Bill Broonzy and Brother John Steiner at London's Royal Theatre last Sunday was once again a triumph for Broonzy, whose popularity in Britain is reaching sizeable proportions.

Bill, disdainful of the bounding energy and slick appearance gimmicks adopted by successful skiffle groups there in his street clothes singing and playing, allowed his native charm to work on the audience.

On Sunday he was superb. Not a number sagged. But for me the highlight was "See See Rider."

Wary
Though he has been popular on this tour, Brother John never quite caught the mood of Sunday's audience. His constant record plugging was received with embarrassed amusement.

His lip-up with the Sandy Brown band was not a very happy relationship, though some numbers—"Doretha Broonie" for instance—did swing.

Sandy's band, in its own special way, played some excellent British jazz—original and swinging—last Saturday.

The Broadway 'CLUB' Kit
A COMPLETE MODERN STYLE OUTFIT



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JOHN GREY & SONS LTD.
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PLATTERS AT YORK

AT the opening concert of their 12-week British tour at York Platters swung their way through Rialto on Tuesday. The reception, festive, best of humour.

The act is well-nigh perfect. It moves fast, has one or two quite funny comedy spots.

The Trio Lewis Band, with only four hours' rehearsal with the Platters, accompanied well—but I can't feel so happy about the selection of Kenton, pop, oldies and rock-'n-roll the band hammered out in the first half of each of the two shows.

The Platters are a must for everyone who likes a smooth—first-class act. And they are among the best American vocal groups we have had in this country.—Richard Fiolhil.



PAT'S BRAND'S

at night," says Doug, "and know what people will be asking for next morning."

Bechet for Newport?
WILLIS is over here with Louis Lofblad, present and founder of the famous Newport Jazz Festival.

One purpose of the trip was to discuss an alliance between the Festival and the Brussels International Fair of 1958.

Another was to see whether Sidney Bechet could take part in this year's Festival.

Conover. He tells me that last year's event (despite being practically rained off one night) not only cleared the 2,000-dollar loss on 1955 but ended up with 20,000 dollars profit—which is being ploughed back to make this year's programme bigger than ever.

Little Rock Cockney
THE "mystery" of American singing star Al Hibbler seems to have been solved.

Leonard Feather, reviewing the Heath package show at Carnegie Hall the other evening, wrote: "It's hard to know what to think of Hibbler, who is presumably the first Cockney born

and raised in Little Rock, Arkansas."

Now, from Toronto, MM correspondent Helen McNamara writes: "Al Hibbler finally unraveled the mystery of the English accent."

His comments between songs, done in several other

accents, reveal that he may be making for a career as a comedian.

But it was a religious song, "He—written by Britain's Richard Rodney Bennett—gave him his most recent disc-hit."

Slipping out
I tried to knock the rock by contrasting Bill Haley's amicable departure last Monday with the hysterical scenes that marked his arrival.

SAMMY DAVIS
The world is mine tonight
65647
78 rpm
Brunswick RECORDS

The Hilltoppers
Marianne
HLD 8381
78 rpm
LONDON RECORDS

THE FOUR ACES
Heart
05651
78 rpm
Brunswick RECORDS

SONGSHEET

by Hubert W. David

TWO years ago the sole topic of conversation in Tin Pan Alley was the proposed increase in sheet music prices. For far too long the "pop" had plodded on with a stalling price tag. With ever-rising paper and print costs, every publisher realized that something had to be done. But what?

At that time I forecast that a 2s. pop would become general and devoted much space to discussing the pros and cons. The Popular Committee of the Music Publishers' Association had innumerable meetings but just when a joint decision was expected several bigger music houses said they didn't want to be tied to a strict price control for all songs.

Then came a lot of argue-bargie about establishing a 1s. 6d. edition. This has never been a true price at all for popular music and never will be. When we had two distinct editions, the pop at 6d. and the black and white ballad at 2s., a separate 1s. 6d. edition was often mooted but it never seemed to appeal to the public. Even 30 years ago people would still pay 2s. for the big ballad—they wanted it enough.

Twenty-four at 2s.

In those days a 1,000,000 copy seller was not regarded as a pipe-dream. Nowadays a song has got to be good to top the 100,000 sheet sale—and it has to stay in the Hit Parade for some time to reach that figure. I see from the official list of 24 best selling songs issued by the M.P.A. at the end of last month, every one is published at 2s. So my forecast has come true.

When the price change was first discussed, many publishers thought it would accelerate the downward trend in sales, but I do not think that this has been the case. Even if a publisher sells fewer copies at 2s. than at 1s., the higher rate is still an economic proposition. Let us try to break down the operative costs.

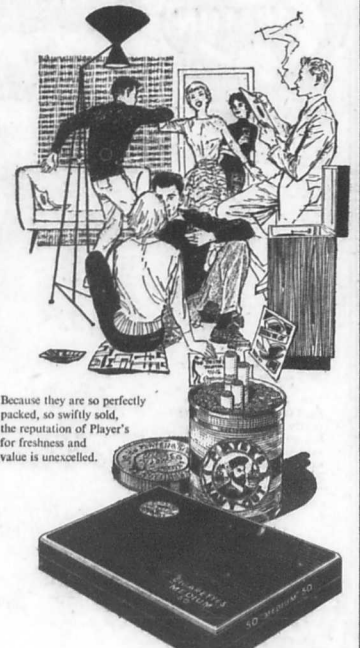
We will assume a hit song could have sold 125,000 copies at 1s. as against 100,000 copies at 2s. Taking into account wholesale orders, small quantity supplies, etc., a publisher receives an average of 7d. a copy for the first 125,000 at 1s. and 8d. at 2s. So he really need only sell half the quantity at 2s. to make a better profit in proportion. He also gains by being able to print fewer copies. Production costs for either a 2s. or 1s. song is materially the same these days, for the make-up is almost identical.

Welcome price change

And I know all songwriters will welcome this price change, for their royalties are automatically doubled even though fewer copies may be sold. Against the big sales put up by the records, sheet music is only a specialised sale today. I do not think it is beyond the bounds of possibility to envisage a half-crown pop.

We have already seen examples in the Hit Parade as "Down in the Glen" and "The Dambusters' March." So, songwriters, don't despair! With the ever-rising record royalties and P.E.S. fees, your sheet music royalties may yet come in handy for that rainy day. Songwriting is once again becoming a worthwhile occupation.

Whatever the pleasure Player's complete it



Because they are so perfectly packed, so swiftly sold, the reputation of Player's for freshness and value is unexcelled.

BRITAIN'S TOP DISCS and TUNES

Rank	Title	Artist	Label
1	YOU'RE LOVE	Other Names (Par); Tommy Steele (Decca)	London
2	DON'T FORBID ME	Other Names (Par); Freddy (Poly)	London
3	KNEE-DEEP IN THE BLUES	Joe Mitchell (HMV)	Parlophone
4	DON'T YOU ROCK ME, DADDY-O	Louise Donegan (Pye-Nixa)	Pye-Nixa
5	SENDING THE BLUES	Other Names (Par); Joe Mitchell (Parlophone)	Parlophone
6	GARDEN OF EDEN	Frankie Vaughan (HMV)	Parlophone
7	LONG, YALL BALLY	Lilie Richard (HMV)	Parlophone
8	THE BANANA BOAT SONG	Other Names (Par); Harry Belafonte (HMV)	Parlophone
9	FRIENDLY PERSUASION	Other Names (Par); Danaii Tomlin (HMV)	Parlophone
10	TRUE LOVE	Other Names (Par); Four Grads (HMV)	Parlophone
11	YOU'RE LOVE	Other Names (Par); Tommy Steele (Decca)	London
12	THE BANANA BOAT SONG	Other Names (Par); Harry Belafonte (HMV)	Parlophone
13	YOU DON'T OWE ME A FEELING	Other Names (Par); Bobby Darin (Capitol)	Capitol
14	ROCK-A-ROUND	Other Names (Par); Jerry Lewis (Brunswick)	Brunswick
15	ADORATION WALKS	Other Names (Par); Tommy Steele (Decca)	London
16	SENDING THE BLUES	Other Names (Par); Joe Mitchell (Parlophone)	Parlophone
17	LONG, YALL BALLY	Lilie Richard (HMV)	Parlophone
18	LOOK BENEATH MY VEIL	Other Names (Par); Johnnie Ray (Parlophone)	Parlophone
19	ST. THERESE OF THE ROSES	Other Names (Par); Madeline Vaughan (HMV)	Parlophone
20	TOTTI FEELS	Other Names (Par); Lilie Richard (HMV)	Parlophone

BRITAIN'S TOP JAZZ RECORDS

Rank	Title	Artist	Label
1	CONTEMPORARY CONCEPTS No. 3 (EP)	Stan Kenton, Capitol	Capitol
2	DON'T YOU ROCK ME, DADDY-O	Louise Donegan, Pye-Nixa	Pye-Nixa
3	JAZZ GIANTS Vol. 1 (LP)	Columbia	Columbia
4	LOUIE DONEGAN SHOWCASE (LP)	Pye-Nixa	Pye-Nixa
5	CLIFF BRONN AND MAX ROUGH AT BASIN STREET	Emarcy	Emarcy
6	BYRD'S EYE VIEW (LP)	Decca	Decca
7	OPUS DE JAZZ (LP)	London	London
8	CHRIS BARBER PLAYS—Volume III (LP)	Pye-Nixa	Pye-Nixa
9	HI-LO UNDER GLASS (LP)	Capitol	Capitol
10	THE TRIO (LP)	London	London

CALL SHEET

Rank	Title	Artist	Label
1	YOU'RE LOVE	Other Names (Par); Tommy Steele (Decca)	London
2	MARIANNE	Terry Gilkerson	Parlophone
3	THE BANANA BOAT SONG	Other Names (Par); Harry Belafonte (HMV)	Parlophone
4	YOU MUCK UP	Other Names (Par); Frankie Laine (Decca)	Decca
5	ROUND AND ROUND	Other Names (Par); Perry Como (Capitol)	Capitol
6	DON'T FORBID ME	Other Names (Par); Freddy (Poly) (London)	London
7	TEENAGE DRUSH	Other Names (Par); Tommy Steele (Decca)	London
8	BUTTERFLY	Other Names (Par); Andy Williams (Capitol)	Capitol
9	LOVE IS STRANGE	Other Names (Par); Mickey and Sylvia (Capitol)	Capitol
10	Y'ING WALKING	Other Names (Par); Fat Domino (Capitol)	Capitol
11	YOU'RE LOVE	Other Names (Par); Tommy Steele (Decca)	London
12	PARTY DOLL	Other Names (Par); Buddy Knox (Capitol)	Capitol
13	BLUE MONDAY	Other Names (Par); Fala Doolin (Capitol)	Capitol
14	BUTTERFLY	Other Names (Par); Andy Williams (Capitol)	Capitol
15	THE BANANA BOAT SONG	Other Names (Par); Harry Belafonte (HMV)	Parlophone
16	WHO NEEDS YOU	Other Names (Par); Four Ladies (Capitol)	Capitol
17	MARIANNE	Other Names (Par); Terry Gilkerson (Parlophone)	Parlophone
18	MOONLIGHT	Other Names (Par); Frankie Laine (Decca)	Decca
19	COME GO WITH ME	Other Names (Par); Del Vikings (Capitol)	Capitol
20	MAMA LOOK AT BUDDY	Other Names (Par); Harry Belafonte (HMV)	Parlophone

THIS copyright list of the 24 best-selling records for the week ended March 9, 1957, is supplied by the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

Rank	Title	Artist	Label
1	(1) SINGING THE BLUES (A)	Joe Mitchell	Parlophone
2	(2) YOU'RE LOVE (A)	Tommy Steele	Decca
3	(7) THE BANANA BOAT SONG (A)	Harry Belafonte	HMV
4	(4) TRUE LOVE (A) (B)	Tommy Steele	Decca
5	(11) DON'T FORBID ME (A)	Freddy	Poly
6	(3) GARDEN OF EDEN (A)	Frankie Vaughan	HMV
7	(5) FRIENDLY PERSUASION (A)	Danaii Tomlin	HMV
8	(8) KNEE-DEEP IN THE BLUES (A)	Joe Mitchell	Parlophone
9	(10) I DREAMED (A)	Four Grads	HMV
10	(9) YOU, ME AND US (B)	Johnnie Ray	Parlophone
11	(12) ST. THERESE OF THE ROSES (A) (2-3)	Madeline Vaughan	HMV
12	(13) DON'T YOU ROCK ME, DADDY-O (B) (2-3)	Louise Donegan	Pye-Nixa
13	(19) THE WISDOM OF A FOOL (A)	Other Names	Parlophone
14	(17) AUTUMN CONCERTO (F)	Other Names	Parlophone
15	(14) CINDY, OH CINDY (A)	Other Names	Parlophone
16	(15) GIVE ME A CUP OF SUGAR (A) (2-3)	Other Names	Parlophone
17	(16) JUST WALKING IN THE MOONLIGHT (A)	Other Names	Parlophone
18	(20) MOONLIGHT GAMBLER (A) (2-3)	Other Names	Parlophone
19	(-)	Other Names	Parlophone
20	(-)	Other Names	Parlophone



BING

THE immaculate ELLA FITZGERALD is in her usual impeccable form as "Too Young For The Blues" and "A Beautiful Friendship," a very pleasant ballad (HMV 45-POP-29).

AROUND THE World With ELWOOD FREYER... (HMV 45-POP-29)

RAW-VOICED CHUCK BERRY has another "cat" song in "You Can't Catch Me" (from Rock, Rock, Rock...)

THREE numbers from the new American musical "Penny Sings" are offered by LAMAR, MORA, ALMA COGAN and RONNIE HILTON.

THE Money Tree" is an important novelty but MARGARET WHITMAN's version (Cap. 45-CL-1465) lacks the punch of the previously reviewed release by Annisteen Allan.

ATTENTION SAMMY DAVIS addicts! Here's a collection not to be missed—the 12-in. LP "Here's Looking At You" (HMV, LA1815).

MAYBE BING would agree that BING CROSBY's speaking voice alone has enough appeal to sell a record.

Capitol Artists—Capital Entertainment ELECTRIC & MUSICAL INDUSTRIES LTD., RECORD DIVISION, 6-11 GREAT CASTLE ST., LONDON, W.1.

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TOPS IN C. & W!

America's No. 1 Country Star

FARON YOUNG Sings

I'VE GOT FIVE DOLLARS (AND IT'S SATURDAY NIGHT) backed with

YOU'RE STILL MINE

CAPITOL CL 14655

Keep up to date with FARON in the "Hillbilly-Folk Record Journal." Send 2/6 for post free copy to: "H.F.R.C.C." 3 Ridgeway, Grays, Essex.

Margaret Whiting

TWO more versions of the "Banana Boat Song"—this time respectively by BELAFONTE and DOBOTHY MURRAY (HMV 45-POP-29).

THE MM GOES ROUND THE WORLD—CANADA, PARIS, NEW YORK AND GERMANY...

MILES DAVIS QUILTS JAZZ

From Leonard Feather

NEW YORK, Wednesday.—Miles Davis said in Chicago that he will pack away his horn as an active performer in the jazz world at the end of his current engagement in the Windy City's Modern Jazz Room.

Now 30 years old, Miles started playing professionally when he was 19 for \$3 a week, and his combo now earns up to \$700 a night.

"I've had it," he told reporters. "This is no sudden decision here. I'm calling it quits. It's for a long time, and after I've said here I'm calling it quits."

He said he had no immediate record company offer for 1957, but he would be approached by another offer of a teaching post.

Setch and Presley

LOUIS ARMSTRONG has announced that he will quit a record with Elvis Presley. Setchum said a Texas disc jockey told him that Elvis wanted to "make a record with Setch."

Louis reportedly said, "I'm definitely gonna do a record with him. You'd be surprised when we could do together."

Double take

WITH Tab Hunter number one on the best-selling disc charts, the rush

THE GREAT STAGE HIT NOW AN EVEN GREATER SHOW ON THE SCREEN!

An ecstasy of song, spectacle and love

K... THE GREAT STAGE HIT NOW AN EVEN GREATER SHOW ON THE SCREEN! An ecstasy of song, spectacle and love

KEEL BLYTH DOLORES GRAY VIC DAMONE



KEEL BLYTH DOLORES GRAY VIC DAMONE with MONTY WOOLLEY SEBASTIAN CABOT CINEMASCOP and COLOUR

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BILL SIMON, Associate Music Editor of America's "Billboard" magazine, has joined the MELODY MAKER's team of foreign correspondents. Each week he will report the latest news and views of America's music scene. Here is his first:

NEW YORK DEADLINE

Stan Kenton to tour with Guy Mitchell

New York, Wednesday.—STAN KENTON and Guy Mitchell will be teamed up in a star package show at the Regency 14-day tour of Australia early next month.

Stan will guest conduct an Australian orchestra reinforced by five key musicians from Hollywood.

Guy Mitchell, who will be making his first trip down under, is negotiating for a tour of the Continent after his return visit to Britain this summer.

He opens at the London Palladium for two weeks from June 10 and then makes a short Variety tour, starting at Glasgow.

Double take WITH Tab Hunter number one on the best-selling disc charts, the rush

is on to sign film stars to recording packs.

Capitol has an album of calypso music with Guy Mitchell on the label has signed Peter Lawford, Polly Bergen has a long-term pact with Columbia, and luscious Mamie Van Doren, who is negotiating for a Broadway musical, is the first artist set for Capitol's new subsidiary label Prep.

Record news

GEORGE LIBERACE is set to cut some sides for Imperial, supposedly on a rock-'n'-roll disc, and with his brother, Paul.

Winning guitarist Barney Kessel is negotiating for a new contract with pop.

Latest big social event was the marriage of Dinah Washington and ex-Louis Armstrong's son, Eddie Chamblee, on stage at the Casino Royale, Washington, D.C.

Dinah received wires from her four ex-husbands. They were all invited but couldn't make the "big day."

Same team

ONE of the hottest tune-smithing teams around is that of Terry Gilkyson, Frank

Miller and Rich Dehr, who have written such items as "Marianne," "Memories Are Made Of This," "Cry Of The Wild," "I'll Be Home," "I'll Be A Story," etc.

Billings on Columbia Records up to now has been Terry Gilkyson with the Easy Riders. Now Gilkyson has bowed back into the group and it's just the Easy Riders.

Frank's latest is "Love Is A Golden Ring," out this week, by Frankie Laine on Capitol 7791.

(a)—Teagarden (timb. voc.); Gus Bivona, Basie (tr.); Duke Jordan, Budie Miller, Charlie Teagarden (tr.); Walter Brown, Francis Howard (tr.); Ray Sherman (pno.); Phil Stephens (bass); Nick Fatool (dr.); Van Alexander (tr.).

(b)—Same personnel, except Julie Jacob, Willie Schwartz (tr.); replace Herfort, Bivona; Mike Rubin (bass) replaces Stephens.

(c)—Teagarden (timb. voc.); Bivona, Miller (tr.); George Herfort, Lloyd Ulyate, Ed Zinner

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A&R manager Buddy Bregman. Coral has acquired sound rights to 12 national pictures— "Tummy" and "Interlude." The McGuire Sisters sing in the new album.

Their first film assignment, "Ray Confess," one-time name-band trombonist and now arranger-conductor Ray Anthony, records, has made his disc debut as a vocalist.

Following his British dates, Frankie Laine will cut an album in Paris with Michel Legrand.

Fifth act

LATEST big social event was the marriage of Dinah Washington and ex-Louis Armstrong's son, Eddie Chamblee, on stage at the Casino Royale, Washington, D.C.

Dinah received wires from her four ex-husbands. They were all invited but couldn't make the "big day."

New album

AGE KENTON and Gillespie arranger Johnny Richards, who wrote the hit "Young At Heart," has completed his second big band album for Bethlehem, D.C.

Richard also has signed a two-year writing contract with Quincy Jones' Silhouette Music Corp. His first assignment under the new deal will be an instrumental folio entitled "Jazz."

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Miller and Rich Dehr, who have written such items as "Marianne," "Memories Are Made Of This," "Cry Of The Wild," "I'll Be Home," "I'll Be A Story," etc.

Billings on Columbia Records up to now has been Terry Gilkyson with the Easy Riders. Now Gilkyson has bowed back into the group and it's just the Easy Riders.

Frank's latest is "Love Is A Golden Ring," out this week, by Frankie Laine on Capitol 7791.

(a)—Teagarden (timb. voc.); Gus Bivona, Basie (tr.); Duke Jordan, Budie Miller, Charlie Teagarden (tr.); Walter Brown, Francis Howard (tr.); Ray Sherman (pno.); Phil Stephens (bass); Nick Fatool (dr.); Van Alexander (tr.).

(b)—Same personnel, except Julie Jacob, Willie Schwartz (tr.); replace Herfort, Bivona; Mike Rubin (bass) replaces Stephens.

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ALLIANCE By Bob Dawbarn



Teagarden with Louis

JACK TEAGARDEN AND HIS MUSIC (LP). Basie Street Blues (a); The Shook Of Andy (b); Pig Of My Heart (c); I'm Coming, Virginia (d); If I Could Be With You (e); After Love (f); Aunt Mamma's Children (g); Stars Fall On Heaven (h); My Kinda Love (i); Old Fashioned Tweak (j); A Monday Gate (k). (All by Jack Teagarden.)

(a)—Teagarden (timb. voc.); Gus Bivona, Basie (tr.); Duke Jordan, Budie Miller, Charlie Teagarden (tr.); Walter Brown, Francis Howard (tr.); Ray Sherman (pno.); Phil Stephens (bass); Nick Fatool (dr.); Van Alexander (tr.).

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Eddie Sauter signed as MD for Germany

ARRANGER-BANDLEADER Eddie Sauter will start as MD of a German radio station in Baden Baden, Germany, on April 1. He will take charge of the "jazz-dance" band there, formerly led by Kurt Edelhagen. The contract is for three years.

Sauter was back in New York this week after a three-week tour of Baden Baden. The actual Sud-westfunk band was out on tour, but Eddie listened to recordings and liked what he heard of the ensemble and soloists.

TORONTO TELEGRAM

From Helen McNameara

TORONTO, Wednesday.—The long-awaited European tour of Duke Ellington's Orchestra seems to be set. On the Duke's last visit here, conductor Jack Barker, a long-time friend, to design posters and programmes for the European trip tentatively set for August.

Dizzy Gillespie and his 17-piece band are also ready for the Atlantic trek. At the Colonial Hotel, Dizzy said they'd be heading for Europe in April.

Gillespie swings

There have been several changes in personnel since the band recorded its "Word Situation" LP, but all for the better. It's a much improved group and especially Dizzy's ability to write thin out of any situation should do a lot to put some humour back into jazz.

One of the best numbers: A frantic march introduced by the gentlemen and lady trombonists—arranged especially for the orchestra chanting "I'll Never Go Back To Georgia."

SKIFFLE INVADERS BBC 'FESTIVAL'

SKIFFLE bows into this year's BBC musical showcase—Festival of Dance Music—alongside over 30 top-line bands and solo acts.

The comparatively unknown skiffers are the Chas McDevitt Group and singer Nancy Whiskey, and Bob Cor's Skiffle Group.

Heath tops . . .
Maestro Ted Heath will top the first of the concerts at the Royal Albert Hall on April 16. The other concerts will be staged on April 30 and May 14. The bill for the first concert is completed by the Sid Phillips Oscar Rabin and Alex Welsh bands, Vivian Reg Wade, the Star-

By Dick Hall
Eazers, Tommy Steele, tenorist Betty Smith, and singers Johnny Scotch, Dennis Lotts and Jill Day.

. . . then Dankworth
The star-studded bill for the second concert will be the Johnny Dankworth, Ronnie Aldrich, Sandy Brown bands, the Chas McDevitt Group, saxists Joe Harriott and Al Timothy, Alma Cogan, Freddy Randall and pianist-singer Mike McKenna.

. . . and Delaney
The bill for the final concert is headed by the Eric Delaney and Chris Barber bands. It is completed by the Ray

Elington Quartet, Bob Cor's Skiffle Group, the BBC show Band, singers Marion Ryan, Lita Ross, and Gene Miller, tenorist leader Johnnie Gray, and Kenny Baker.

Producers for the series will be John Hooper, John Brownell, Jimmy Grant, John Kingdon, Johnnie Stewart and Geoffrey Owen.

MUSIC IN MONTREAL

Police can't handle Elvis Presley fans

From Henry F. Whiston
MONTREAL, Wednesday.—Elvis Presley's April and 5 bookings at the suburban Verdun Auditorium have been vetoed by the Verdun City Council, because, they say, they lack a sufficiently large police force to handle the crowds.

But Presley will be appearing at the Auditorium in Ottawa on April 3.

NEWS FROM CANADA

Loquacious about
PIANIST Paul Bley's trio is booking for the circus Lounge of the Ottawa House Hotel in Hull, Quebec, shortly. Paul is a Montrealer who has played with Chet Baker and Lester Young.

Amadio TV spot
CANADIAN TV has given more than average time to jazz in recent days. On three successive evenings last week, it featured jazz artists prominently.

On Thursday, singer Anne Marie Moss appeared with the Norm Amadio Quintet on the CBC-TV Jackie Rae Show. Pianist Amadio will be featured on the next three.

Buddy DeFranco 4 may tour Britain

From Helen McNamara
TORONTO, Wednesday.—There is a chance that Buddy DeFranco and his Quartet will make a personal appearance in England during the next three or four months.

Here for a week's engagement at the Colonial, DeFranco said that conversations with Harold Davison in New York indicated that a trip to Europe, including a concert in England, are in the offing.

During his stint here, DeFranco heads for Chicago, where he will record with his present group, comprising Dick Garcia (tr.), Don Freedman (pno.), Jimmy Bond (bass) and Will Bradley, Jr. (dr.).

Calypso calls the tune

SINGER Frank Holder this week started a calypso-favoured LP for release in the States on the London label and in the country on Decca. He is accompanied by an all-star group directed by tenor-arranger Benny Graham.

THERE'S A Besson TRUMPET



to suit everybody's pocket

Here is the finest range of Trumpets ever offered by Besson, the world's leading manufacturers of fine quality brass instruments. Whatever your playing requirement, there is a Besson to answer the need completely. . . and you will find it priced within your budget. The beginner is off to a fine start with a BESSON; the experienced player will find among the higher-priced models an instrument to meet every requirement.

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NEW YORK DEADLINE

Tony Scott hits it big in Stockholm

From BILL SIMON
New York, Wednesday. TONY SCOTT, at present going solo at the Café National, in Stockholm, for three weeks, has been heard over for three more weeks.

Reports received here by RCA Victor state that the clarinet pull-winner has recorded there with a group named "The Great Scott and Seven Swedes."

Tony and his wife, Fran, intend to take their time about returning home, and will visit Holland, Germany, France, Italy, and possibly England, before embarking in May.

Riches for Domino
PATR DOMINO has received his 15th gold disc from Imperial Records, this time for "Tom Wailes." Incidentally, there is a rumor that Pats has cancer of the throat.

He has been overworking, but is thoroughly checked by his physician and reported in sound shape.

Welcome return
REMEMBER SKINNEY BANS? He was the wapp-voiced warbler with Hal Kemp in the '30s. Now he's back with a 12-in. LP for RHM Records, backed by an 18-piece orchestra.

Brandon does well
WALT MAGUIRE, pop sales chief for London (Decca) Records here, is reporting the orders are coming in for Jimmy Hope, My Love, and Johnny Brandon's "I Ain't No Wop."

Brandon has been doing great here since his previous appearance on disc jockey sets. Last Thursday he was in Philadelphia, and will be visiting St. Louis and Minneapolis.

Marion moves from Delaney to Rabin

Singer Marion Williams is leaving the Eric Delaney Quartet at the end of the month to join Oscar Rabin's new group at the Lyceum, Strand, in place of Shirley Jackson.

She had a two-year spell with the Rabin band before joining Eric last year.

Oscar Rabin's lead trombonist, Freddy Woods, enigmatically, is leaving the band on March 30. His chair will be filled by Derek Farnell, currently with Jack

All claws out for rock-'n'-roll date

A rock-'n'-roll and skiffle show called "Meet For Cats" will be held at the Odeon, Romford, on Sunday, March 31.

Listed in the programme are Bobby Breen's Rockers, featuring tenorist Rudi Jones, the Chas McDevitt Skiffle Group, with Nancy Whiskey, Roy Blackwell's Blackjacks, singer Terry Dene and Terry Kennedy's Rock-'n'-Rollers.

Americans ask for the Ivy Benson Girls Band

American bases in Hamburg, Berlin, Munich and Frankfurt have all made offers for Ivy Benson and her Girls Orchestra, a result of their current success at the Tabare in Düsseldorf.

But the girls are fully booked until November.

After closing in Düsseldorf on March 31, they move into Zurich for four days, and then travel on to Brussels.

YOUR CHANCE TO SEE TOP MUSICALS AGAIN

Twelve films will be shown at the Vogue Cinema, Tooting, during a two-week Festival of Dance Music and Jazz, starting this Sunday.

The first programme will present "The Benny Goodman Story," Xavier Cugat and his Orchestra, and "Melody Time," featuring the Hedley Ward, Ronnie Aldrich and the Squadrinaires and Roberto Inghes.

Record flight

Nixa MD Tony Osborne flies to Berlin on March 29 on two LPs with a German orchestra.

MUSICAL QUOTE

"THE Rev. John Harwood, of Exeter (Stratford) Congregational Church, said in his homily, 'I would rather through 'The Messiah,' a 'Faded' dance hall should be accepted by a church as a challenge, parents should encourage youngsters in their music and dancing. They should encourage them and, at the same time, guide them.'"

McGuirk's Jager Dance Hall . . . in Canada for a forthcoming season at Birdland, a new venture of Joe Coughlin's Band.

KING'S LYNN.—The Geoff Stinton Quartet and Paul Chilton and his Melody Makers will be their jobs at the Palm Court, central London has stopped at Settlement from visiting the spot.

LIVERPOOL.—Johnny Dankworth has been the concerting season at Birdland, a new venture of Joe Coughlin's Band.

KENT.—The Coronation New Room, Margate, will reopen on April 1. The Basil and Ivor Gurney Band will be the attraction over Easter.

SCOTLAND.—Jimmy Deuchar (tr.), leader of the jazz trumpet, has headed a 10-year run as leader at the Martine Ballroom, Aberdeen. He is replaced by MacGregor with a seven-piece.

HEADACHE FOR THE £3-A-WEEK TEENAGER

THE relations of 14-year-old Frankie Lyman with the Teenagers are very much dependent on the ability of Frankie to drink in his personal success without getting tipsy.

Reporters and photographers who met Lyman and the boys were considerably irked at the difficulty of getting Frankie on his own. This self-possessed and pint-sized juvenile was the best "copy," so far as the national papers were concerned. There were angry mutterings when he seemed to drag the Teenagers into his own limelight.

Let it be said immediately that Frankie was under orders—from his colleagues. "We're not jealous," said one Teenager. "But we work as a group. When we arrived in South America, we found that the only name they knew was Frankie



Frankie Lyman—his problem is to keep his balance while surrounded by reporters and cameramen.

Lyman. He was interviewed and photographed by everybody. And it went to his head for a while."

One can sympathize with the Teenagers' and with Frankie. He cannot be blamed for an enthusiastic public reaction and he certainly has some of the attributes of an outstanding entertainer. Added to which he is considerably sharper than his years.

Heath
"Do I like rock-'n'-roll?" he repeated, fixing the questioner with a calculating eye. "I like it, but I don't like it."

With an alarmingly tolerant grin, Frankie made off at this point to be photographed presenting a bouquet to his schoolmistress, Lulu Carter. Already he'd pecked her cheek for the assembled cameras.

Another appraising glance, and Lyman decided that this was an occasion for frankness. "No, I don't," he said. "I like progressive jazz—Kenton, Brubeck and Ted Heath."

Precocious
This regardless, Miss Carter insisted that Frankie was no handout scholastically. "I'd be very interested to see his IQ," she remarked. He's bright—above average, I think. He's very precocious."

And being a travelling tutor to five famous entertainers whose aggregate age is a mere 52, presents no problems. It's a couple of them step out of line, the others are on my side. They do the bowing out. But, generally, the boys behave themselves and work hard."

GENUINE
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Made by secret process since 1853

Dallas maintains that K. ZILDJIAN still means everything to drummers

No matter if you prefer:—
10" 11" 12" 13" 14" or 15" for Hi-Hat.
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14" thin for Crash or 20" heavy.

You can always rely upon K. ZILDJIAN CYMBALS to give you the right effect in your cymbal work.

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The Teenagers get £9 a week to spend.

It is impossible to avoid the conclusion that, had the boys been able to choose their school-marm, they couldn't have picked more decoratively. And Miss Carter is happy about the situation, too.

I come from the West Coast. At one time I was the cashier in a nightclub called Jack's Basket. A lot of musicians and entertainers came there and I got on with them better than any other visitors. People in Show Business always seem more friendly than outsiders."

She points out that though her charges bear the applause, they are protected from the spoiling influence of big money. They get roughly nine pounds each a week; the rest goes into a trust fund until they reach maturity.

'I think'
Lyman isn't at all abashed at his lack of inches, cash and years. "Other artists don't talk down to me. If anything, they're very friendly. Some tend to put me on the back too regularly. When they do, I think again about them."

But there are reminders that the Teenagers, despite the ageing atmosphere of Show Business, are boys still. "Are there any horror films showing in London?" they asked.

"Several," advised columnist Jack Bentley. "But why not try a British musical?" (See review on page 9.)

by TONY BROWN

Drummers—put your foot down...

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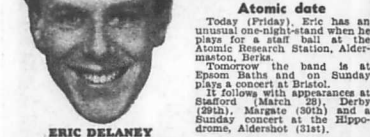
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DELANEY IS FIRST TO GO 'EAST'

THE Eric Delaney Band is to tour East Germany—the first "foreign" tour to do so since the war.



ERIC DELANEY

Britain may watch Torne TV triumph

Mr Torne may repeat his successful acting role in America on TV when he makes his second British tour in July.

Atomic date

Today (Friday), Eric has an unusual one-night stand when he plays for a staff ball at the Atomic Research Station, Aldermaston, Berks.

Tomorrow the band is at Epsom Baths and on Sunday plays a concert at Bristol.

Polsish festival

Other British bands will be invited to go East for the second Polish Jazz Festival in July.

By the seaside

Jul Day will appear in Tom Arnold's summer show at the Hippodrome, Blackpool.

ROYAL ALBERT HALL APRIL 16 and 30, MAY 14 at 7.30 p.m.

BBC Light Programme presents Third Annual

FESTIVAL OF DANCE MUSIC

TUESDAY, APRIL 16

Dennis Lotis, Jill Day, Tommy Steele, Betty Smith, Rikki Fulton, The Starjazzers, Alex Welsh and his Dixielanders, Sid Phillips and his Band with Reg Wade and Benny Lee, Oscar Robins and his Band with Johnny Worth, Ted Heath and his Music with Bobbie Britton and Peter Low.

TUESDAY, APRIL 30

Mike McKenzie, Alma Cogan, Freddy Randall, Joe Harriott, Al Timothy, Peter King, Sandy Brown and his Band, Nancy Whiskey and the Chas. McDevitt Skiffle Group, Ronnie Aldrich and the Squadroneers with Ken Kirkham, Joan Baxter and Peter Morton, Johnnie Dankworth and his Orchestra with Cleo Laine and Tony Mansel.

TUESDAY, MAY 14

Kenny Baker, Rita Rona, David Jacobs, Michael Holliday, Suzi Miller, Johnnie Gray, The Ray Ellington Quartet with Marion Ryan, Chris Barber and his Band, The Bob Cort Skiffle Group, The Eric Delaney Band with Marion Williams and Cab Kaye, The BBC Show Band directed by Cyril Stapleton.

Tickets (from Sat. 23 March): 12/6, 10/6, 7/6, 6/-, 5/-, 3/-, from Hall (KEN 6212) and usual Agents.

CENTRAL BATHS BERMONDSEY GRANGE ROAD

FRIDAY, 29th MARCH, 8 p.m.

TERRY LIGHTFOOT AND HIS JAZZMEN

2/6 BUSES: 1 & 79 pass the door, 4, 42, 47, 70, 188 nearby. 2/6

WEMBLEY TOWN HALL

On Monday, 25th March at 7.45 p.m.

CHRIS BARBER BAND SHOW with Ottlie Patterson and the Skiffle Group

Tickets 6/-, 4/6 and 3/-, available from Wembley Town Hall

JAZZSHOWS present HUMPHREY LYTELTON AND HIS THE BENNY GOODMAN STORY (10) HOWARD KEEL CALAMITY JANE (10) TOMMY & JIMMY DORSEY THE FABULOUS DORSEYS (10)

WEMBLEY TOWN HALL

Sunday, March 31st, 8 p.m. PETA FITZGERALD, PEGGY LEE, ELLA FITZGERALD, PEGGY LEE, PEGGY LEE, PEGGY LEE

Friday, March 29th WALTHAMSTOW ASSEMBLY HALL at 8 p.m. Reserved Seats 4/-, 3/- and 6/-, from SAVILLE PIANOS, 240 HOVE STREET, WALTHAMSTOW

FRIDAY, MARCH 29th, 8 p.m. DORIS DAY, HOWARD KEEL, CALAMITY JANE, TOMMY & JIMMY DORSEY, THE FABULOUS DORSEYS

Edmundo Ros goes solo



Edmundo Ros (above) wrote out records for the first of his new disc-rocky series on the Light Programme. The record of his songs, which began on Saturday, is on Latin-American music.

Discs click in U.S. and in Britain

IN both Britain and America, 1956-57 looks like being the biggest boom year for the record business.

In the ten months ending January 31, 1957, some 25,300,000 were sold on the British market.

This is compared with the previous financial year in 12 in the total was 27,160,000. And there are still two months to go.

LP increase In America it is estimated from tax figures that the public paid about \$1.50 for each disc in 1956—a 28 per cent increase.

Bigger increases were in 12 in LPs, which accounted for some 140 million dollars of the total.

The old 78 rpm records look a big dog and 10 in. LPs dropped by about 50 per cent.

These figures do not include some of the independent labels.

TOPICAL TUNE

Traditional leader Sandy Brown has penned "Go Ghana" as a salute to the new Dominion.

News in Brief

JOAN REGAN may be prevented from appearing with the Benny Goodman Band at the Palladium in the near future.

A writ has been issued claiming that the signed a contract to appear in the show "Nap Hand" at the Queen's Theatre, Blackpool, during the forthcoming summer season.

An application is to be made to the High Court for an injunction restraining her from appearing during the season at any theatre other than the Queen's.

Show band singer Terry Burton was to retire from the programme "Lunch Box" on April 1.

A 45-minute tribute to the late American band leader and composer Victor Young will be heard on the Light Programme on April 3.

Following his recent stint at Green's, Glasgow, Freddy Randall is to appear with the composer Victor Young will be heard on the Light Programme on April 3.

Ex-Ken Mackintosh singer Pat Turner is to appear with the Dean Band on April 8 and 12.

Airmen bring jazz to Biggin Hill

Two bands, formed from airmen at the station, play skiffle and rock-n-roll. A third civilian band is to be formed.

Because he couldn't pay the rent

As an American Negro I am getting a great laugh out of all this fuss over skiffle.

My aunt in Chicago strapped washboard during the Depression, and says that washboard was generally a "female" instrument.

As regards "great skiffle shapers," well the best I ever heard was Blind Faith. It was never recorded, nor did he star at the Prince Theatre.

I prefer not to mention the names of those whom I consider today to be the best skiffle or jazz players, but will just say that they are usually those who have a genuine sympathy for the colour people of America.

—Rudy Marsala, London, W.2.

Plea from the West

SO Count Basie and Gerry Mulligan have lost this country. Great news—for all except those in the West of England.

Surely Charles Lockyer, manager of the excellent perfect Colston Hall in Bristol, realises that to lose the West of England, especially after the success of the Mulligan Quartet and Hampton—R. Kelly, F. Trane, Bristol.

For and Against QUITE a few people have read in the Melody Maker of the Hungarian refugees from their Soviet oppressors.

Let me believe it or not, jazz musicians are going to appear in Moscow for the World Youth Festival in July—Patrick C. White, Walter Hancock, Sarab.

'Secret' clubs AS a regular reader of the Melody Maker who has re-read your "Secret Clubs" column, I am looking up your "Jazz Club Calendar" to find out what's on in the West of England.

Eleven more A LETTER reading R. Coulman's article (16/3/57) on the names of jazz greats ending in AN or ON the listed 17 I promote.

Please help ON the subject of the 17 listed I write to appreciate the efforts of our readers from whom we would be most grateful to receive letters of dissent, criticisms, especially tramples, trombones or clarinets, or indeed, any donations in money to help in their purchase.—J. N. Longdon, (Trinity Club), Royal Normal College, 15, Broad Oak, Shrewsbury.

'ROCK-A-BYE!' BRIGHTON'S outgoing Mayor, Councillor Lewis Cohen will be "rock-n-roll" into retirement on the 10th of April (Friday).

Fraser-Hayes Four in NATO cabaret The Fraser-Hayes Quartet flew to Paris on Sunday for a cabaret appearance at NATO in the Grand Hotel, a broadcast and TV date.

IMPORTANT TO ALL SKIFFLEERS! ALL NEXT WEEK March 25th-30th inclusive

THE BUTLIN SKIFFLE GROUP

appearing at THE METROPOLITAN THEATRE OF VARIETIES EDGWARE ROAD

will hold auditions daily at the Theatre from 11 a.m. for A SKIFFLE GROUP COMPETITION

Wonders will appear nightly. FINAL WILL BE PRESENTED ON FRIDAY NIGHT AT BOTH HOUSES

Free Hallways at 8 p.m. for the winners of the "wonder team"

Telephone the Theatre NOW for your audition—AMB 2478

Atmospherics The "Tommy Steele" story film unit is to visit the Monday Night Jazz Club at the Town Hall on Monday to sketch up a "wonder team" which holds weekly sessions.

The "Jazz Club" Charivari band and Jubilee Skiffle Group, was selected because of its "right atmosphere."

Those West Coast poseurs

READER R. AMER, of "Trowbridge" — in last week's M.M.—is just one more person to dash into print without reading the article which he so strongly criticises: this time one of mine.

Go back and read it again, Mr. Amer. You will find that I said there were fakers and poseurs among the jazz modcrists, particularly on America's West Coast.

by Jack Payne

by Watson, "Haitian Ritual" and "Austral Suite" by Graham.

Taste WHAT sort of discs do you propose to play when you go to the States on Saturday?

Original I AM taken to task by Mantovani for my remarks in last week's MELODY MAKER—and he implies, too, that I have misquoted him when I suggest that he thinks British jazzmen are inferior to the Americans.

in fact, the root of the trouble lies in the fact that I was too accurate, rather than inaccurate, as Monty says.

The magazine article I mentioned said: "Although Mantovani feels the Americans lack something in light music, he believes they excel in rhythm."

My article last week I quoted only the latter sentence, since these were the only words directly attributed to Mantovani.

The first sentence, after all, was a paraphrase, an editorialisation by the reporter.

Mantovani may claim now that he intended the first sentence to qualify the second.

But I don't promise that I shall not have a few "personal remarks" to make when I play some of them on the air!

Subsidy A PROPOS the foregoing remarks, it may be said, "Jazz is the Mayor's Ball at the Home of the Arts."

As viewers may recall, Frank established that it was only because of the vast amount of money made out of the gimmick-dance "pops" that the record companies were able to afford to record the costly symphony orchestras, solo instrumentalists and great singers of the day.

I wonder if the musical historian of 100 years hence will realise that this treasured music of Callas, Menhina or Casals were, in fact, made possible only by the subsidies of the State.

Skiffle HOW I laughed, since we are on the subject of skiffle, when I read that page of letters in last week's MELODY MAKER. It would seem from some of them that the writers are so keen on skiffle because they have committed an unforgivable sin, they have become successful!

And we all know that in the envious, original, little world of the jazz purist, which makes money, must necessarily be artistically bad.

So I should like to comment, so far as I know neither the Vipers nor Mantovani, Szeles, Donagan, McDevitt, Bishop, Duncan or Cort have ever claimed equality with such men as Lonnie Johnson, Broonzy, Jefferson or Leadbelly—or even claimed, for that matter, to play jazz.

All they are trying to do is to please the Music Hall and record-buying public and by those with money tied up in other thiose.

As Pat Brand in his column has rightly pointed out, calypso may lack the two essential factors which could make it displace and succeed rock-n-roll. But to deny—ad do several writers in contemporaries—that there will ever be a public for it is just plain silly.

Or do three records in Britain's Top Twenty and six in America's mean nothing?

Calypso HOW I laughed in recent weeks at some of the water on the calypso craze—monthly, one assumes, inspired

KEY TO STATIONS AND WAVELENGTHS At: BYF Paris-Inter: 1 — 1820m. 44.90m. 2-1320m. 6. BYF Paris-Inter: 250m, 210m, 310m. 6.6m. 7-1320m. 6.6m. 8. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 9. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 10. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 11. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 12. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 13. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 14. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 15. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 16. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 17. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 18. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 19. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 20. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 21. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 22. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 23. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 24. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 25. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 26. BYF Paris-Inter: 500m, 210m, 310m. 6.6m. 27. 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Take the mike into the jazz clubs

LENA HORNE "she has it all"



TRADITIONAL musicians and their leaders maintain they play better in their clubs than on the air in a formal studio.

So when the Cy Laurie organisation challenged me to appear at its club, I accepted—not for the sake of bravado, which I never gave a thought about, or merely to play with the boys, which I liked, but to find out if a traditional band did play better in its own surroundings.

Chris Barber maintains this as well as Cy. I haven't heard Chris in the flesh, so I can't say. But there is no doubt that the Laurie band, as I heard it recently, plays better.

When you are nervous, and that's the main trouble with players who haven't much broadcasting experience, you tend to forget your ideas, lose

DRUMMERS! you need this book



If you want to know about the drums that are helping top drummers everywhere to play their best... that are raved over by drummers in the United States and seventy-two other countries... if you wish to know about the latest in everything for the drummer send today for the new Premier catalogue.

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designed the LAY... TIP OPENING... TONE CHAMBER... FOR YOU STAINLESS STEEL OR EBONITE Ask your dealer... he knows!

Trade Distributors: ROSE, MORRIS & CO. LTD., 79/81 Paul Street, London, E.C.4.

a certain amount of tone, and blow out of tune. At the club Cy's band—believe it or not—was in tune, the front line sounded brighter and the general ideas were better.

To get to the point—I am suggesting to the BBC's Jim Davidson, Donald Maclean and Jimmy Grant that they broadcast traditional bands from their own clubs. There is everything for it, as well as the fact that there can be no more excuses the bands still blow out of tune from sour tone and lack of ideas.

RADIO by Maurice Burman

RICHARD ATTENBOROUGH PRESENTS 11.15 p.m. 12/3/57

RICHARD ATTENBOROUGH presents soft and sentimental music on records for late-night listening." So says the Radio Times.

There is nothing wrong about that description except the fact that most of the records Atz played can also be heard all day long, far into the night, as well as early in the morning.

I can listen to Lena Horne, Nat Cole, Jeri Southern, Bing Crosby and Doris Day, in that order, any time when I'm not sleeping or working. But not Dinah Shore, who was also on this programme.

Emotional

She is a very good emotional singer, but not entirely for me. I like a singer who has good diction. But to have good diction you must breathe right, know how to phrase, and in order to phrase you must have an ear for harmony and melody as well as a sense of time, and for that you need a jazz feel.

And if you have all that, plus a voice, then you are a good singer. Lena Horne has it all. Dinah Shore has it all except that, in my opinion and judging only by the records I

have heard, the real jazz feel is missing.

On top of that she sang flat right through the record on this programme. However, it may not be her fault, but that is another 20th-century story.

JOE LOSS AND HIS ORCHESTRA 11.15 p.m. 12/2/57

OLD Joe has, as the journalist hacks might say, his finger on the pulse of the jazz scene. Instead of the old type of heavy plug programme (in which he was a specialist) all year—old Joe gave us big band jazz, dixieland, calypso, all "strongly rhythmic music."

Who knows, he may even read this column, for the band tried nearly all the time to play with a real definite and conscious swing—not an easy thing to do when you have been damping that down for years.

Joe's band is clean, the ensemble excellent, section work good, and solo work dull. Singers Larry Gretton, Rose Brennan and Ross MacManus all did good work. Some of us have the gift of music, others the gift of writ-

ing, but announcer Michael Brooks is the gift of the gorgeous gab. His rich, jargonistic, blasé, tired, old voice, scooped in humour and repartee, is ideal for hand work and radio. May he never desert us for television.

BURMAN'S BAUBLE is joyfully awarded to Joe Loss and Michael Brooks for their bright, breezy and bumptious broadcast.

Jingles aren't easy

ANYONE on the receiving end of show business correspondence knows without opening a single envelope that a high percentage of the morning's mail will contain manuscripts of amateur songs. No one asks for them: everyone gets them.

There are several valid reasons for not sending MS's to musical personalities. One is that the recipient is probably a frustrated songwriter himself. How can he help a perfect stranger if he can't even help himself?

Joint effort

Next time you hear that excellent (American-born) jingle for Pepsodent Toothpaste, for instance, bear in mind that you're hearing the result of several weeks' work on the part of not only a composer and a lyric writer, but of half a dozen advertising executives and the top men in the Pepsodent company.

The placing of the product's name, the musical inflection on it, the time-signature, key, melodic pattern and tempo: all these factors have been considered, argued and finally decided after the strictest study. How many of the average popular songs can establish in 32 bars what that Pepsodent jingle does in four?

Does it job

All right. It's not great music. It won't live like Beethoven's 9th or Ellington's "Mood Indigo." But it must be sung and whistled in almost every English street, not to mention all over the States. And it does its job supremely well: in other words it sells Pepsodent.

Child's-play

Those nursery-rhyme tunes, set to simple advertising slogans, must seem like child's-play to the unrecognised Kerns and Gershwin who can be found in every street.

HE HAS THE ANSWER

Johnny Johnston

Jingle writing is a lot harder than it looks—packing into four bars what a pop takes 32 to do is no easy matter. But Johnny Johnston has found the secret

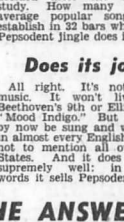
STEVE RACE

Since there seems to be some interest in the subject of jingles, I give below a list of those of British origin heard most often. The products appear in alphabetical order with the composer's name in brackets.

Top in Britain

Birds' Custard (Ivor Slaney), Coley's Cuba (Johnny Johnston), Dakota (Harry Gray), Dert (Frank Cordell), Danahill (Peter Tip Steve Race), "Evening News" (King Jingles Ltd.), Heinz (Ivor Knight), Kite-Kat (Daniel White), Kleener Tissues (Johnny Johnston), Madam's Toothpaste (King Jingles Ltd.), Murrays (John Jerome), New Zealand Butter (Johnny Johnston), Omo (King Jingles Ltd.), Oxo (Steve Race), Radbrook Toppin (Johnny Johnston), Stork Margarine (Johnny Johnston), Sunbust Bread (Steve Race).

Selmer ACCESSORIES AT YOUR DEALER



The complete range of seven Shastock notes for trumpet or trombone. Made under U.S.A. license by Tommy Dorsey specifications.

Soloist REEDS



Five of our exp. Five strengths.

Adjustable for alto or tenor peddle U-piece. Complete with clearest pop. 35/-

Jazz History

"LIFE MAGAZINE" is preparing an exhaustive documentary history of jazz and has planned two years of research, photography and writing (reports Bill Simon from the USA). The journal has retained Nesuhi Ertegun as main consultant. He will leave in several weeks for New Orleans, his birth-

COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

place, to look up the survivors of the first bands, visit historic landmarks and then take off for Chicago to do the same sort of job there.

Capitol Cuts

At last we can find the survivors of the first bands, visit historic landmarks and then take off for Chicago to do the same sort of job there.

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LEADBELLY—his "Rock Island Line" is the History of Jazz album, is among the Capitol cut-outs.

"THANKS TO ALL OF YOU FOR BEING SO WONDERFUL"



BILL HALEY AND HIS COMETS

P.S. Your thousands of letters and requests are in the process of being answered. Sincerely your friend, BILL

On the beat

MOST controversial topic in Show Business this week after "Sunday Night At The Palladium" has been: Was, or was not, Pearl Bailey...?

So just let me say this: On Friday last, after her brilliant performance at the Café de Paris, I joined her on the balcony to celebrate the birthday of her pianist, Lloyd Phillips.

There were 11 of us round the table, including Louis Bellon, Ray McKinley, Ernie Anderson, Frances and Stella Tanner, Lloyd and Max Jones.

No one could have termed the night anything but adequately furnished with alcoholic re-

("Pearl and Pops?") want to do together. As soon as the record tie-ups can be made, the session will take place.

Bearing in mind the success of the Bailey-Hot Lips Page duet some years ago, I'd say that Pearl and Pops would form one of the funniest vocal teams of all time.

A different 'Mood'
RAY MCKINLEY—Glenn Miller—"In The Mood". The three are inseparable. To such an extent that when McKinley led the Glenn Miller Orchestra into the "Mood" starting his recent American camps tour, a lot of people had a shock.

He was playing it differently from the well-known orchestration which had been copied from the original Miller arrangement.

The difference? The orchestration has alto and tenor sharing the first solo spot after the opening riff.

McKinley gives it to two tenors. Who's right? "We are," says McKinley. "So far as I'm aware, it was always played by two tenors. It was certainly played that way when I was drummer in Miller's Band of the AF."

Rrrr-n'-Rrrr
A SIGH of relief can be heard whistling through Soho. It comes from French club owners who can foresee the night when they will no longer have to step to the mike at cabaret time and tackle two of the most difficult words in the English language: Rrrrock and rrrroll.

Turning tide
THE tide of jazz seems to be on the ebb. At least eight famous American jazzmen have emigrated to France. Three have taken out French citizenship papers. Now Ernest Borgnine points to the emigration-reverse.

Eddie Saubier is on his way to Germany to take over the Sudwestfunk Dance Orchestra from Kurt Edelhagen on April 1. Years ago, Eddie's father emigrated from Germany to America.

Eddie's wife and two sons will settle with him in Baden-Baden—not far from the village where his own father was born.

Meanwhile, Edelhagen has engaged three of Britain's top stars for his breakaway band—Jimmy Deuchar, Ken Wray and Derek Humphrey.

"Eddie is bringing over with him five members of the Saubier-Fingean Orchestra, among them Joe Venuto, the phenomenal all-purposive virtuoso, and Spierie Karas, his old drummer.

Taxed out
EVERY time a theatre closes down, a complete theatrical company loses another week's work, and a complete pit orchestra loses its job.

In 1956, admits the Chancellor of the Exchequer, the approximate receipts of entertainments duty on admissions to theatres and music-halls was £2,050,000.

Would it not be more sensible to scrap this crippling tax, keep the theatres open—and earn far more in tax from the artists and musicians thus enabled to keep in work?

Serious
THEY take their jazz seriously in Germany. Whether this is a good or bad thing I leave you to decide. Merely adding that they take it seriously in America, too.

Backstage Christie
IT seems that nothing can go wrong when these two play. "Their technique never fails and their inspiration never seems to leave them."

Entertaining presence at the concert was that of June Christie—but backstage only. June, who is Mrs. Bob Cooper, was loud in praise of Rita Roy, who highlighted the accompanying bill, and who pays another visit to the States at the end of this month.

with PAT BRAND



During last week's Second German Jazz Salon, held in Dortmund, the lectures included "Problems of Modern Music," by the Director of Psychology at Mainz University and "Jazz and Human Self-Mechanisation," by Dr. Anders, of Vienna.

Still, on April 1, the subject under discussion at the Hot Club of Dortmund is—"They All Like Skiffle."

But it DOES!
THOSE who after this concert think that West Coast jazz doesn't swing are either die-hard or rock-'n'-rollers. So said disc-jockey Pete Felleman after Bud Shank and Bob Cooper played their first European concert at The Hague last week.

He spoke for the whole audience, MM correspondent Anton Kop told me. Equally well received were the flute-ooze duets such as "The Nearness Of You," and the alto-tenor tunes like Cooper's intriguing "Jazz Invention."

Heaviest assignment in Tommy Steele's short but astonishing career to indigo films—"The Tommy Steele Story," now nearing completion at Bassetfield Studios. Steele sings 15 songs, written in collaboration with Lionel Bart and Michael Pratt, and acts the title role.

Steele gets the support of the Chas. McDevitt Skiffle Group (above), Gene O'Brien's Caribbean (right) and Humphrey Lyttelton's Band (below) in these best-seller shots taken last week. The Tony Eytz Galt also gets a featured part.

According to hand-drawn film-men, Steele puts on an immensely performance in his first professional acting essay. "He plays with wholehearted sincerity," says one. The Steele film should be in the can within a week and is scheduled for release by M&M.—Tony Brown

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MAMIE VAN DOREN

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MAMIE VAN DOREN

HEATH TOPS THE BILL

MAESTRO TED HEATH this week began a fortnight's rest from entertaining youngsters on one-night stands and instead stayed at home with the mums and dads. He opened on Monday for a season at the top of the bill at London's Prince of Wales.

Even if his 25-minute spell isn't likely to send the parents rushing home to play their children's Heath as Ted gives them a bright session.

It is strictly bread-and-butter stuff—all commercial—yet it sells—but they are all put over with the same faultless Ted Heath showmanship which conquered America.

He showcases his two singers—the handsome Bobby Britton, who seemed rather lost without his usual crowd of admiring teenagers, and the exuberant Peter Law, who went down very well with "The Banana Boat Song" and "Singing The Blues."

Colour film
To remind everyone that this is headlined as "Welcomes Home" for the Heath Band from America, the act opens with a colour film.

On the screen comes a BOAC airliner flying the Atlantic and Ted's deceptively hesitant voice describes their latest trip. Sharing the bill with his sister, Lita Roza, who closes the first half with her solo act. Her singing is good, but her little disappointing solo was a little disappointing.

The reserved stage manager was a little disappointing. The bill includes ten minutes with Alton and Lou Warr, their usual fantastic acrobatic routine, including a one-man pike prop to help them with a Louis Dane-gan take-off.—Bill Halliday.

R & R Wall
AUDIENCES can live their way to cash prizes in the Max Wall Show which opened at Brighton Hippodrome on Monday.

They will have the fiery backing of ruggedly handsome guitarist-act-vocalist Terry Kennedy, his Rock-'n'-Rollers, a harp, but exciting crew with a hurricane act.

Saucy
Mischievous, wriggling, comic Max Wall, with nutting voice, roving eyes and confidential air, should offer some jokes, eccentric dancing and surprisingly good rock-'n'-roll vocals.

The slender supporting cast of comparative unknowns is completed by tumblers, trampolinists, delectable chorus girls and raven-haired Anne Hart, a robust singer with a snappy style, ably accompanied by pianist-MJ Frank Porter.—Chris Hayes.



"I was really sick," says Pearl Bailey

AT 11 p.m. on Tuesday a tearful Pearl Bailey said goodbye to friends and pressed her lips to the cheek of her mother, who was huddled to be leaving, she said.

There, Pearl, told the Mirror, Maxie, "I shall get rest and complete relaxation, and be able to have a thorough check-up on my health. The climate, too, will be good for me. Then, if I'm well enough, I should be able to go back to work next month. I'm due to open with Louie's group, and the Flamingo in Las Vegas on April 4."

'Poor health'
PEARL was more than a little distressed by suggestions that her condition on Sunday's TV show was due to alcohol. She said: "The fact is that I wasn't in the best of health when I came here. For three years, I've had cartilage trouble in my left knee. Since I've been here, that knee has been a constant ache."

Own mike
He had his own microphone; the other four shared two mikes, did little other than provide harmony for Frankie Lyman, did join him in a couple of dance routines which will require a lot more polish before they are any help to the presentation.

Even the first curtains were a fiasco—play-off music from the pit, front tabs down and a stagehand's last visible strapping the curtain to open it for the final bow that never came.

In fairness, it must be said that the younger element in the audience enjoyed it immensely—and obviously wanted more. Outside the stage door the milling crowd was—as usual—yelling "We want Frankie," despite the teeming rain.

Manager Jack Lewis claimed that the boys were put off by the position of the orchestra—the stage door they were crowded with a pit accompaniment.

Drowned out
"Always the band has been behind them," he said. "They just could not get the best."

But, in any case, the orchestra almost drowned out the girls—the boys' request. Letty Macklin conducted the 16 MD for the tour) and the resident orchestra was augmented by Joe Ferris (drum), George Burt (p), Jack Bickerton (tr) and Bob Russell (bass).

But the arrangements were next week the Anniversary play Birmingham—then two weeks at the Palladium. Hope the act settles down by then.—Milly Dawson.

Teenagers need polish
IT was a rather sad little gathering in the Teenagers' dressing-room at Liverpool Empire after the act's opening performance of its British tour on Monday.

The fact is that the Teenagers didn't have an act. And things just hadn't gone right for them. The group was literally handed on to the stage to an ecstatic reception from the teenage fans in what was admittedly a very good first house for Monday. And for the rest of the week, the theatre was almost sold out.

Precocious 14-year-old personally, as Frankie Lyman did most of the announcing and most of the presentation.

Count the Hofners on your TV screen and see their top rating in the profession!

Here (with apologies for any omissions) are the names of some well-known Hofner users:

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BOOK REVIEW

BILLY MAY **NELSON RIDDLE**
MAY SAYS—RIDDLE SAYS—

IT'S a good refer-ence book. However, it's so brief that it really doesn't get into anything. Reg Owen got off brass mutes in a good s t a r t, he should have gone further.

Of course, I disagree with a few things, but that's an arranger's prerogative. As a preliminary book Reg Owen accomplished a lot, but there should have been more. The string section is no bigger than the saxophone. Maybe there was a question of price.

THE book is simple and easily understandable. The examples quoted, when applied, are very practical, but gives the opportunity for someone quite new to arranging to write a practical arrangement.

MAMIE VAN DOREN

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MAMIE VAN DOREN

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Longsheet

by Hubert W. David

MONDAY, April 8, will be a red-letter day for many British songwriters. Between nine and ten o'clock that evening the BBC Light Programme will broadcast the presentation of the Ivor Novello awards.

Sponsored for the first time last year by impresario Joseph Penfold, the Ivor Novello statutes are given to writers and publishers for the most outstanding songs in different classes throughout the year. The 1956 winning songs will be featured by Cyril Stapleton and the Show Band, with Eamonn Andrews as compere.

The Songwriters' Guild of Great Britain organizes this worthwhile project on behalf of British songwriters, and secretary Vic Knight tells me a most imposing panel of judges has been asked to adjudicate the 1956 songs.

The panel will be under the chairmanship of leading disc jockey and impresario Jack Payne, and the committee will consist of Cyril Stapleton, Johnny Franz, A. & B. Hunt for Philips Records, Eric Macpherson, Goid chairman, I. Marland Gander, radio and TV critic for the "Daily Telegraph", Jack Bentley of the "Sunday Pictorial", singer Bruce Forsyth and Joseph Penfold.

I wonder whether Tolchard Evans and Richard Muller can repeat their success of last year. They must surely stake a great claim with "My September Love". And what of Johnny Dankworth's chances in the rhythmic composition section with "Experiments With Mice"? Every possibility, I should think.

So listen on Monday, April 8, and hear the top men in the business receive their well-merited Ivor Novello awards. As well as the Show Band, the programme will have another top-line modern orchestra, while a number of well-known recording stars will do the vocals.

RECORDING SERVICE

I AM always on the look-out for helpful aids for songwriters, and I have been reminded by R. G. Grafton, of Brighton, and George Stubbins of Regent's Park, that Regent Sound Ltd. provide a 24 hours' round-the-clock recording service.

At any hour of the day or night you can have your tune taken on the air to give you a permanent record of the broadcast. A record is a tangible asset to you in your negotiation for publishing or further performance, and it has some value in proving copyright should the point ever arise through some form of plagiarism.

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BRITAIN'S TOP DISCS and TUNES

This Week	Last Week	Title	Artist	Label
1	(4)	YOUNG LOVE	Ted Heath	London
2	(3)	DON'T FORBID ME	Pat Boone	Meridian
3	(5)	KNEE-DEEP IN THE BLUES	Googie Lord	Philips
4	(2)	LONG, TALL SALLY	Tommy Steele	Decca
5	(6)	DON'T YOU ROCK ME DADDY	Marty Robbins	Capitol
6	(1)	THE BANANA BOAT SONG	Shirley Bassey	Philips
7	(7)	THE BANANA BOAT SONG	Shirley Bassey	Philips
8	(8)	THE BANANA BOAT SONG	Shirley Bassey	Philips
9	(9)	THE BANANA BOAT SONG	Shirley Bassey	Philips
10	(10)	TRUE LOVE	Gene Kelly	Capitol
11	(11)	YOUNG LOVE	Ted Heath	London
12	(12)	DON'T FORBID ME	Pat Boone	Meridian
13	(13)	DON'T YOU ROCK ME DADDY	Marty Robbins	Capitol
14	(14)	ROCK-A-BYE YOUR BABY WITH ME	Jerry Lee Lewis	Meridian
15	(15)	GARDEN OF EDEN	Frankie Vaughan	Philips
16	(16)	YOUNG LOVE	Ted Heath	London
17	(17)	THE BANANA BOAT SONG	Shirley Bassey	Philips
18	(18)	ONLY YOU	Louis Armstrong	Meridian
19	(19)	MY PRAYER	Pat Boone	Meridian
20	(20)	SHES GOT IT	Gene Kelly	Capitol

ADDITIONAL RECORDING SERVICE: (S) See Whelan, Ltd., London, E.C.1; (R) See Whelan, Ltd., London, E.C.1; (M) See Whelan, Ltd., London, E.C.1; (D) See Whelan, Ltd., London, E.C.1; (W) See Whelan, Ltd., London, E.C.1; (B) See Whelan, Ltd., London, E.C.1; (G) See Whelan, Ltd., London, E.C.1; (L) See Whelan, Ltd., London, E.C.1; (P) See Whelan, Ltd., London, E.C.1; (S) See Whelan, Ltd., London, E.C.1; (R) See Whelan, Ltd., London, E.C.1; (M) See Whelan, Ltd., London, E.C.1; (D) See Whelan, Ltd., London, E.C.1; (W) See Whelan, Ltd., London, E.C.1; (B) See Whelan, Ltd., London, E.C.1; (G) See Whelan, Ltd., London, E.C.1; (L) See Whelan, Ltd., London, E.C.1; (P) See Whelan, Ltd., London, E.C.1; (S) See Whelan, Ltd., London, E.C.1; (R) See Whelan, Ltd., London, E.C.1; (M) See Whelan, Ltd., London, E.C.1; (D) See Whelan, Ltd., London, E.C.1; (W) See Whelan, Ltd., London, E.C.1; (B) See Whelan, Ltd., London, E.C.1; (G) See Whelan, Ltd., London, E.C.1; (L) See Whelan, Ltd., London, E.C.1; (P) See Whelan, Ltd., London, E.C.1; 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WE DO NOT SING ROCK-'N'-ROLL!

—say the Platters

Baritone Paul Robi told the MM that the group had had offers from France, Belgium and Switzerland. But to accept the offers they would have to cancel the holiday they had planned—their first in two years. Members of the group see no reason why its popularity should fade even if rock-'n'-roll dies. "We are not a rock-'n'-roll group," emphasizes pianist Rupert Banker. **Bellows—not rock** Adds Dave Lynch: "Take our hit records. They are all ballads, not boumy rock tunes." Said Paul Robi: "We have

found the British crowds most appreciation wherever we have played. They are just the greatest." **Original LP** The Platters waxed 24 titles before leaving the States, as a follow-up to "You'll Never Know," which has recently been issued here and has already sold over 1 1/2 million copies in America. Most of the 24 titles are originals and Mercury are to issue some of them as a 12 in. LP, entitled "The Flying Platters."

'JOSH' BILLINGS DIES OF STROKE

NEW YORK, Wednesday.—Frank "Josh" Billings, best known to European jazz fans for his famous record session with the Mound City Blue Blowers in 1931, died of a stroke here on March 13. He was 54. **Wife Leonard Feather:** Josh Billings was not a professional musician, but one night in a Chicago hotel room—McKenzie, Bang and Eddie Condon were playing—he started to hit a suitcase with a couple of whisky bottles. He was so good that McKenzie asked him to join the group.

Lonnie Donegan is a quick sell-out

Lonnie Donegan's week at Chelsea Empire was a complete sell-out. After the first house on Monday it was impossible to buy a ticket. Lonnie and his Skiffle Group leave for their American tour with the Saxicon Club on Tuesday. They open at Madison Square Garden, New York, on the Sunday.

POP DISC CATALOGUE IS OFF THE PRESS

Closing date for orders for Vol. 1 of "The Gramophone Pop Record Catalogue" is next Friday (April 1). Address them to General Gramophone Publications, Ltd., 11, Greek Street, London, W.1.

New Decca chairman

R. Lee, managing director of Decca Records, is to succeed Sir C. F. Entwistle as chairman. The appointment will be announced at Decca's next annual general meeting on April 2.

And in the Spring...



A gay spring smile from singer Marion Ryan, for MM readers this week. And Marion has good reason to smile—the BPO this week signed her for its "Festival of Dance Music" and her "Grandstand" series "Spot The Tune" has been extended for three months.



Smiles from bandleader Bernie Stanton and dancer Judy Collins after their wedding on Sunday at St. John's Wood Liberal Synagogue. Bernie plays at the Don Juan Club, W.

...a young man's fancy



Smiles from bandleader Bernie Stanton and dancer Judy Collins after their wedding on Sunday at St. John's Wood Liberal Synagogue. Bernie plays at the Don Juan Club, W.

Baker Dozen sessions cut by ten minutes

THE fans' jazz ration will be clipped by ten minutes when A. Kenny Baker's "Let's Settle For Music" BBC programmes are switched from Saturday to Tuesday on April 6. But trumpet star Kenny Baker has no complaints. "In fact, I have been agitating for the series to be put back to Tuesdays," he told the MM. To play our present programme of 50 minutes of jazz with no pop and no vocals is too much really. In future we shall be doing 40 minutes—from 10.30 to 11 p.m., on the light."

Pianist to wed

Derek Smith, pianist with the Dozen, will shortly be getting married and settling down with his wife in the States. He marries Miss Shirley Bent, a 22-year-old secretary, Drummer Aileen Gandy will be best man.

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Dankworth plays in star busking act

Johnny Dankworth, Harry Scowles and Alfred Marks will do a "busking" act outside the Royal Albert Hall on Sunday. This will be a "certain-raiser" to the Record Star Show presented by the Stars' Organisation for Spastics.

Melody Maker

MARCH 30, 1957 EVERY FRIDAY 6d.

All About Basie See Pages 2 & 3

STEELE AND BELLBOYS IN PACKAGE TOUR

Johnnie in Britain



Johnnie Ray will make a film in Britain. He announced this to the MM at the opening date of his latest British tour in Carlisle on Monday.

Fielding in 'price war'

TOMMY STEELE and **FREDDIE BELL** and his **Bellboys** will star in a package show to open at Liverpool Empire on May 6. Billed as "The Greatest From Britain and America," the show moves South to open at the Dominion, Tottenham Court Road, London, on May 27. There will be twice-nightly performances for



Tommy Steele and Humphrey Lyttelton. All Day and Lonnie Donegan (l.) appeared for the first time in BBC-TV's "Starline Special" on Saturday. They are seen with the show's residents, Tommy Steele and Humphrey Lyttelton.

Johnnie Ray will make a film in Britain

JOHNNIE RAY has been approached to make a film in Britain. He announced this to the MM at the opening date of his latest British tour in Carlisle on Monday. "It will be for a major film company—but not necessarily a musical," said Johnnie.

2,500 NOT OUT

OSCAR RABIN'S Orchestra gives its 2,500th performance at the Lyceum Ballroom, Strand, this Sunday. Oscar opened at the Lyceum in November, 1931, on a three-month option, but his contract now extends to 1960.

Joan Regan making a good recovery

Joan Regan, injured in a car smash on Tuesday, is making a good recovery in St. Mary's Hospital, Sidcup. But she will be detained over the week-end and former Show Band singer **Janie Marden** will appear in her place in tonight's (Friday) airing of "Henry Hall's Good Night."

Donegan tour that nearly wasn't!

Lonnie Donegan's second visit to America was postponed this week—because he forgot to apply for a visa. He had intended leaving from London Airport on Tuesday, but instead he left yesterday (Thursday). The delay will not affect his opening at Madison Square Garden, New York, on Sunday.

Mr. Mandolier dies

Travis, famous leader of the mandolin and banjo bands that won fame in variety and on the radio, died at his Highgate home last week. He was 62.

PIN-UP GIRL FOR ERIC DELANEY



Vicki Anderson—Eric Delaney signed her as his vocalist last weekend (see full story on Page 4).

Carl Barriateau to disband Orchestra

Clarinet-leader **Carl Barriateau** is to break up his band and go solo. The band's last date is a week at Green's Playhouse, Glasgow, starting on Monday. Carl will make his solo debut at Belfast Empire on April 16.

The Old and the New

The **Johnny Dankworth** Orchestra and singers **Cleo Laine** and **Tony Martin** will give a free afternoon's entertainment to hundreds of old-age pensioners in Coventry today (Friday).

RAY MARTIN TO JOIN CAPITOL IN HOLLYWOOD

BRITISH conductor-composer **Ray Martin** has been signed up by America's giant Capitol Records organisation. He will record under his own name and accompany artists for Prep. Capitol's new subsidiary label.

Bruce Turner quits Humphrey Lyttelton

Bruce Turner is leaving the **Humphrey Lyttelton** Band after four and a half years to form his own group. —The only British musician to figure in this year's "Down Beat" Critics' Poll—will take his new group to Moscow for the Sixth World Youth Festival in June.

Benny Lee to lead Denny Boyce Band

Singer-publisher **Benny Lee** is to front the **Denny Boyce** Band at the Orchard Ballroom, Purley, while Boyce is away in the States. Benny is also general manager of **Crownell Music**.

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George Lewis tour still not fixed

The tour of New Orleans clarinetist **George Lewis** still depends on the result of a U.S. Embassy investigation of **Ken Colyer**, who would go to the States in exchange for **Lewis**.

PEARL BAILEY

From Page 1
and Pearl and her husband, **Louis Bellson**, left on the 11 p.m. flight to New York on next day. MM Television Critic **Tony Brown** writes:

Keyboard romance

Pianist **Sandy Blair** on Saturday married pianist **Christine Norman** at **Belair Park, N.W.** Best man was **Elvis Hockett**, almost **Terry Hyland**.

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JURILE JAZZMEN

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ALL ABOUT COUNT BASIE



Count

'Count's still best'

WITH me touring in the same package as Basie's band so much recently, people ask me if I think the band at the time I first joined them back in 1936 was proportionately more modern than it is today.

That early band was very modern for the time and he one he has nowadays is more accepted. You expect things to change as years go by. I liked it then and I still like it best.

Great men

Of course, a lot of great men have gone through Count's band. I'd prefer not naming my favourites. I'm bound to hurt somebody. Let's just say I like everybody I play with.

LESTER SAYS:

The style of Coleman and I think it's Freddie Greene is a real treat. After this tour, I'll be playing had one style and I had the clubs.



LESTER YOUNG

YOU know our band really hit it big in the fan popularity polls in 1946. We were all surprised, and it made the boys in the band very happy. We won quite a few polls and I can't remember them all, but some that come to mind were the Down Beat Readers' Poll, 1955-56 and 1956-57 . . . the Down Beat Critics' Poll, 1956, and the Encyclopedia Yearbook of Jazz Poll, 1956.

Since Joe Williams has been with our band, we've made tremendous strides. Joe's commercial appeal has helped us get a lot of important publicity breaks. It's a terrific combination . . . he has really been our right arm. He injected an awful lot of vitality into us.

People ask me how much our rhythm section is strengthened by a guitar. I'd hate to try it without Freddie Greene because he seems to be the "holder-together," and he ties things into each other. Freddie has been with us for more than 21 years now, and that's quite a record. No, I can't see Basie's band without a Greene on guitar.

Another question often put to me is how I came to exploit Frank Wes on flute. Actually, it was Frank's idea. All the guys recommended Frank as a wonderful tenor man, but I had never heard of him before.

Hot lips

All of a sudden, Eddie Lockjaw Davis dropped out of the band and we needed a tenor man. We sent for Frank, and after he was in the band for about a month or so, I guess, he just sorta surprised everybody one night by pulling out the flute and taking a couple of solos. That really excited everybody. A lot of new instruments have been heard more in jazz over the course of the past ten years. It's not really a trend because

HENRY F. WHISTON

sends these exclusive tape interviews from Montreal on the eve of Count Basie's first British tour. Lester Young and the Basie band were with the Birdland jazz package which visited the city.

'Joe Williams is our right arm'

Well, Lips used to play French horn quite a lot, although there weren't very many people around who knew about it. There used to be a musician in Kansas City who played a lot of French horn, but I can't remember his name. Lips was the first guy I really heard play jazz on it.

I've been over to Europe several times before, and believe me, I'm really looking forward to this next session over there in England starting on April 2. I think the people in Europe as a whole appreciate and understand jazz a lot more than they did before.

Inspired

On the couple of times we've been over there they seemed to understand our music and they inspired us an awful lot.

There's a great deal more emphasis on musical education now than there used to be, but as to whether or not it's developing a better quality generation of musicians I really can't say. My personal impression, though, is that this increased education can't but help jazzmen.

Of course, a jazz musician has to feel the urge to play jazz and he has to have the feeling to swing. That won't come from music lessons.

New York

We're going to New York after we leave this current phase of the tour. We'll be at Birdland, our old home, for a week or five days. Then we open in England on April 2. We'll be there for 21 days and then we come back to America to begin the Birdland show for the West Coast part of the tour.



JOE NEWMAN

QUOTE:

THE personnel of the band is Reunald Jones, Joe Newman, Thad Jones, Wendell Culley, trumpets; Benny Fowell, Bill Hughes, Henry Coker, trombones; Marshall Royal, Charlie Fowlkes, Royal Charles Evans and the late Wardell Gray, Frank Wes, Tab Smith, and Sonny Payne, Don Byas, Harry Edwards, Eddie Davis, Buck Clayton, Tommy Ulf, Illinois Jacquet, and

SINCE I rejoined Count Basie's band on Christmas Day, 1954, everything nice has been happening to me. It has been a great thrill for me to be with the Count at a time when he's receiving so much recognition. I sang with the Basie septet for ten weeks back in 1950 when they were at the Brass Rail in Chicago.

That's my absolute biggest thrill in the past 20 years, my present stay with Basie. The boys are so beautifully put together . . . they play together like one living voice, especially the soloists, especially men like Joe Newman and Frank Wes.

Count Basie has brought forward more fine musicians in the past two decades than you might realize. There are Jones, Lester Young, the late Evans and the late Wardell Gray, Frank Wes, Tab Smith, Don Byas, Harry Edwards, Eddie Davis, Buck Clayton, Tommy Ulf, Illinois Jacquet, and

Oh, so many others. One thing I dug most about the band when it came in was that it's a band of great dignity.

Basie's recording, "Every Day" was the one that got me off on the right foot with the band. The Wilkins arranged it.

With Noone

I've worked with Jimmy Noone, with Lionel Hampton, and now with Basie, covering almost 20 years as a professional singer, but I'm not conscious of any change in my style, even though the playing styles of the three bands I've mentioned are considered completely different.

They all gave me some inspiration though, and I like to think I'm a composite of all the great musicians I've worked with.

Blues can be marred by those not correctly interpreting it. Music is positive and singing is a positive form of music, and if all blues singers tried to get their lyrics across to an audience and be sincere, then there wouldn't be this trouble. They're all a mood and all the good ones that are are those who come from the earth.

As long as people have feelings there are going to be blues.

REHEARSAL NOTE

from Bill Simon in New York

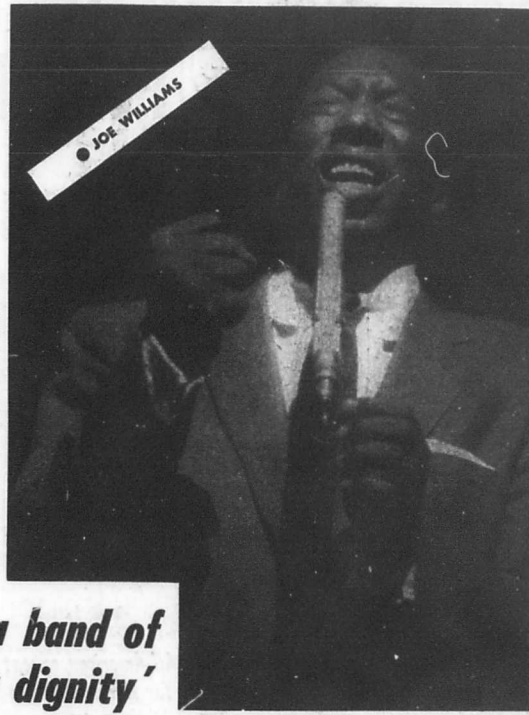
I DROPPED into Birdland this afternoon (March 21) and listened to the Basie band rehearse. British fans aren't likely to be disappointed!

I can report that the sax section has never sounded better, and that Sonny Payne is a considerably more relaxed drummer. The sax section has developed a silken texture without losing an iota of its bite and drive. It just floated, even as some of the new arrangements were being run through for the first time.

Incidentally, Gene Roland is now writing for the band, and it will be interesting to see if he will add any new elements of modernism to the great, swinging book I asked Basie how he felt about the up-coming English tour. "They've got me excited, you know . . . and scared."

"Scared? . . . Why should you be scared?" I asked. "Listen—some of the guys they've got out frighten me, guys like Rod and Jay (Farrell), the fellow that used to play drums with him, that's my boy! Those fellows are too much for me."

I checked the Count on the rumours that he was looking for a girl to sing with the band. "Not right now, but I have it in mind. A band should have a girl."



JOE WILLIAMS

'It's a band of great dignity'

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says Barry Dawson



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There are many people who would like to go on this trip but do not wish to pay all at once. You send us a deposit of 10/- for each ticket and pay the balance in instalments of 5/- or 10/-. All money must be paid by Saturday, June 1, and no cash can be returned in any circumstances. When we receive the deposit, we will reserve your ticket and send you a subscription card. When you have paid the full amount your ticket will be sent to you.

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A LUXURY £12,000 jazz club, converted from a planned cellar, opens in London's West end on April 9.

Named the new "Jazz at the Flamenco", it will open three times a week at 23-27, Wardour Street. It will take over from the well-known Flamenco club which is operating from the same restaurant.

The Tony Klinger Quintet, Don Rendell's Jazz Six and an all-star quartet will be resident. Tony Hall will conduct. Other acts scheduled to appear on the programme include: the Duke Ellington band, Louis Jordan, producer Barry Denner, the best dancer, Jim Jeanmarie and French band leader Michel Legrand.

Ella Fitzgerald is back after illness

New York, Wednesday.—Ella Fitzgerald made her first appearance since her recent illness when she started on Ed Sullivan's TV show last Sunday.

After a week's engagement in Pittsburgh she is expected to join the Oscar Peterson Trio for a tour of the West Indies and probably Europe.

VICKI ANDERSON SIGNS FOR ERIC DELANEY

VICKI ANDERSON is the new singer with the Eric Delaney Band. She was signed last Thursday by Norman Williams, who has left to join Oscar Rubin.

Vicki has been working at the Jack of Clubs, and before that sang with the Courtyard-Seymour Orchestra.

Her first airing with the band will be next Wednesday in the Light Programme.

Stainer to take a group to Poland

Bristol trumpeter Johnny Stainer is returning to Poland where he has played twice before.

He is to lead a group which will visit Poland from April 8 to April 23. The group will play about two dozen jazz concerts, broadcast and probably make a TV appearance.

Two other Bristol musicians Alex Mills (sax) and Les Harrison (drum) will go on the tour. Others in the group will be Bert Murray, the former Freddy Randall, pianist, Al Frier, bassist, Ian McKernan (c.) and Dave Hunt (tmb.).

Pete Heavren, from the Cy Laurie Band, is to go as vocalist.

A knock-out

Brighton Club Mambo secretary Stanier Jacobs was knocked unconscious in a car smash at Handcross (Sussex).

TONY CURTIS
MARTHA HYER
CHARLES BICKFORD
KATHRYN GRANT

MISTER Cory!

JOHN SAXTON (New star of "Unguarded Moment")

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SAL MARNEO

JOHN SAXTON

LUANA PATTEN

CINEMA SCOPE IN EASTMAN COLOUR

WITH RUSS MORGAN

TWO INTERNATIONAL PICTURES

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See Newspapers for your theatre showing

HEATH BAND PRESENTS TV LINK-UP

TED HEATH and his Music will star in a big Anglo-French AR-TV show to be transmitted between London and Paris on April 9.

Entitled "Telereama," the show will commemorate the Queen's visit to Paris from April 8 to 11.

Other acts scheduled to appear on the programme include: the Duke Ellington band, Louis Jordan, producer Barry Denner, the best dancer, Jim Jeanmarie and French band leader Michel Legrand.

NEW PAY CLAIM BY SEASIDE MU

BRIGHTON MU have put in a claim for a 10 per cent increase in Brighton's Regent Ballroom to raise its musicians' minimum salary from £11 to £12 10s. a week.

French Secretary Tom Barton told the MM: "Although musicians at the Regent are receiving over the minimum, wages have been static for many years. We think this should be remedied."

The MM understands that the increase will be granted. A spokesman for the ballroom owners, the Bank Organisation, said that negotiations were proceeding.

Miles Davis nixes retirement rumour

From Leonard Feather

NEW YORK, Wednesday.—Reports that jazz legend Miles Davis was planning to retire were described as "greatly exaggerated" by the trumpeter when he was asked back in New York last week.

"The story misquoted me," Miles said. "What I meant was that I would rather not work as all than have to go hundreds of miles to play."

"In other words, I'd rather just record at home," he said. "I'm not retiring. I'm just going to concentrate on my music."

Norma Evans sings with her father

Singer Norma Evans is touring with the Norman Evans Sextet. Daughter of Norman Evans, she will appear with her father and pianist Jimmy Bayliss.

Norma's first British record is being issued this week by Decca. The single is "Near To You" and "Let Your Smile Say Goodbye."

Carroll jazz-time

Ten jazz bands and eight skiffle groups have entered for the Carroll Jazz Competition at the Royal Albert Hall on Saturday.

The winners will be announced on Sunday evenings at 11 to 11.55 p.m.

NEWSBOX... BY JERRY DAWSON

A DECADE IN JAZZ

YORKSHIRE.—The Lew Stone band, Leeds, has broken up with Lew's return to London. The Astor Ballroom next Wednesday to celebrate the 10th anniversary of the club's resident group, the Mick Gill Jazz Band.

Brighton.—The club's resident group, the Mick Gill Jazz Band, will be joined by Chris Barber with Ollie Patterson, supported by the Brian Woolley Jazzmen, from Leicester, the Johnny Hobbs Stompers, the Pete Riman Skiffle Group and, of course, the Gill boys.

BRIGHTON.—Mike Monaghan's Riverside Jazzmen play in the Minerva Gallery at Handcross every Saturday.

Donnie Top Jazz concert at the Dome tonight (Friday) features Freddy Randall and Mick Mullis.

BLACKPOOL.—Larry Macklin, who for many years was associated with the "On the Beach" Show at the North Pier, will conduct a jazz band for the "Rockin' the Pier" show on the South Pier, starting in June.

BELFAST.—Paying its first visit to Ireland, the Iron City Jazz Band, from Bristol, appears at the Festia Ballroom on April 25.

LANCS.—The Vieux Carré Jazz Club has moved from Bolton to the Victoria Café, Pendleton, for its Monday sessions.

MIDLANDS.—Birmingham pianist Dennis Hunt will play in the semi-finals of ABC-TV's "Big Top Name" on April 2.

Saxists Don Rendell and Bonnie Lane gave an all-star performance of the Swing Shift at the Old Lion Club, Birmingham, tonight (Friday).

WORTHING.—The Danny Teasdale Band will play at the Assembly Hall every Saturday and the Pier's Southern Pavilion every Wednesday during the summer.

LIVERPOOL.—Mike Flak has been appointed pianist-composer for the Jazz Club.

NEWS IN BRIEF

Meet the five gold-diggers!

WINNIFRED ATWELL, Eddie Calvert, Vera Lynn, Mantovani and David Whitfield will be guests of honour at a "Golden Disc" luncheon given by the Variety Club of Great Britain on April 9.

Lionel Hampton has been added to the Gipsy Mitchell-Kenton package to tour Australia next month.

Dizzy Gillespie and his Orchestra will arrive in London on their tour of Italy from April 7 to 24.

Dr. Crook, leader of the Crackpots, has turned down a booking at the Winter Gardens, Malvern, because rock-'n'-roll is prohibited.

Saxist Jay White, brother of Astoria leader Jack White, died of cancer in his home on Saturday, aged 53.

Tenorist Keith Barr and altoist Miff Mowe have joined Jack Nathan at New Churchville Club, W., replacing Al Cornish and Dennis Watkins respectively.

Two West Indians, Pevon Strick (tp.) and Dennis Peters (dr.), have quit Dave Wilson's Dixielanders at Southampton.

Veteran trumpeter Muggsy Spanier has replaced Henry Goodwin in the Earl Hines Band in Hollywood.

Modern arranger Quincy Jones arrives in Paris on April 16 to work for three months as staff arranger with the trumpet star Raymond Scott.

The Cy Laurie Band will be featured on BBC-TV's "6.5 Saturday Afternoon" on April 6.

The Prestet Instrument Guild will be holding their 1957 convention at St. Pancras Town Hall on April 9.

Former Glenn Miller singer Johnny Deacon will star in "Calypso Heat-Wave," a new Columbia Records musical.

Buddy Featherstonhaugh and his Quintet arrived back from an eight-week tour of the Middle East on Monday.

The Port Louis Jazzmen will be resident group at a new jazz club opening at the White Hart, Mitcham, on Tuesday.

Petula Clark opens a Variety tour at Birmingham Hippodrome on Monday, followed with dates at Newcastle, Glasgow and Brighton.

The BBO's "Pick of the Pope" programme switches this week to Saturdays.

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THE MUSICAL WASTES?

Trouble—and publicity—from a bass on wheels

SOME musicians pay heavily for publicity. But one recently hit the international press at a cost of (approximately) £5.

It began when Oxford University student Toby Jessel bought himself a double bass and set about finding an easy way to get the thing from gig to gig.

His experiences made several of the English dailies and even the "New York Herald Tribune" aware of him.

Mr. Jessel attached a small wheel to the bottom of his bass and hid the axle in the nine inches in the "European" edition of the Hooper—for the General Overseas Service only.

That is somehow typical of the man who returned in triumph from America to find that Britain just did not want him.

Not that Denny has any complaints or shows the slightest signs of sour grapes. He asserts he is doing "very nicely."

Relaxed

I can't help feeling that the very musicianly, relaxed style which once put him at the top of the British vocal tree is the reason for his present sojourn in a few branches down.

At the MM contest 25 years ago, Denny was persuaded to leave his native Derby and come to London by the then editor of the Melody Maker, P. Mathison Brooks.

Measure-up

Mr. Jessel is slightly irritated and appealed to the Chief Constable who sent round a sergeant with a tape-measure.

This vehicle is half an inch under the minimum regulation width for a vehicle, said the sergeant. "So it's not a vehicle. But then it's over six feet high, so that puts it back in the vehicle classification."

"But I push it at an angle, pointed out Mr. Jessel, so its height from the ground is less than six feet. Doesn't that make it a musical instrument again?"

The sergeant admitted himself baffled and submitted the whole thing for an inspector's ruling.

"All right," said the inspector. "It's not a vehicle, but it is a musical instrument. If you would carry a flashlight."

As for the cost to Mr. Jessel, well, wouldn't you consider all that international publicity worth the price of a pocket torch?

E. L. JACK.—Birmingham's first weekly jazz club opened at the Co-operative Ballroom on Friday with the Jackson-Bradley Jazz Band. Preston skiffle group Mike Montana and the Georgian Four—a skiffle group from Coum.

EASTBOURNE.—Drummer Donnie Gordon will start his 12th summer at the Grand Parade Bandstand. Midlands leader Ronnie Hancock will spend his 15th summer at the Pier Ballroom.

GLASGOW.—Drummer Tommy Clyde, formerly with Laurie Blainford at Dennistoun Palais, is back in town.

NOHWICH.—The Modernist Jazz Club to start Sunday sessions at the Grosvenor Rooms with the Pete Trio. The Les Hague Orchestra at the Gala Ballroom has been replaced by Bob Barbour and his Rocketts.

BOGNOR.—Violinist leader Irving Kaye returns at Whitson for his 10th summer at Hotham Park.

PORTSMOUTH.—Skiffle groups in the Portsmouth area will compete in a contest at the Kings Theatre, Southsea, on Monday for a free Britain's holiday.

BURNEMOUTH.—Denny Martin (tp.) has joined Haydn Powell at the Royal Ballroom, replacing Terry Bradshaw, who has returned to Halifax.

SCARBOROUGH.—The Tenner Brothers' Tommy Fielding and Leonard organist Phil Farrell will appear at the Floral Hall on Tuesday.

He considers Michael "has all the essentials. A good voice, near enough perfect intonation and one of the most important things of all—the sound so relaxed."

Denny will point out that he is the only British artist to appear among "Metronome's" selection of the ten best vocal records of the year and that he has been fourth in both the "Metronome" and "Down Beat" polls, but declines to "knock" any of the 1957 idols.

Pressed for opinions, he will admit that rock-'n'-roll is nothing new and that Ira Gershwin would never put his name to the lyrics of most of today's hits.

When I first started out there was a more musical approach to everything," he says.

He recalls a letter to a newspaper extolling a new British star, currently earning a quick fortune, which spoke of his personality and appearance before adding as an afterthought: "I think he can sing, too."

Grounding

Denny feels the only way to the top for a top singer is to serve an apprenticeship with bands.

"Practically every well-known

Ambition

"I would rather have a compliment from a musician than from the lay public any day. Musicians are so hard to please."

What would Denny most like to see before the end of his next 25 years in the business? "Easy," he says. "A more musicianly approach to everything in the world of pop music."

After working as a drummer-vocalist with Freddy Bretherton, he dropped the drumming and joined Roy Fox. Following a spell with Ambrose, he received an offer to go to America and join Paul White-man, but war had been declared and he found himself in the RAF.

However, in 1948 his big chance came and he left for the States, where he spent 18 months as featured vocalist with Tommy Dorsey—a berth previously occupied by Frank Sinatra.

Lyrical

Talking with Denny, one notices the recurrence of words like musicianly, genuine, sincere, lyrical and musical.

They sum up well his approach to singing. For in no one could, or ever will, compare with Bing Crosby, but his other favourites include Duke Ellington and Louis Armstrong.

Almost his first words to me were in praise of a British singer he has never met—but greatly admires—Michael Holliday.

by Bob Dawbarn

THIS is silver jubilee year for Denny Dennis, who, at 43, is celebrating 35 years of singing for his supper. Since his singing debut at a Metronome contest in 1932, Denny has made 3,144 broadcasts, 437 recordings as well as starting in 18 months with one of America's most popular bands.

On Friday, Denny recorded a programme of "Top of the Pops" devoted to him by BBC producer John Hooper—for the General Overseas Service only.

That is somehow typical of the man who returned in triumph from America to find that Britain just did not want him.

Not that Denny has any complaints or shows the slightest signs of sour grapes. He asserts he is doing "very nicely."

I can't help feeling that the very musicianly, relaxed style which once put him at the top of the British vocal tree is the reason for his present sojourn in a few branches down.

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DENNY DENNIS—does his relaxed style keep him a few branches down the tree?

vocalist in the States who has been at the top for any length of time had his groundings with bands," he points out.

Sinatra with Dorsey, Coma with Ted Weems. I certainly never regret my time with Fox and I am still thankful for the help I got from musicians.

"Denny has never met him but thinks he has all the essentials of a fine singer."



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JOHN PICARD

Jazz on the Air

(Trans. GMT)

SATURDAY, MARCH 30:
 11:30-12:0 a.m. A 1: Fister Her Handy Western Trio, Pettiford.
 11:45-12:0 p.m. DE: Chris Barber's Band.
 12:00-12:30 P 1: 2: Brother John Sellers, Starlight Gospel Singers, etc.
 1:45-2:15 P 1: The World of Jazz.
 2:30-3:00 P 2: Ragtime to Cool.
 4:45-5:15 M: Randell—From a Jazz point of view.
 7:00-7:30 P: Shaw, Martin, Barret, Herman, Duke, Basie, Bobcats.
 8:00-8:30 P: Holywood Music.
 9:30-10:0 P: Bud Johnson.
 9:30-10:0 P: 11:10-10 a.m. I: Edelstein.
 10:30-10:30 W: Swing Club.
 10:30-11:0 P: Repeat of 7.0 p.m.
 10:30-11:0 P: America's Pop Music.
 11:0-11:30 P: Baker's Jazz.
 11:30-12:0 P: D-J Shows.
 11:30-12:0 Q: Jazz Discs.

12:0-12:0 a.m. E-Q: From Dr. Jazz's Library.
 12:15-12:30 Q: Hollywood-New York.
SUNDAY, MARCH 31:
 12:45-1:15 p.m. A 1 2: Champagne.
 1:45-2:15 P: Ben Webster, Les Brown, Duke Ellington, etc.
 2:30-3:00 P: Peteron, Dizzy, Harris, Clarke, etc.
 3:00-3:30 P: For Jazz Fans.
 3:45-4:15 P: Guerin, Rosette Shaw.
 4:30-5:00 P: Repeat of 7.0 p.m.
MONDAY, APRIL 1:
 12:0-12:30 p.m. J: Martin Herman.
 12:30-1:00 P: S.F. Mettl, Herman, Charlie Parker and Louis Armstrong.
 1:00-1:30 P: Life of Bechet.
 1:30-2:00 P: For Jazz Fans.
 2:30-3:00 P: Ella and Louis.
 3:30-4:00 P: Jazz Panorama.
 4:00-4:30 P: Repeat of 7.0 p.m.
TUESDAY, APRIL 2:
 12:30-1:00 p.m. R: Modern Jazz.
 1:00-1:30 P: Interview, with, and arrangements by, Bill Finegan.
 1:30-2:00 P: S.F. Orchestra, Ventura, Sellers, and other work for Goodman, The S.F. Orchestra, Ventura, Sellers, etc.
 2:00-2:30 P: Jazz Magazine.
 2:30-3:00 P: For Jazz Fans.
 3:00-3:30 P: The Real Jazz.
 3:30-4:00 P: D-J Shows.
 4:00-4:30 P: Repeat of 7.0 p.m.
WEDNESDAY, APRIL 3:
 12:30-1:00 p.m. M: Hamp-Tatum-Rich.
 1:00-1:30 P: For Jazz Fans.
 1:30-2:00 P: The Real Jazz.
 2:00-2:30 P: For Jazz Fans.
 2:30-3:00 P: Repeat of 7.0 p.m.
THURSDAY, APRIL 4:
 12:30-1:00 p.m. P: European Jazz.
 1:00-1:30 P: For Jazz Fans.
 1:30-2:00 P: AVRO Jazz Club.
 2:00-2:30 P: For Jazz Fans.
 2:30-3:00 P: Repeat of 7.0 p.m.
FRIDAY, APRIL 5:
 12:30-1:00 p.m. I: Tatum-Hamp.
 1:00-1:30 P: Jazz.
 1:30-2:00 P: For Jazz Fans.
 2:00-2:30 P: Jazz.
 2:30-3:00 P: Jazz.
 3:00-3:30 P: Jazz.
 3:30-4:00 P: Jazz.
 4:00-4:30 P: Jazz.
 4:30-5:00 P: Jazz.
 5:00-5:30 P: Jazz.
 5:30-6:00 P: Jazz.
 6:00-6:30 P: Jazz.
 6:30-7:00 P: Jazz.
 7:00-7:30 P: Jazz.
 7:30-8:00 P: Jazz.
 8:00-8:30 P: Jazz.
 8:30-9:00 P: Jazz.
 9:00-9:30 P: Jazz.
 9:30-10:00 P: Jazz.
 10:00-10:30 P: Jazz.
 10:30-11:00 P: Jazz.
 11:00-11:30 P: Jazz.
 11:30-12:00 P: Jazz.

I WANT to praise the Light Programme this week, but I mustn't do anything too rash. I've got to compliment, criticise, congratulate and complain all at the same time.

So I'm giving the L.P. a cautious, unrescinding, yet fairly hearty, pat on the back. Why this illogical and feminine attitude?

Because past history has shown me that every time I praise the BBC for any improvement in its jazz policy, it starts making cuts. If you give it a finger, it doesn't take a hand—instead it throws back a body at you—a jazz body.

Below you will see four reviews of four broadcasts all connected with jazz and all taking place in one week.

THE LIGHT [Four jazz programmes in a week] BREAKS THROUGH

THREE BAND SESSION 10.3/57

BRIAN MATHEW, the late night continuity cat who introduced this programme, has the right outlook on the modern music scene. This was his opening announcement: "I'd like to begin today with a brief dissertation on taste which—in moments of frustration, seem to be of little importance today."

If you want to be a popular singer, the essential requirements seem to be the power to bewail your head off and the ability to enunciate quite incomprehensibly. A musician, too, is only star material

if he can play flat on his back, bereft of his coat. But, happily, there are still some singers and bands with the hope in their hearts that one day music will make a comeback.

If more BBC folk adopted this outlook, the standard of our radio music would go soaring up. Bands headed by Jerry Fielding, Calvin Jackson and Glenn Miller's U.S. Army band.

TRANSATLANTIC TURNTABLE 2.45 p.m. 10.3/57

THIS is a weekly Voice of America show containing jazz and straight music in equal parts. We heard Leonard Feather, in New York, introducing Jimmy McPartland, who spoke about the Dix legend and

Maurice Burman ON RADIO

then demonstrated most ably with his group that influence on his playing.

We then heard Duke Ellington reciting, in gentle sardonic voice, a short monologue about the theory of never underestimating the power of women—especially if they are sweet and unSophisticated.

The Duke's accent is more English than our own Feather's, who, to his credit, now sounds like a first-rate American announcer. Incidentally, the Duke did not write "Deep Purple."

AT THE JAZZBALL HALL ALAN MASON and HIS JAZZMEN THE PAT SYMONE TRIO 11.15 a.m. 20.3/57

SCOTLAND is the home of our best jazzmen. Yet this ailing, which came from Glasgow, was disappointing.

The drums lacked conviction and the piano backed, the trumpet was tense and jerky, the clarinet dull,

guitar only fair, and the ensemble patchy.

However, this Mason band improved, much towards the end of the broadcast. But one man stood right out all the time—trombone Bob Nommey—or Nummy.

If the band takes its phrasing, swing and ideas from him, it will develop into a good outfit.

Pat Symone played quite well in the Ellis Larkin style, but it sounded rather stiff and uneasy.

If he is nervous in the studio, then, as I said last week, we should take the mike to where he plays.

BREAK FOR JAZZ HUMPHREY LYTTLETON and HIS CHAS. McDEVITT SKIFFLE GROUP 1 p.m. 21.6/57

EVERY Thursday we now have a lunchtime jazz broadcast. Regardless of the consequences, I must congratulate the Light Programme on giving people a chance to hear jazz during the day.

The Lyttleton band played well, particularly Bruce Turner and trombonist John Picard. Drums were rather busy, but the piano is improving.

The skiffle group was competent and Nancy Whiskey is a singer with promise.

BURMAN'S BAUBLE is awarded to Bob-of the Alan Mason band, for his jazz trombone.

TORONTO TELEGRAM Flugelhorn with the Rogers' five

SHORTY ROGERS and his five, at the Colonial this week, now consist of Bill Holman (dr.), Walter Norris (pno.), Gary Froner (drs.) and Morris Edwards (bass). Shorty is playing flugelhorn. Both he and Holman have promised to write arrangements for Moe Koffman's Septet of this city.

Featured at the Town Tavern, tenor sax man Bud Freeman said he is in the midst of recording a Victor album called Autumn High Gang 30 Years Later, along with Jimmy McPartland, Pee Wee Russell, George Wettling, Dick Cary and others.

Slides to come will also feature Jack Teagarden and Max Kaminsky. Bud expects to be in Rome in July to play a one-day concert date with an Italian jazz group.

A Liquor Control Board Act this week compelled taverns to stop selling liquor

at 1 a.m. Only place to stay open after that hour (with-out liquor) is the Town, which intends to keep the musicians playing up until 2 a.m.

At Massey Hall on March 14, the Birdland Jazz Stars '57 pulled in a crowd of 2,700 at two concerts. Count Basie, Sarah Vaughan, Billy Eckstine, Jerry Southern, Bud Powell, Phineas Newborn, Jr., Terry Gibbs and Zoot Sims were in the lineup.

German clarinetist Rolf Kühn, who has been unable to cross the Canadian border.

George Sharkey, here for the Chrysler TV show tonight, says his present personnel includes Emil Richards (vbs.) and Percy Infield (drs.) Jean Truelle-mans, Armando Peraza and Al McKibbon are the other quintet members.

—Helen McNamara

Key to Stations and Times

A: BTP Paris-Inter: 1 p. — 102m.
 B: BTP Paris-Inter: 21m. — 182m.
 C: BTP Paris-Inter: 21m. — 182m.
 D: BTP Paris-Inter: 21m. — 182m.
 E: BTP Paris-Inter: 21m. — 182m.
 F: BTP Paris-Inter: 21m. — 182m.
 G: BTP Paris-Inter: 21m. — 182m.
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 X: BTP Paris-Inter: 21m. — 182m.
 Y: BTP Paris-Inter: 21m. — 182m.
 Z: BTP Paris-Inter: 21m. — 182m.

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MR. B. FEELS BACK TO THE BLUES

U.S. jazzmen still comin' 'n' goin'

A MERICAN singers and instrumentalists are arriving and departing so fast it is hard for us to keep pace with them.

Last Thursday evening, Big Bill Brundage left for Belgium, where he is staying with Yannick Bruynoghe, co-author of his book.

Bill was not clear about whether or not he would be singing in Belgium. We expect he will. In Britain he enjoyed the most successful tour he has so far had and we were surprised that nobody recorded him this visit—except his last.

Brother John Sellers, who caught the boat train for Paris on Sunday morning, was recorded by Decca with a group comprising Al Fairweather, Wally Fawkes, Diz Dole, Stan Greig (pno.), Tony Kinsey and Frank Clark.

This LP to be released later this summer, contains "House Of The Rising Sun," "Backwater Blues," "Motherless Child," "In The Evening," and eight of Brother John's own songs.

Sellers will be singing for a short time, and perhaps recording in Paris before returning to the States.

With Louis

A SURPRISE call came through on Monday morning from bassist Jack Lesberg, whom we had last seen heading for the Gold Coast with Armstrong's All Stars in the summer of '56. Lesberg was here for two or three days on route for Paris. With him was guitarist George Barnes, known for a number of records with Wetting, McPartland, Lawson-Hazard, and so on.

We hope to report further on Barnes in the next week or two.

Another American musician due in soon is Buck Ram, composer of "Love and Happiness" and the man who manages and writes most of the original material for the Platters.

One more U.S. jazzman in Britain, He is Rudy Frantz, who came over with the Teenagers to supervise recordings the group will make here.

Piano, too

You can find him in the index of "Hot Discography" as "Rudolph Taylor (drums)." This is what Jeff Aldam has to say about him:

Primarily a drummer, Rudy also plays piano and arranges. He combines an academic background with wide musical experience.

Born Providence, R.I., 1918, his first notable job was in Philadelphia with Lonnie Slapp's Band in 1937-39. This was a veritable nursery of talent, featuring Joe Wilder and Frank Glavin (pts.), Jimmy Hamilton (trds.), Skeeter Best (gtr.), and for a while Pearl Bailey as singer and dancer.

Into army

Rudy drummed with Earl Hines in 1941-42. Slatter was on guitar and Billy Eckstine sang. "Stormy Monday Blues," "Water Boy," etc.

Then followed spots with Humphrey Lyttleton at Rex Rendevoze (with Harry Farnsworth, Claude Jones, Lips Page, Ell Fitzgerald, and George James at the C&S Society) with Lloyd Phillips on piano.

From December, 1942, to February, 1946, the army claimed him—strictly no music—but after his release he studied at New York and Juilliard, and completed the composition course.

Two months with Jimmy Lunceford were followed by three and a half years at the Diamond Horsehoe with Noble Singsler, after which he got the urge to lead a band of his own, a nine-piece group with a John Kirby flavour.

Hilton Jefferson (alto), Freddy Williams, Sam The Man (Taylor tenors), Kenneth Fleckman (tr.), Henderson Chambers (trb.), Leroy Lovatt (pno.), Harold Jackson (bass), Skeeter Best (gtr.), Rudy (drs.).

Freelance

Despite a Victor recording contract nothing much happened. After a spell in Boston under trumpeter Joe Thomas, Rudy began to freelance, playing Broadway shows, record and club dates.

Since last June he has concentrated on the management side of the business, in partnership with Charlie Atkins (of Cole and Atkins, the "Kiss Me Kate" dance team) and holds an A&R job with Rama Records.

Rudy was on drums for a recent album featuring Louis Armstrong in lush-styled numbers on the "Angry" theme (American, Decca).

Apart from Louis, no brass was used but the personnel included a full string section under Raouf Poliakine; George Dorsey and Phil Duro (flutes, reeds); Lucky Thompson (ten.); Dave McTear (bari. sax clar.); Billy Kyle (pno.).

Sid Block and Joe Benjamin shared the bass chores

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COLLECTOR'S CORNER edited by Max Jones and Sinclair Trail

NEW YORK DIARY — on the spot reports from BILL SIMON and LEONARD FEATHER

George Wallington is preparing an unusual album for the recently formed Harvest label. It will be a "Salute To Dizzy Gillespie," consisting of tunes either composed by or closely associated with the bop pioneer, in whose combo George himself played in 1944.

Blossom Dearie will form a vocal group to join the Wallington trio on several of the numbers.

WOODY HERREMAN'S first album under his new contract with Norman Grant for the Verve label was completed in New York this week. Instead of his regular orchestra, Woody had with him an eleven-piece group including Charlie Shavers (tr.), Herbie Mann (fl.), McKusick, Bob Newham (tenor), husband of trumpeter Norma Lee (pno.), and George James at the C&S Society with Lloyd Phillips on piano.

JACK MAISEL, well-known jazz drummer of the 1930s and known for his recordings with Rex Stewart, has arranged for a new label played with several swing bands by Marty Paich.

Freddie Williams, Sam The Man (Taylor tenors), Kenneth Fleckman (tr.), Henderson Chambers (trb.), Leroy Lovatt (pno.), Harold Jackson (bass), Skeeter Best (gtr.), Rudy (drs.).

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BILLY ECKSTINE — another link-up with Sarah Vaughan?

Another link-up with Sarah Vaughan? He will probably return to the type of blues repertoire on which he built his name in the mid-'40s. Among the projects under this new deal will be a reunion with Eckstine's band in Las Vegas, who will join him in a series of duets.

Another "name" who has been considering the independent is Georgia Gibbs. Her contract with Mercury expires on April 1, and she's not expected to renew. It's believed that Capitol has the inside track however. The label is light on female talent at the moment.

DICK BOCK, of Pacific Jazz, left Los Angeles last week on business, which includes a tour of the States.

VERNON BROWN, featured on the recently formed Harvest label, is preparing an unusual album for the recently formed Harvest label. It will be a "Salute To Dizzy Gillespie," consisting of tunes either composed by or closely associated with the bop pioneer, in whose combo George himself played in 1944.

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THE BRAND

AMERICAN record companies are getting concerned at a new racket. This involves paying so much a spin for discs to be played over the air.

Ted Heath tells me he has just been offered 30 minutes' airtime a week at a fee of 40 dollars by a firm in the suburbs of New York. The big companies won't have any part in the racket. But they're worried lest some of the smaller firms jump at the chance of getting their records heard.

Ted isn't worrying about getting his music heard. Apart from return trips to the States, he is currently negotiating for appearances in eight other countries.

used to soften the violence of a scene, in others to bridge scenes or heighten dramatic effect.

High kick
FIRST publisher of the mark on a High Life kick is Joe "Mr. Glass" Frano Henderson.

Joe has been studying the music of authentic High Life bands around Soho and down by the London Docks, and has just published "The High Life," first of a major campaign along these lines. This music will be featured

with PAT BRAND

Hofel of Jazz
In which London theatre can the largest slice of jazz be heard six nights a week—numbers like "Central Avenue Breakdown" and Shaw's "Concerto For Clarinet"?

The answer is the Prince's Theatre, a stone's throw from Tin Pan Alley and the jazz clubs of Soho.

No. "The Jazz Train" is not back in Town. But Sam Wanamaker is.

He's directing and playing in "A Hatful of Rain," a new American play set in an apartment on New York's East Side and co-starring Sonar Collette and Sally Ann Howes.

Impact
WANAMAKER is a man who believes in making the maximum impact upon theatre audiences. And he has picked 15 items to provide a jazz music background for the play, with the intention, he says, of representing New York in all its speeds, moods and rhythms.

The programme, music-wise, varies from Elvis Presley's "Hound Dog" to Ellington's "Echoes Of Harlem," with Bechet's "Cakewalk Babies" and Ory's "At Home In The Ball" thrown in for good measure.

In places these records are on next Saturday's (April 6) 4.5 Special TV show, and danced by Bobbie Holder and Sheila Clark.

Why-1
THE reason trombonist Harry Brown gives for leaving Laurie Gold's Piece of Eight is a refreshing change from the usual "to freelance in Town."

Says Harry, simply: "I can't stand the noise in the coach."

Straight . . .
They rocked the Saints. They rocked the Scottish traditional airs. In France, Henry Kahn tells me, they're even rocking Neapolitan tunes, whilst from New York

comes news of desperate attempts to twist everything into a calypso mould.

But Dorita and Pepe (who could so easily boast the calypso bandwagon) have steadfastly refused to commercialise their South American folk songs.

It's paid off better than they dreamed it would. Not only in cabaret and the lighter radio programmes, but in the "straight" field, too.

They appeared with the City of Birmingham Symphony Orchestra a week or two ago. To such good effect that they were booked on the spot for the BBC's "Concert Hour" on April 7.

... and true
MAX GELRAY is another artist who refuses to go commercial.

It's about time someone signed this brilliant jazz harmonica player to a recording contract.

Why-2
EDDIE SMITH, banjoist with Chris Barber, has been standing up for sessions recently, and has noticed that other banjoists are starting to copy him.

He would like it pointed out that the reason he stands is not a musical one. It's a medical one.

Eh?
IVY never really believed in the efficacy of chain letters. But when Derek Boulton passed me one that had been round the world four times, it seemed a shame not to keep it revolving.

It had already been through the hands of various friends of mine—Andre Johnny Green, Joe Pasternak and Bruce Campbell among them. So I moved it on.

You are going to have a good luck four days after you receive this," it promised. "It will come through the mail."

I didn't really believe it, of course. But last Saturday I opened my letter-box with more than usual interest. And found an Income Tax demand for £75.

Mr. Isle of Man!

THIRTY-TWO-year-old Frank Hooper, born in Georgetown, British Guiana, has been singing West Indian music since he was three.

Now, ready for a calypso boom, he has just recorded 14 titles—two 78s and an LP. Frank has recorded with the Leslie Hutchinson and Dankworth bands. Last summer his body-building hobby won him the title: Mr. Isle of Man.

TEENAGERS BRUSH UP

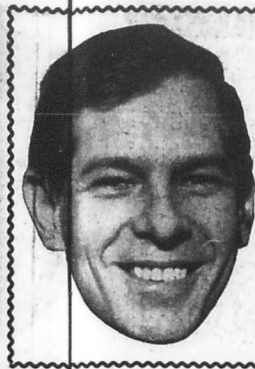
ALL credit to the Teenagers. Realising the mistakes of their disappointing Liverpool debut, they have changed their act considerably.

No longer does the blaring pit orchestra drown their singing. MD Larry Macklin and George Buckleton (tar), Bob Russell (bass) and Joe Ferris (dr.) who augmented the pit band when the tour began, now provide restrained accompaniment on stage.

Replaced
The result is that the Teenagers are able to feel the beat more easily, though young Frankie Simon still persists in encouraging the audience to clap on the beat, instead of the off-beat.

Many of the Teenagers' dance routines have been replaced. Daily rehearsals have brought much more polish to this part of their act.

At Birmingham Hippodrome this week, the Liverpool house full success story has been repeated.—George Bartram.



Johnnie Ray sings blues

DON'T follow the lead of the many Charlie fans who missed Johnnie Ray's opening at the Lansdale Theatre on Monday. If you do, you will be missing a treat.

Only in two weeks do we see Ray the cry-guy and naturally it brought forth the squeals.

But the new Ray is one who should delight the discerning "pop" lovers. A host of new songs make his act refreshingly different. The new sing-rather-than-sob Johnnie helps, too.

On opening night there were the usual snags—obvious lack of rehearsal between the Vic Lewis orchestra and Johnnie, and mike trouble. This trip Johnnie features a new chest mike which when working efficiently will give him complete freedom of movement.

Three gems

Programme high spots? A beautiful set of three blues numbers taken from a new LP. They are social gems. Only occasionally does Johnnie use the hit parade.—Stanley Pearson.

Donegan men film

BEFORE leaving for his second American tour, Lonnie Donegan, with his skiffle group—Jim Currie (gtr.), Mickey Ashman (bass) and Nick Nicholas (dr.)—made some scenes for a new British film, "Light Fingers."

Wrote score

He appears as himself in a night club scene singing the title number. His songs also open and close the film for which he wrote the background music.

The group left for the USA from London Airport on Thursday evening.

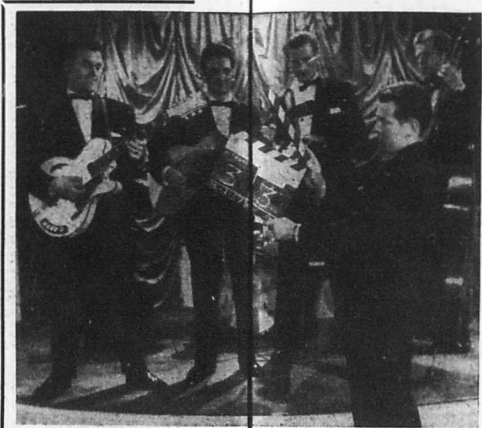
Strip-tease princess

BLONDE, 25-year-old Teen Lee Sharon—America's princess of Strip-tease—is currently on the Continent on a touring engagement.

Eloped

Lee, who is of Irish, French and Cherokee Indian descent, eloped at a Red Hot Momma. That hood sweetheart, motor mechanic Jimmy Wilson.

"Plaisirs de Paris" will also feature Dickie Robinson, the Bernard Brothers, Sabrina and the Three Monarchs.



I LIKE PEOPLE WHO STAY THE PACE

WHAT do I think of the Gimmick singers? I don't.

That fellow Presley. What's his name—Alvin? I've seen him rock on TV. Well, in the old days he had talent. That's why the stars lasted.

say's SOPHIE TUCKER, who starts a month's residency at London's Cafe de Paris on Monday

and they aren't prepared to work and spend to make it. I keep two full-time writers to supply me with special material and they've been with me for years, believe in moving with the times and

that's why I'm able to keep working. My latest record is called "You Can't Deep-freeze A Red Hot Momma." That links the past with the latest.

Frank Sinatra? Now you're talking of the top. You know I play myself in his new film. It's set in the biography of comedian Joe E. Lewis. Sinatra's done a pretty wonderful job on that.

First day on the set, I was there at 11 a.m. Around eight, I started shouting: "Say, who's that guy Sinatra? Someone in the right in front of me. I'd been talking to him all the time. Hadn't recognised him with all that make-up on."

Still waiting
I like people who can stay in the pace. Like my partner Ted Shapiro. He's been with me 37 years. When he first sat down to sing, I told him: "If you're good enough, I'll give you a contract." He's still waiting for it.

I've never been content to sing what everyone else was singing. I was the first to do ragtime and jazz. When every other singer joined in, I looked for something new.

This date at the Cafe de Paris is just a holiday. I lose money by coming to work in England—but I love it. How much have I made? Now there's a question. But this holiday I could have retired ten years ago. Only one thing keeps me going. Family. I'm the only girl of 69 in Show Business.

HOLLYWOOD HEADLINES

QUOTES from Duke Ellington on the "Person To Person" TV programme: "A Drum In A Woman's" is my most important contribution to jazz. I wrote "Mood Indigo" in 15 minutes, while I was waiting for my mother to finish cooking dinner. I made my own painting of "Satin Doll" (shown on TV) following my composition of the same name.

FULL CLIPS. . . Mame Van Daren does a strip-tease in the Doris Day starrer "Teacher's Pet." . . . Russ "O Come, O Come, O Come" . . . Bessie Coleman wrote the title song for "The Devil's Hairpin" and has a big part in the picture. . . . "Ustimate" simply sizzles with sex and rock-'n'-roll and, if not set too extensively, should make a fortune.

From Howard Luercraft

● Debbie—she's coming over with Eddie in June

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- SAT. APRIL 13 - CITY HALL, SHEFFIELD
- SUN. APRIL 14 - STOLL THEATRE, LONDON
- WED. APRIL 17 - ST. ANDREW'S HALL, GLASGOW
- THURS. APRIL 18 - USHER HALL, EDINBURGH
- SAT. APRIL 20 - ST. GEORGE'S HALL, BRADFORD
- MON. APRIL 22 - PHILHARMONIC HALL, LIVERPOOL
- TUES. APRIL 23 - TOWN HALL, BIRMINGHAM
- SAT. APRIL 27 - FREE TRADE HALL, MANCHESTER
- SUN. APRIL 28 - STOLL THEATRE, LONDON

ENCYCLOPEDIA OF JAZZ ON RECORDS

- I Jazz of the twenties**
Aunt Hagar's blues
King Oliver's Dixie Syncopators
Cim rock blues
Dorsey Brothers Orchestra
Walkin' and swingin'
Andy Kirk and his Orchestra
Sing me a swing song
Red Nichols and his Five Pennies
My Monday date
Jimmy Noone's Apex Club Orchestra
Kling Porter stomp
Billie Holiday
Boogie woogie
Pine Top Smith
"You've got to be modernistic
James P. Johnson
Prince of waltz
Einer Schoebel's Friar's Society, Orch.
Muskrat rambles
Benny Goodman and his Boys
Farewell blues
Vernet-Lang All-Stars
East St. Louis toodle-oo
Duke Ellington and his Orchestra
LAT 8105
- II Jazz of the thirties**
Chinatown, my Chinatown
Glen Gray's Casa Loma Orchestra
St. Louis blues
Dorsey Brothers Orchestra
Walkin' and swingin'
Andy Kirk and his Orchestra
Sing me a swing song
Red Nichols and his Five Pennies
Blackstick
Sidney Bechet/Noble Sissle's Swingsters
That's all
Sister Rosetta Tharpe
Down south camp meetin'
Fletcher Henderson and his Orchestra
From A flat to C
John Kirby and his Orxy Club Boys
South Hampden street parade
Bob Crosby and his Orchestra
Moonlight bay
Glen Miller and his Orchestra
Rowland shuffle
Count Basie and his Orchestra
Swanee River
Jimmie Lunceford and his Orchestra
LAT 8107
- III Jazz of the forties**
I get a kick out of you
Artie Shaw and his Orchestra
Gambler's blues
Stan Kenan and his Orchestra
Yee-haw blues
King Cole Trio
How deep is the ocean
Coleman Hawkins and his Orchestra
Sepian bounce
Jay McShann and his Orchestra
The easer
Roy Eldridge and his Orchestra
Yee-haw blues
Art Tatum Band with Joe Turner
Lover man
John Holiday
Somebody loves me
Eddie Gordon and his Orchestra
How high is the moon
Eddie Heywood and his Orchestra
Firing jazz
Lionel Hampton and his Orchestra
Perdido
Woody Herman and his Orchestra
LAT 8109
- IV Jazz of the fifties**
Good bait
Red Norvo and his Trio
Sweet Lorraine
Ervil Garver
I'm forever blowing bubbles
Charlie Ventura Septet
When the saints go marching in
Louis Armstrong and the All-Stars
In a mizz
Jimmy Martinand
Sweetie patootie
Tony Scott
Takin' my time
Benny Green and his Orchestra
Now's the time
Terry Gibbs Sextet
Zosh and Frankie
Elmer Bernstein and his Orchestra
Cool cat on a hot tin roof
Ralph Burns and his orchestra
Mulliganesque
John Griss
One o'clock jump
Les Brown and his Band of Renown
LAT 8109

BUNSWICK LTD branch of THE DECCA RECORD COMPANY LIMITED, 100, NEWINGTON ROAD, LONDON S W 9





by Hubert W. David

THE Song of Wales has been chosen. On November 24, in this column, I announced that the Welsh newspaper, the "Neath Guardian," was offering to sponsor a competition to find a Song of Wales.

Not too easy a task, especially for an English writer who perhaps might not be fully conversant with the Welsh characteristic. Still, 57 entries were received which I think was a worthy effort and the subject matter was necessarily restricted to Wales and the Welsh surroundings.

Public performance

THE "Neath Guardian" has awarded a first preliminary prize of £10 to writers Leslie D. Morris and John Bendall for their song "Down In The Valley." But the organisers, realising the great value of public performance, are having the work reorchestrated and it will probably have its first hearing at either Port Talbot or Portcawl at the opening of the summer season.

Welsh connections

JOHN BENDALL'S lyric was judged the winner, but unfortunately just as it was to be announced came the unhappy news of Carroll's death. Naturally the whole idea of the competition was shelved. John is not himself Welsh, but he is married to a Welsh girl—hence the inspiration. He has already had several songs published, also written with Leslie Morris, and I find they are quite congenial with types of material.

Advertisement for Vidor portable radio, featuring the slogan 'ANOTHER CURRYS BARGAIN!' and 'Best portable radio value ever!' It includes an illustration of the radio and text describing its features like 'MY LADY CATHERINE' and '20/- DEPOSIT BY POST'.

Advertisement for 'PRISCILLA' record cabinets, describing them as 'The Princess of Record Cabinets' with features like 'Made in the latest Continental styling on contemporary lines in exotic Walnut veneers, shaded and very highly polished.' It includes an illustration of a cabinet and contact information for A. S. Jasper (REN)'S LTD.

BRITAIN'S TOP DISCS and TUNES

Table listing top discs and tunes with columns for Rank, Title, Artist, and Label. Includes entries like 'Young Love' by Pat Boone, 'Singin' the Blues' by Frank Sinatra, and 'The Garden of Eden' by Frankie Vaughan.

BRITAIN'S TOP JAZZ RECORDS

Table listing top jazz records with columns for Rank, Title, Artist, and Label. Includes entries like 'For Hi-Fi Guys' by Clifford Brown and Max Roach, and 'Lonnie Donegan Sings' by Lonnie Donegan.

AMERICAN'S TOP DISCS

Table listing American top discs with columns for Rank, Title, Artist, and Label. Includes entries like 'The Garden of Eden' by Frankie Vaughan, 'Young Love' by Pat Boone, and 'The Garden of Eden' by Frankie Vaughan.

POP DISCS by Laurie Henshaw

Julie London: The Meaning of the Blues... The Meaning of the Blues... Julie London's recording of 'The Meaning of the Blues' is heard over the radio. At the time I thought it would be the one by British's Tommy Wait. It is played with a prominent lift.

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Advertisement for 'The Meaning of the Blues' by Julie London, featuring a large illustration of her and text describing the song and her performance.

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BRITAIN'S TOP JAZZ RECORDS

Advertisement for Bud Freeman's quartet, featuring a large illustration of the quartet and text describing their music and the slogan 'The quartet is ideal'.

Various small advertisements and notices at the bottom of the page, including mentions of Stan Kenton, Ray Anthony, and Les Brown.

