ody Make

APRIL 6, 1957

EVERY FRIDAY 6d.

The next craze?

See Page 5

MR. BEAT" — Count 24 hours. The band's plane of a packed star-studded house) was over three hours late a busked session for the benefit of Press photographers. William Basie—arrived in Britain at 1 p.m.

On Tuesday with his fabu.

was over three hours late leaving Chicago and so the London Press reception had Extra dates for Basie aron Tuesday with his fabulous brand of swinging

Nine and a half hours later at the end of his Royal Festival Hall debut the critics were hailing him as a smash hit.

No sleep

This, despite no sleep for entirely from memory in front spread on pages 8 and 9.

to be cancelled.

Interviews

Instead, from the time he arrived at London Airport until he took the stand, the Count was kept busy giving interviews to Press, TV and

Extra dates for Basic arranged just before press time are an evening concert at the Ritz, Southend-on-Sea, on Saturday, April 13, and two shows at Cardiff's Capitol Cinema on Sunday, April 14.

Celebrities

Some of the comments of Britain's top bandleaders and musical celebrities are included Even after the concert (played | in the special two-page picture-



JULIE ANDREWS GETS RAVE TV NOTICES

New York, Wednesday.— Britain's Julie Andrews received rave notices after starring in a 90-minute colour Richard Rod-gers and Oscar Hammerstein TV production of "Cinderella."

HE'S HERE! Fifty-year-old Count Basic smiles for the Press cameras as he arrives on Tuesday for his first British tour.

Trans-Atlantic Alma

Alma Cogan flew from London Airport for America on Wednes-day evening to appear on Ed Sullivan's TV show "Talk Of The Town."

set for America

TOMMY STEELE is set to visit America in September for a four-week programme of TV, broadcasts and personal appearances.

And he may follow this with a nation-wide tour of the States | And the band is scheduled to shortly make its first LP for the with his Steelemen.

Tommy's trip was made possible when he learned this week that he had been exempted from Army call-up.

Tommy starts a package tour with Freddie Bell and the Bell-boys on May 6 at Liverpool. Steele's agents—the Harold Fielding Office—told the MM:
"This experience should help him to make a big impact on his trip to the States."

Decca chief hints at higher prices

Increasing costs may soon raise the price of records, said Mr. E. R. Lewis, the Decca chairman, at the company's annual general meeting on Tuesday.

Decca's production of over 27

million records during the year ended March 31, 1956, was the highest in history, he reported. And the results of this year are expected to be even greater.

Out of pla(i)ce

Teenage idol Frankie Vaughan spent Tuesday in hospital—all because of a small fishbone.

The bone stuck in his throat and Frankie had to have a minor operation to have it removed.

But Frankie recovered in time But Frankie recovered in time for a guest appearance in BBC-TV's "Rooftop" on Wednesday.

SKID JOINS HUMPH

Tenorist Jimmy Skidmore on Wednesday joined the Humphrey Lyttelton Band. Rumph will now feature two saxes until Bruce Turner (alto) leaves next month to form his own band.

THEY'RE HERE! Count Basie introduces the 16-piece outfit which has topped American jazz polls this year.

POSSIBLE WORLD TOUR FOR FREDDY RANDALL

The Freddy Randall Band may make a world tour of Switzer-land, Spain, Germany, Italy, the East, Russia and America this summer.

AMERICA CAPTURES RAY MARTIN



Composer - conductor Ray Mortin left Britain on Satur-day to work for America's Capitol Record organisation. He is seen with his wife (L) and Ruby Murray, who saw him off at London Airport.

BACK TO WORK

Mickle Schuller, head of Mills Light Music Dept., returns to work on Monday after five weeks' absence through illness.



CLIFTON STREET LONDON, E.C.2

New York Deadline

A big-band sound goes to Birdland

BIRDLAND, still the top jazz spot in town, is going on a bigband kick.

Last Thursday Oscar Pettiford's Band came in for a week, following Count Basie, who had been a last-minute surprise booking the week before.

Six other large aggregations are definitely set between now and mid-July, and there may be more. These include Maynard Ferguson, Duke Ellington, Dizzy Gillespie, Herb Pomeroy and Woody Herman,

A shoo-in!

WHEN the American Federation of Musicians holds its annual convention in Denver.

convention in Denver.
Colorado, in June, James
C. Petrillo is expected to
win still another term as
president.
Despite strong rumblings in the big studioproduction centres of
New York and Los
Angeles. Petrillo is rated

a shoo-in.

Last year he was strongly opposed by representatives of the Los Angeles local, which con-mists largely of men work-ing in the film studios, who have objected to diversion of funds se-cured by levies on TV film uses and recordings into the Music Performance Trust Pund. Latter is used to create jobs for less-frequently employed musicians in less affluent

Mr. B moves

BILLY ECKSTINE,
after exciting RCA
Victor last week, signed
almost immediately with
Mercury, Mambo Mercury. Mambo maestro-planist Joe Loco, formerly with Columbia, also went with Mercury. And Peggy Lee, who has been with Decca for the past five years, returned to Capitol on which she had most of her big hits.

Wonder Williams

KAPP Records has developed a strong property in pianlst Roger Williams. His seven albums have sold a total of more than 380,000 sets. Now president Dave Kapp has scheduled 36 new has scheduled 36 new =

LPs for Williams to be cut in the next three years.

Winning way

R IVERSIDE Records' Bill Grauer and Orrin Keep-news feel that they have come up with a winner in their soon-to-be-released LP featuring Coleman Hawkins. Collaborating with "Bean" on the sessions were J. J.
Johnson, Idrees Sulleman,
Jo Jones, Hank Jones, Oscar
Pettiford and Barry Gal-

Great Scott

VLARINETTIST Tony CLARINETTIST Tony
Scott, whose billing in
Stockholm has read "Great
American Jazzman who uses
neither narcotics nor
alcohol," will make a film
short in Stockholm.
Then until April 14, he
will give jazz concerts in
Holland, and then leave for

Holland, and then leave for Germany.

CROMBIE TO ROCK

to rock-'n'-roll around the Continent when they start a three-week tour of four countries on May 1.

The band has been set to play leading theatres in France. Ger-many, Sweden and Denmark.

Many offers

Band agent Jeff Kruger told the MM: "Big interest in British rock-'n'-roll has been whipped up on the Continent through

recordings. "This is one of several Continental offers we have had for Crombie."

But the Crombie Band is cutting down on rock-'n'-roll in Britain after its week at Leeds tomorrow (Saturday).

"I feel that rock-'n'-roll in itself is no longer a sufficient gimmick to pull in capacity crowds," says Kruger. "Crombie will now widen his

programme to include calypso, skiffle and comedy as well as rock-'n'-roll."

No draw

The band appears in "6.05 Special" on BBC-TV on April 20.

Ronnie Keene Band

on Radio and TV

Ronnie's singer-wife Marion Keene and pianist Maurice Allen will also be featured on the

The Keene Orchestra has a spot in the Frankie Vaughan film, "These Dangerous Years."

SMASH HIT

broadcast.

COLYER-LEWIS EXCHANGE IS NOW DEFINITE

THE on-off exchange between New Orleans clarinet star George Lewis and Britain's Ken

Colyer is now a certainty.

Colyer has been granted a visa for his May visit to the U.S. and the working permit for Lewis is expected to be issued soon. soon.

Lewis will fly from Los Angeles to Ringway Airport, Manchester, arriving on Monday.

Tour dates

After two days' rehearsal with Ken Colyer's Band, he will open at Newcastle City Hall on the

12th.
The full Lewis itinerary now is: Newcastle (12th), Sheffield (13th), Stoil Theatre, London (14th), Glasgow (17th), Edinburgh (18th), Bradford (20th), Liverpool (22nd), Birmingham (23rd), Leicester (24th), Manchester (27th) and the Stoil Theatre, London (28th).
At Leicester he will be accompanied by Chris Barber. panied by Chris Barber.

Henry Shaw plays

with Don Rendell

Former Ronnie Scott trumpeter Henry Shaw is now playing
with Don Rendell's Jazz Six,
He comes in for Terry Brown,
who is still recovering from a
recent appendix operation
The Six appear at Chippenham today (Friday), Gillingham
(Saturday) and Manor House
Jazz Club (Monday).

SEVEN NIGHTS A WEEK SOHO SKIFFLE CLUB

The Bonnie Keene Orchestra this month makes its broadcasting and television debut.

It airs in the Light Programme on April 16 (1 p.m.) and on the 29th appears in BBC-TV's "Come Dancing" programme from the Royal, Tottenham, where the band is resident

Ronnie's singer-wife Marion The first seven-nights-a-week skiffle club will open in Greek Street, Soho, next Saturday. Resident group will be Russell Quaye's City Ramblers.

Paradise lost

A Bradford council committee last week partially withdrew its ban on the film "Rock Around The Clock," but immediately afterwards banned "Garden Of Eden" from the city's cinemas.

TORONTO TELEGRAM

From Helen MacNamara

TORONTO, Wednesday.

—Critics who maintain that Phineas Newborn, Jr., plays faster than Art Tatum have caused the 26-year-old Memphis-born pianist to do some research.

At the Town Tavern, where he is playing his first Canadian club date. Phineas told me: "I had no idea I was playing fast—or like Tatum. It all developed long before I heard him. Guess we just had the same ideas."

With Phineas are his brother, Calvin, on guitar, George Joyner (also of Memphis) on bass, and drummer Perdinand Everett, of Hartford, Conn.

ford. Conn.

Calypso composer

ORD BURGESS, composer
of Harry Belafonte's
hit songs in the top-selling
Calypso LP, guest-starred on
Jackie Rae's TV show here
a few days ago. Every one
of his 26 songs, written in
the past two years, has been
published and recorded.
Once the calypso craze
dies down he intends writing
spirituals, work songs, and
other songs of the American
Negro. American-born (his
real name is Irving Burgie),

real name is Irving Burgie), he studied folk music at Juillard School of Music and the University of Arizona.

Off the cuff

NITIAL reaction to Denny Vaughan's Glory recording of "Since You Went Away" indicates a hit in the U.S. . . Marian Anderson and Oscar Peterson headline the April Chrysler Festival TV show. . . Carmen Caval-laro will be the big attrac-tion at the Royal York Hotelafter Easter. . . . Bob Goulet. local musical comedy and IV singer, is heading for Hollywood Hollywood. . . Moe Koff-man, Norm Amadio and two new local groups, headed by Hagood Hardy and Jery Rowan, gave a concert of modern jazz in the Museum Theatre on Thursday (28th).

Band chief

S 500 people danced to the Bristol Avon Cities Jazz Band at Taunton's Empire Hall on Saturday, band manager Mike

Bevan was tackling single-handed a fire on the floor below.

Mike, a well-known organiser in the West Country jazz world, discovered the fire in the bandroom as the dance began.

He managed to keep the fire in check until helpers arrived.

Passed out

Then he passed out-overcome by the fumes—and was rushed to Taunton hospital

Mike was sent home after treatment for shock. Few of the dancers even knew of the fire, which was eventually put out by the fire brigade.

A Kenton arranger dies in Hollywood

HOLLYWOOD, Wednesday.-Former Stan Kenton arranger Bob Graettinger died of cancer in Hollywood last week. He was 32, After working with Bobby Sherwood, Benny Carter and Alvino Rey as both saxist and arranger, Graettinger joined Ken-ton's staff in 1947.

His first composition for Ken-ton was "Thermopylae" and his later works included "City Of Glass" and "House Of Strings."

Trumpeter Al Winnett was this week admitted to the Royal Northern Hospital, Holloway, with a broken arm following a car crash. NEWSBOX

ORMER Blackpool Tower return bandleader Freddie Platt has signed to play Hammond Organ in the Aquashow "Big Splash" at Derby Baths, Blackpool, this summer.

He will also be responsible for

Jenkins has joined forces with ex-Harry Gold and Joe Loss trombonist Ted Darragh and formed a band for the Hangar Ballroom, Galway.

VORES, - Huddersfield's first modern jazz club started weekly sessions at the Plough Hotel yesterday (Thursday)...Hull drummer Clive Carnazza joins the Cunarder "Parthia" on April 11...The package show, "Jazz From Studio 20," has

MIDLANDS. — Leslie Douglas, currently at the Ideal Home Exhibition, Birmingham, broadcasts in "Time to Dance" in the Midland Home Service on April 11. Ken Rattenbury plays in "Between Times" on April 18...Stars booked for ATV's "Lunch Box" include Julie Dey (April 15), Annette Klooger (April 22) and Sheila Buxton

IN SIZES

14" 70 18"

YARMOUTH.—Janie Marden is in two years that the band has to star with Al Read at the been without premises.

Aquarium Theatre this summer.

NORFOLK.—The Kirchins and Joe Daniels will play for a dance at the Memorial Hall, East Dereham, on April 10... Eddie Calvert will play a cabaret spot at the Ingoldisthorpe Manor Hotel, Noriolk, on April 12 and 13.



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Dean

WHEN the MELODY MAKER asked me to give my how business. I realised with a start that it was five years since I had left Eng-

Now I am coming home for a few weeks' working holiday I can look back on five fast-moving years of travelling and working all over the U.S., canada and the Caribbean. They have been interesting, exiting, sometimes uncertain, but certainly gratifying.

One of the first things I discovered about America was that the hit record was lord and master of show business. In the States a major hit can bring a big fortune to all involved in a matter of months. I realise that the same thing



... with Patti Page

now applies in England, but it wasn't that way when I left. In those days a recording contract was something that came to an artist after he had become a name on radio or variety. Now, of course, the process is reversed.

As a performer I soon learned that show business in America is a much more rugged proposition than in England.

In England a name per-former works almost exclusively in variety theatres, where the audiences don't vary a great deal from town to town, so that once an act has arrived at a successful formula it will be accepted with equal enthusiasm at almost every theatre. There at almost every theatre. There



... with Lena Horne

reaction from town to town, but it isn't marked.

In the U.S. personal appearances are roughly divided: 75 per cent. night clubs, 15 per cent. hotels, 10 per cent. one-night auditorium tours and five-shows-a-day theatres. I Lewis—the greatest

lave worked all of these at one time or another and I found that not only does each type vary from the other but there is great variation within the types.

Night clubs, for instance.

The Town Casino in Buffalo is The instance on the stantage of the

a big and very plush club seating about a thousand, with a lavish show featuring about seven acts, a chorus line and production, etc. The Zephyr Room in Cleveland is small, elegant and intimate, seating about two hundred. It has just one act and you are it. one act and you are it.

Some clubs expect a 45- to 60-minute show, others limit you very strictly to a 15-minute act: One such place in which I worked had a gambling casino in the back room, and every minute the show ran over, the owners considered that they were losing hundreds of dollars in the back room. So they virtually timed you with a stop-watch. stop-watch.

When I did five-a-day at the Paramount on Broadway, the show was short and sweet in order to get one audience out and the next in on time. This isn't easy with five a day.

I feel the end result of this is that, as a rule, American entertainers are very sharp and know how to deal with any given situation. To survive, they learn to adapt themselves to all environments.

They all love working in England. They say we have the world's greatest audiences. And, of course, they all love

our variety theatres.

In the States the stage is almost defunct and most of the work is in night clubs where a performer has to com-



... with Nellie Lutcher

pete with all the other distraction. People come to night clubs to dance, eat, drink and whoop it up in general, so that the floor show is just another

attraction for the evening.

In a theatre the audience is there for one reason only—to see the show. From then on it's up to the performer to do his stuff.

Now for the inevitable. What independent and original.

more words to throw into the

the lyric standards are appal-ling and the music is rather infantile, but the beat is great.

If someone could produce some rock-'n'-roll with good tunes and lyrics and retain that surging beat, we would be getting somewhere. The latest trend in the States is called "Rockabilly," a combination of rock-'n'-roll and hill-billy.

One unfortunate aspect of the recent trend is that stan-dards have been lowered to the point where it takes little or no skill or technique to perform the average pop tune, so that almost anyone has enough singing ability to make a hit record.

We have always more or less followed faithfully whatever trend becomes the thing in the U.S., but there are times when we might do well to reject some aspects and be a little more

about rock-'n'-roll?

I should imagine that no other popular music has been one thing that did give me a the subject of so many disputes. But here are a few all the many places I sung putes. But here are a few all the many places I sung about in popular songs through the years. Places like Chattapot.

Personally, I heartily approve of the happy, abandoned beat —slowly fading from other forms of pop music. Of course, Bowery, Texas and so on.



Facts about Dean HERE Alan Dean de-

scribes American show business as seen through the eyes of a top British singer. During his five years in the States he has worked at everything from night clubs to five-shows-aday theatres.

For younger readers who may not remember him, here is a brief run-down on his career.

Born: London, 1924.

1941: First professional job as accordionist at Cuba Club, W., at £4 a week.

1942: Started as a cabaret' singer at Nuthouse Club—£5 a week. Signed by Harry Roy to sing in "Band of the Week" radio series. Signed three-year contract with Oscar Rabin,

1945: Booked in with Jack Wallace's Band at Embassy Club, then with Art Thompson at Court Royal Hotel.

1946: Joined Ambrose.

1947: Formed "Song Pedlars" and joined Frank Weir.

1948: Formed "Key-notes" vocal group, which did a season with "Take It From Here."

1949: Topped Meloby
Maker popularity poll,
"Daily Graphic" Radio
poll and AFN all-Europe
popularity poll.

Again 1950: Again topped MELOBY MAKER poll, Signed contract with Decca.

1951: Left for US.A.

Alan Dean with Kay Starr and Bery' Booker at the Embers in New York





I N a jazz world of changing styles and fashions, George Lewis, who lands in Britain on Monday for a concert tour starting on Friday, is becoming more and more the symbol of old-

He is as little like the lay-man's idea of a typical jazz musician as is possible.

Quiet, unassuming, kindly, a non - drinker, it is difficult, when meeting and talking to him, to believe that he has lived through some rough times in New Orleans during his 56 years. It is difficult to say that this musician or that is the greatest in lazz, but for me greatest in Jazz, but for me the Lewis Band I played with in New Orleans in 1953 was the greatest I have heard.

No showman

I learned a lot from playing with the band and I am aure we will all learn a great deal more from listening to Lewis on the coming tour.

It is difficult to give a true

picture of such an unassuming and genuine character as George. On the stand he is no showman, but has an intriguing way of keeping time with his knees when the band is really rocking. Although George's type of

music is no longer very popular in his native New Orleans, he has plenty of admirers, particularly on America's West Coast, where he is at present working.

But in America there is not the same tendency to

divide jazz up into compart-ments. A man is either a good jazzman or a bad one.

-Ken Colyer

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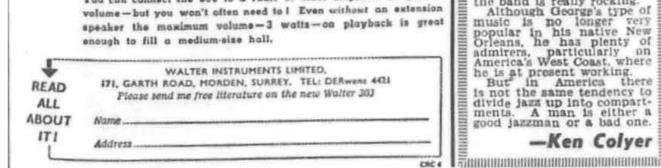
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LETTERS

Something screwy somewhere

THERE is something screwy somewhere. EMI issue skiffle records in this country. and exploit them. They issue the real thing by Huddle Led-better on their little-publicised HMV International list.—Euryl Thomas, Llanelly, S. Wales.

McKinley is right

WITH regard to the item in WITH regard to the item in "On The Beat" (23/3/57) as to what instruments played the shared solo in Miller's "In The Mood." I would like to draw your attention to the fact that hay McKinley is certainly playing the original arrangement.

I remember that in the film "Sun Valley Serenade," which starred Glenn Miller and his Orchestra, the solo spot was taken by two tenors, one of whom was Tex Beneke.

I venture to suggest that in

was Tex Beneke.

I venture to suggest that in the commercial orchestration the solo has been shared by alto and tenor saxes, purely for commercial reasons, namely, that most semi-pro, bands do not carry a second tenor.—Stan Rey, Stoke Newington, N.16.

Thanks, Buddy F.

MAY we thank the Buddy Featherstonhaugh Quinter for some very fine jazz played during their visit to Cyprus? They carried the show on their shoulders, and one point prominent throughout was the rare quality of musical understanding between each instrumentalist.

For an island with virtually no active jazz in the modern field through lack of modern musicians, this show was an absolute godsend. The whole band swings with vitality and we sincerely hope that it gets the attention it deserves both in England and America.—Cpl. C. Lilley (and 19 other signatories). RAF, Nicosia, Cuprus. Cuprus.

And thanks . . .

To... Harry Roy and his boys for a fine, swinging programme on March 26 (1 p.m., Light). We hear so much about British bands that don't swing and rhythm sections with no beat, but Harry's band has both pius an obvious enthusiasm for the job—B. Wennington, Kenton Middx the job -B, ton, Middr.

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AM WRITER TO ADVISE Suitcases for States



Bunuleuder Denny Boyce (L) and altoist Geoff Taylor are seen packing before flying to the States to lead their rock-'n'-roll group on a 27-day tour, which opened on Monday.

Scott-Hayes Band

TENORISTS Ronnie Scott and Tubby Hayes have joined forces In forming a modern jazz group to take up residency at the new luxury "Jazz At The Flamingo" club.

A quintet, it will be billed as the Jazz Couriers, and will play at the club on Wednesdays. Saturdays and Sundays. The club opens this Sunday at 33, Wardour Street, W.

Disbanding

Both Ronnie and Tubby have disbanded their own groups to take up this residency. Remainder of the group is Terry Shannon (pno.), Malcolm Cecil (bass) and Bill Eyden

SKIFFLE singer Johnny Duncan and his Blue Grass Boys last week passed their BBC audition and will air in the Light Programme's "Break for Jazz" on April 11.

Sunday.

dent label.

Leon Bell and his Bellcats are guests of Lou Preager in AR-TV's "Palais Party" today (Priday). On April 27 they have a spot in BBC-TV's "6.05 Special."

violinist Noucha Doina appears on Vera Lynn's BBC-TV show on Tuesday. Well known on the Continent this will be her first show in this country.

Trumpet-leader Benny Litch-field returns to Swanson's Hotel, Jersey, Channel Islands, for the summer season starting on April 20.

The Vipers Skiffle Group and the Avon Cities Jazz Band make their first appearance at Birming-ham Town Hall tomorrow

Blues singer Jimmy Jackson has depped with the Mick Mulligan Band for the past ten days due to the illness of George Melly, who was expected back yesterday (Thursday) at Sydenbam.

The Chas McDevitt Skiffle Group appears in BBC-TV's "6.05 Special " tomorrow (Saturday).

Saxist Danny Miller, an original member of the Joe Loss Orchestra, this week became engaged to Miss Ann Parton, of Streatham. The wedding is planned for the autumn.

MAKER writer Tony Brown has been invited to lecture and advise on local jazz groups during Europe's most ambitious jazz festival.
This is the Second Polish Jazz

Festival at Danzig from July 15

to 22

Britain will be represented by the Don Rendell Jazz Six and Sandy Brown's Jazzmen.

Bands from all over Europe will take part.

And tours

Both the Rendell and Brown groups may also make a short tour of Poland after the Pestival London trombonist Graham Stewart had to turn down an offer for his Seven to appear at the Pestival, but will undertake a two- or three-week tour of Poland during August. Poland during August.

Graham was a member of the Dave Burman Band which played at last year's Festival.

Crackpots to play summer Mecca tour

Dr. Crock and his Crackpots will do a 12 weeks' holiday relief tour for Mecca this sum-

mer.

First eight dates are Leicester Palais (May 27). Birmingham Casino (June 3). Streatham Locarno (10th), Manchester Ritz (17th), Leeds Locarno (24th). Nottingham Palais (July 1) and Sheffield Locarno (8th).

After a month at Green's Glasgow, the band returns to Mecca at Belfast Plaza on August 12. mer

Three for price of one at Manchester

Dancers at Belle Vue, Man-chester, will have the choice of three ballrooms from tomorrow (Saturday).

Playing in the three halls will be Bonelli and his Band, Dave Wilson and his Dixielanders and a Latin-American group.

Ballroom change

Trumpet-leader Ken Turner will this month succeed Al Washbrook at the Victoria Ball-room. Nottlingham. Al has been resident planist-leader there since 1947. Al Washbrook's plans were not settled at press time.

NEW 'CALL BOY' WILL FEATURE

SHEILA BUXTON will be featured in the first of a new weekly series of the "Cail Boy" radio programmes on April 17.

This Northern Home Service series will again star Jimmy Clitheroe in the title rôle, and organist Jimmy Leach and pianist Harry Hayward will also be heard in the first programme.

Singer Lee Lawrence will be the star of the second programme. Music for the series will be provided by the BBC Northern Dance Orchestra.

GETTING BETTER



Joan Regan is this week still in hospital following the car smash reported in the MM last week.

This picture was taken in St. Mary's Hospital, Sideup, where Joan is expected to remain for at least another week.

Doctors have discovered that in

the smash she broke a kneecap and three ribs.

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STOLL THEATRE, LONDON, 3.30 & 7.30 p.m. APRIL 14th APRIL 17th ST. ANDREW'S, GLASGOW, 7.30 p.m.

APRIL 18th USHER HALL, EDINBURGH, 7.30 p.m. APRIL 20th ST. GEORGE'S, BRADFORD, 7.30 p.m. PHILHARMONIC, LIVERPOOL, 7.30 p.m. APRIL 22nd

APRIL 23rd TOWN HALL, BIRMINGHAM, 7.30 p.m. *APRIL 24th DE MONTFORT, LEICESTER, 7.30 p.m. APRIL 27th FREE TRADE, MANCHESTER, 8 p.m.

APRIL 28th STOLL THEATRE, LONDON "With CHRIS BARBER and HIS BAND

Singer Lesli Southern leaves the Cote d'Azur, W., on Sunday after six months.

Norman Cave, trombonist with the Sid Phillips Band, escaped with a severely bruised knee when his car crashed early on

Pianist Dolores Ventura on Tuesday signed a year's contract for four records on the U.S Presi-

Rumanian jazz and folk music

(Saturday).

Arthur Kimbrell presents Top Singing Star-RONNIE ALDRICH AND FRANKIE VAUGHAN THE "SQUADRONAIRES" Balcony 6/6, 5/6. Gallery 4/6. Stalls 5/6, 4/-, 3/Arthur Kimbrell. 38 Rugby Road, Hinckley, Lelcs., or Municipal Box Office. Leicester Enclose Remittance and S.A.E.

DE MONTFORT HALL . LEICESTER EASTER SUNDAY, APRIL 21st, 5.40 & 8 p.m.

CRESTA BALLROOM · LUTON To start the Easter Holiday Weekend. Thurs., April 18th

7.30 to 12

ADMISSION 6/-

Late Coaches



Rosy view of skiffle

THERE has been a slow but steady increase in the popularity of American folk music since the war, and one result is the emerg-ence of the skiffle group over

We feel less hot and bothered about skiffle music than a lot of chaps seem to do. The often deplorably low, but then so is the standard of a good



deal of popular music and jazz. And with skiffle and such, the material itself has the edge on most pop songs.

The majority of skiffle fanciers cannot be expected to move on to an appreciation of more authentic and subtle performance in the ideal of the second such as the second su

ances in the idiom.

So far as we can observe, the average s-fer is very young indeed and has calypso and other attractions lying in wait for him. Nevertheless, a proportion do take keenly to the music, and they swell the existing audience for artists of Bill Broonzy's

class.

Broonzy, we discovered, showed the greatest tolerance towards skifflers fair and foul. He thoroughly enjoyed the sessions at the Roundhouse, in Wardour Street, speaking warmly of guitarist Rory McEwan, among others.

"If Lonnie or any of them like to take my best songs and record them, and maybe sell a class.

record them, and maybe sell a million of 'em, I'll be proud. And if they do that after I'm gone, and my wife or children get some money out of it. I couldn't ask for more than that."

Authentic

A NOTHER American visitor with a rosy view of our skiffling is Derroll Adams, singer and five-string banjo expert from Portland, Oregon (see picture above).

Adams is over here with Jack Elliott, the Californian guitar player and singer who has visited us two or three times before. Elliott and Adams, who are often to be heard at the Roundhouse and several other clubs, are now in their fourth week in cabaret at the "Blue Angel" in Mayfair

Adams was working at "The Purple Onion" folk-song club in Los Angeles before he came here. His banjo is featured on the soundtrack of a new Jeff Chandler film, "Drango." He says: "I can't tell you how

surprised I was to hear so many folk songs being sung and the large number of people over here interested in the authentic Negro songs and mountain music."

Guthrie's blues

Adams cannot be heard on records over here; but Jack Elliott has an eight-inch LP of good, hard "social" songs on the Topic label. Titled "Woody Guthrie's Blues," it includes the famous "Talking Columbia Blues" and "Hard Travelling" and some powerful ballads about the Colorado mine workers Colorado mine workers Topic T5).

Topic 13).
Topic also have three Elliott singles out, "Rambling Blues" among the sides, and Doug Dobell is about to release "Jack Elliott Sings" on his own 77 label.

BILL SIMON, IN NEW YORK, REPORTS ON:

ROCKABILI

LET no one assume for a the combination of hill-billy moment that rock-'n'roll is a dead issue in the States. However, the local music industry is only now waking up to the fact that the boys from the hills have been quietly, swiftly taking

Recently, on "The Bill-board's" list of the 25 Best Selling Popular Records, no fewer than 14 discs had links with the country field, through

with the country field, through either the songs or the artists. The songs included such as the No. 1 hit, "Young Love." and "Too Much," "Teen-Age Crush," "Butterfly," "Singing The Blues," "Walkin' After Midnight," "You Don't Owe Me A Thing" et c., all by country

all by country writers. The pure, unadulterated country artists who have cracked the pop market include Elvis Presley (Victor), Patsy Cline (Decca) and Sonny James (Canitol) (Capitol)

Then there are the country artists who have ridden in on

and rock-'n'-roll styles which we term "rockabilly." Here, we have newcomers Tommy Sands (Capitol), Buddy Knox and Jim Bowen—both on the new Roulette label

And even some of the more conventionally "pop" singers are products of the hill country—for examples, Pat Boone (Dot) and Terry Gilkyson (Columbia).

Lowest ebb

A year ago, or until some of the white country singers be-gan to wise up to the fact that Negro rhythm and blues were capturing even the Southern white audiences, country music was at its lowest ebb in several years.

The writers in the idlom, noted for their frank, down-to-

noted for their frank, down-to-earth story lyrics, apparently were trying to write pop-style tunes for Tin Pan Alley. Only a few were successful. It took the big beat, bor-rowed from rock-'n'-roll, to put blood back into the veins of country music. When Presley appeared on the small Sun label, of Memphis, Tennessee, the radio and TV stations and the publishers of traditional country music tried to ignore him, despite the unmistakable him, despite the unmistakable response of their public. (Presley to this day has never appeared on the "Grand Ol' Opry," top radio and TV showcase for country music.)

New lines

Eventually, they took up the challenge. The writers of the old-style "weepers" got down to business again and came up with criginal lines. The publishers and agents began advancing their own rockabilly "trends."

Marty Robbins artists: (Columbia) is one of the best. (Columbia) is one of the best.
Today, the artists and repertoire men are grabbing up anything they can get by such writers as Robbins, Melvin Endsley ("Singing The Blues"), Gilkyson, Boudleaux Bryant and several others.

Overrated

As for Calypso—there's a vastly overrated "trend." Outside of "Marianne" and "Banana Boat Song." one has to look hard for a Calypso that is really selling, and the companies are issuing them by the dozens. The A&R men accept them from writers indiscriminately. discriminately.

discriminately.

True, they are doing better than previously in LP packages, partly because of the current vogue for vacationing in the West Indies. But the teenagers are not the big album buyers, and they're still the ones who create the the ones who create the



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SONNY IGOE



BRUBECK and the FUTURE

...a new game played to old rules-this is Brubeck's strength.

ON the assumption that there are something like 10.000 modern jazz pianists in the world, 9,999 seem to need rhythm section accompaniment to produce jazz which is rhythmically as well as melodically satisfy-The one exception is Errol Garner

The remaining 9,999 have no particular reason to be dis-tressed. Garner's two-handed approach is his good fortune and his trademark: an unadulterated ration of Garner would be as tedious as an unblinking stare at any other trademark, however colourful or unique.

Alternatives

Still, the problem arises: what are the other 9,999 planists to do when confronted with a blank 1 in. LP, an expectant record supervisor, an adoring public ready to hate at the drop of a hat, and a studio utterly devoid of bassists, guitarists and drummers?

The kind of avoiding action he employs will vary with each planist. One will do his best, arpeggio chords and sugar-

with whatever fingers he may have to spare, to provide a foundation rhythm.

Another will ignore the pulse and trust to luck that his listeners have, like himself, rhythm sections in their heads. A third will burst into flower as a cocktail lounge planist.

Impatient

A fourth will see to it that much of his LP is occupied by jazz flavoured recitative, for which a rhythm section-even if present-would drop out any-

Having particular interest in Dave Brubeck's playing, I awaited his solo LP, "Brubeck Plays Brubeck." (Philips BBL-7116) with some impatience.

Brubeck is no Garner, and probably wouldn't want to be. Which of the remaining four courses open to him will he adopt?

I soon discovered he adopts all four. At one moment he prods out a bass line with, seemingly, the forefinger of his left hand. At another he paces an imaginary rhythm section.

Next moment he's rolling out

coated runs like a relief planist in the Pink Lounge. Finally, explores timeless the measures of 20th century plainsong-a San Franciscan friar, it were, in horn-rimmed glasses.

The result is complete success not listen to it continually. One Brubeck Since returns after days—or even weeks—of less

Brubeck, Since almost any jazz serious enthusiast is more of a purist than almost any jazzman

resulting favour in all quarters, not even in all those quarters which accompanied me into pro-Brubeck-land some years ago, The measure of one's enjoy-

ment of "Brubeck Plays Bru-beck" is, I am convinced the is, I am convinced, the measure of one's understanding of what Dave has been trying to do all these years.

Paul Desmond and Co. have both helped and hindered, like an anchor which is nonetheless on the end of a chain. Here, last, Dave Brubeck is alone with his creative powers.

forth in the sleeve notes which musical tongue of all.

he wrote himself. Creation, Creation, Creation: he hammers out the word, until one comes to understand the foundation of that faith, plainly demonstrated in this LP.

No conflict

Here are the bedrock workings of one man's mind, un-fettered for once by harmonic sequence, audience or accompaniment.

This time there is no-one breathing down his neck. The keyboard is his to command, all its notes ready to speak at the dictate of his imagination. There is no conflict: only the living breath of creation.

That is the setting of the play. What of the action? It is one of the penalties of Brubeck's music that one can-

> demanding music.

Fortunately it doesn't take long to get back into listhe LP will not find Two minutes from the start of

this LP one registers again that cornerstone of Brubeck's music which is at once his greatest challenge and his greatest triumph.

But for the feverish jazz ex-plorations of Teddy Charles, Mingus and the rest, it might pass unnoticed.

The challenge

Let us set down that triumph. It is that Brubeck does his exploration and discovery not in some remote atonal language His jazz faith is clearly set but in the most time-honoured

As any reasonably equipped musician knows, it is not difficult to play a new game if one can invent new rules. The great challenge, which most inno-vators shirk, is to play a new game on old ground. The "old ground" here is tonality.

That is the strength "Brubeck Plays Brubeck Brubeck "_ originality even within conven-tional bounds. We sense his tional bounds. key and his time-signature. We could put a chord-symbol name to every vertical harmony on the record.

Evolution

Yet here is an original musical mind, finding subtly exciting paths through territory trodden by countless feet over the years. It is as if one were to write an epic poem using only the words found in "Three Blind Mice."

No-that's not quite The raw materials which Dave employs—the diatonic scale (with passing notes) and the "home key" feeling—are not to be compared with those of

a nursery jingle. They are the evolution of centuries, the final resting point of the Western ear. They are the ultimate logic, if you like, of living music.

Significant

Why defy that logic, when one has the talent to extend its barriers? Dave Brubeck is the most uniquely significant jazzman of our time.

In him, I believe, lies the future of a large part of our music and of a tiny but im-portant corner of the world's culture. It is a future bright with promise.

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Why mike stays in



T HAVE received this letter from BBC Variety Music Organiser, Donald Maclean, about my column two weeks ago (" Take the mike into the jazz clubs"):

"You advise my colleagues and I to broadcast jazz bands from their clubs and not from a studio where nervousness mars their performance."

"This seems, at first sight, to be such a sensible idea that I would like to explain why we seldom do it.

"I fully accept that a band whose broadcast performance you had criticised sounded better to you in its own club. But, with the greatest respect, I suggest that you were not judging by the same standards. "Seasoned producers have learned—mostly through bitter experience—always to their final assessment band 'over the circuit.' make of a

Same effect

"Fact is that a broadcast from a club rather than a studio usually benefits 'ideas,' shows much the same effect of nervousness, but shows up a whole new crop of inaccuracies which more than outweigh the advantages.

When a 'local boy' makes good and his neighbours hear his first broadcast they fre-quently say: 'What have quently say: 'What the BBC done to him? Dare I suggest the stark

(Times: GMT)

4:0-445 F 1: Jazz Developments. 7:0-9.0 T: T.D. Hazel Scott, Napo-leon, Goodman, Hawkins, Bird-

!and Stars.
9.0-9.30 J: Hollywood Music.
9.30-2.57 B: Jonah Jones by Panassie.
9.30-11.0: 11.5-12.0 Q: Jazz and Pops 10.0-10.30 W: Swing Club.
10.9-12.0 T: Repeat of 7.0 p.m.
10.5-11.0 J: America's Pop Music.
11.9-11.55 DL: Baker's Dozen.

11.5-12.0 J: D-J Shows, 12.0-1.0 a.m. E-Q: Saturday Night

land Stars.

possibility that nervousness and technical fidelity mean very much less than this fact; the standard of the average performance broadcast higher than most of realise?"

One of Ted Heath's best LP records was made at a Palla-dium concert. More and more American records are got from concerts and club engagements. I bring these points in for two reasons: bands play better in front of an audience and the technique of recording and prerecording for radio is similar.

Evidently, according to Donald's letter, the BBC has broadcast jazz bands from their can't remember clubs, but I can't remember where or when.

Some things that happen for the first time may not always come off but in any case times change, bands have improved and BBC recording and broadcasting technique has vastly improved.

It is a fact that modern



groups which play in the London clubs are superior to the trad bands. And when I suggested this idea I was not thinking only of the latter. One can only try.

While thanking Donald and the BBC for the letter I still suggest that for a start pre-

suggest that, for a start, prerecordings should be made from a modern and traditional club.

Television goes everywhere, why not sound radio? Given a sympathetic compère with an eye for description-who knows, a new era might open for the whole jazz world.

TRANSATLANTIC TURNTABLE 2.45 p.m. 30/3/57

THIS is a gorgeous pro-gramme. We heard this goes to Count Basie—a small week the Armstrong and Benny Carter bands—both, incident-ally, recorded off live shows—

a TED HEATH'S BAND made one of its finest LPs from a live show.

Negro spirituals and Burl Ives. And for a tit-bit we heard our own Leonard Feather "intro-ducing "Benny Carter. Tomorrow (Saturday) this

whole programme is being de-voted to Count Basie-don't miss it. Congratulations to the Light Programme and please leave well alone.

ALSO HEARD

SID PHILLIPS' final programme of a bright series (Clarinet Capers, 1.15 p.m., Sunday).



Benny Carter



SUNDAY, APRIL 7: SATURDAY, APRIL 6: 11:30-12:0 A 1: Swedish Stars, Clifford Brown, Art Farmer, 11:45-12:15 p.m. DE: Jazz Cocktail, 19-3:15 DL: Salute to Basie,

7.0-9.0 p.m. T: Les Brown, Pete Kelly's Blues, Heywood, Basie, Spanier, Herman, Bechet, MJQ, 9.0-10.55 S: For Jazz Fans, 9.45-10.30 B: French Jazz. 10.0-12.0 T: Repeat of 7.0 p.m.

Street

MONDAY, APRIL 8: 12 0-12.30 p.m. J: Martin Block (daily). 7.0-7.30 K: Jazz Programme.

7.0-9.0 K: Jazz Programme.
7.0-9.0 T: Les Brown, Artie Shaw (1937-38), Miller, Goodman, Barbara Lea, Charlie Parker, Silver, Andy Kirk, Chico Hamilton, etc. 8.20-8.55 S: Life of Bechet, 9.10-10.0 S: For Jazz Fans, 9.15-9.45 F J: The Bop Quartet, 10.0-12.0 T: Repeat of 7.0 p.m. 10.5-12.0 J; D-J Shows (nightly).

TUESDAY, APRIL 8:
5.30-6.0 p.m. R: Modern Jazz.
7.0-9.0 T: Hetti's "Singing Instrumentals," T.D., Hackett. Hi-Lo's.
Interview with Orrin Keepnews
(A and R Riverside Records).
7.0-8.45 Q: 50 Years of Paul White-

9.10-10.0 S: For Jazz Fans. 9.15-9.55 B-258m: The Real Jazz. 9.20-10.0 A 1 2: Modern Jazz in Eng-10.35-11.0 H 1: Jazz Session.

WEDNESDAY, APRIL 10: 5.30-5.56 p.m. P 1: Modern Jazz '57, 5.35-5.50 P 4: Mahalia Jackson, 6.30-7.0 H 2: Werner Müller's Swing

Party. 70-9.0 T: Outstanding Pops (Shaw, T.D., James, etc.). Trad. Middle-Era and Contemporary Jazz. 8.30-9.30 P 3: Jazz For Everyone. 9.10-10.0 S: For Jazz Fans, 9.35-10.0 P 4: For Jazz Fans, 10 20-11.0 O: Sarah Vaughan. 11,10-12.0 I: Swing Serenade,

THURSDAY, APRIL 11: 7,0-9.0 p.m. T: Goodman, Hefti, 5-F. Miller, etc. Newport Jazz Festival Brubeck. -Winding, Johnson, with Brubeck and Interviews Leonard Feather. 8.30-9.0 P 2: For The Jazz Fan.

9.10-10.0 S: For Jazz Fans. 9.15-9.45 P 3: Panassie. 9.20-10.0 1: International Disc

Review. 9.30-10.0 F 4: Fletcher Handerson, 1927-28 10.0-11.0 P: Mulligan Groups, Blues

FRIDAY, APRIL 12: 3.0-3.30 p.m. I: Lucky Thompson. 4.0-4.30 K: Jazz from USA. 7.0-9.0 T: Music of Artic Shaw. Oliver to Gillespie. 9,10-10.0 S: For Jazz Fans. 9 20-10.0 Q: Mary Lou Williams.

KEY TO STATIONS AND WAVELENGTHS RTP Paris-Inter: 48.39m, 2-193m. 1-1329m

RTP Parisien: 280m, 218m, 318m 359m, 445m, 498m. Hilversum: 1-402m. 2-233m. BBC: E-464m. L-1555m. 247m. NDR/WDR: 309m, 189m, 4933m. Belgian Radio: 1-464m. 2-325m. 3-267m, 4-198m.

RIAS Berlin: 1-303m, 2-437m H: 49.94tn. EWP Baden-Baden: 235m, 363m

195m, 41.29m, APN: 344m, 271m, 547m SBC Stockholm: 1571m, 255m 245m, 306m, 505m, 49.49m, 365m, NR Oslo: 1376m, 337m, 235m 477m.

Copenhagen: 283m, 219m, BR Munich: 375m, 187m, 43.7m, SDR Stuttgart: 522m, 43,75m, HR Prankfurt: 506m, M: RAI Rome: 355m, 290m, 269m Europe I: 1647m.

Washington: 19, 21, 41m bands. 11.0-12.0 only: 1735r Luxembourg: 208m, 49.26m. SBC Lugano: 563.6m SBC Geneva/Lausanne: 193m.

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Stereophonic; Sixteen men swinging; Soft drink: Slow but sure, etc ... 330X1094 (LP)

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Down for the Count; Ain't misbehavin'; Perdido; Two Franks, etc. . . . BCX10065 (LP)

COUNT BASIE BIG BAND (1) Cash Box; Tom Whaley; Jack and Jill; Basic Talks SERMINEPA

COUNT BASIE BIG BAND (2) No name; Redhead; Bunny; Bootsie SE3103B (EP)

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world. The band holds first place in both ' Down Beat ' and ' Metronome' polls, while vocalist Joe Williams has won the male band singer poll in both these American periodicals. All the records quoted are by the present band, featuring: FRANK WESS, FRANK POSTER, fengt saici; THAD JONES, JOE NEWMAN, frumpefs; BENNY POWELL, HENRY COKER, trambones; MARSHALL ROYAL, alto sar.;

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BASIE SPECAL

Out for the Count

AT LAST LONDON HAS BEEN VISITED BY A JAZZ UNIT THICH SATISFIES PRACTICALLY EVERYBODY. I SAY "AT LAST," THOUGH IT HAPPE'ED ONCE BEFORE WHEN DUKE ELLINGTON'S BAND SET THE BRITISH JAZZ WORLD ON IRE IN 1933.

But not since then have we been able to vibrate to such actorious combination of swing, full-blooded orchestral tone and sheer group feeling as that distayed by Basie's 16-piece at their Festival Hall opening on

Tuesday. This is a beautiful band. It swings irresistibly: partly because the arrangements encourage it, partly because the rhythm team provides a perfect foundation, also because every man is a swinger and every section a knock-out.

Inspiring

At the start—the concert be-an with "Blues-O-Rama," Ernie Wilkins's fast arrange-ment of "The Moon" ("How High"), and the baritone sax feature, "Eventide"—a touch of nervousness, perhaps, prevented the band from finding its most rocking groove.

Not that this mattered. The senses were fully occupied ap-preciating the magnificence of the trumpets, the uncanny way in which Sonny Payne phrased with them, and the nspiring quality of Basie's

The fourth item, Ernie Wilkins's fast, attractive "The

'The best hig band since the

Duke, 'says MAX JONES

rummer, Sonny Payne.



pet in competition with the Wess flute.
This was the highspot thus far.
I have voiced doubts before about the Festival Hall's P.A. system (which seems to be sadly deficient in horse power) and its acoustic properties. Once again, I was unable to hear half of what the solois

Neal Hefti's "Cherry Point" showed off the band's lovely, gentle swing and superior ensemble and section prowess.

Midget," presented Newman's muted trumpet in competition with the Wess flute. blaved "Yesterdays" as a trombone solo; should complain of anything aginative solos by Newman and connected with the second part. both tenors. "Rails"; Sonny Payne drummed fabu-isly on "Dinner With Friend"

I enjoyed everything that happened in he first half, though a perfectionist might have complained that two of the faster, m-heavy numbers were not up to top

"Shiny Stockings," a Foster score, brought Thad Jones to the microphone for the first time. Next came Wilkins's different from his recorded solos), received enormous apparkling passages from the finely controlled reeds.

The band followed up with

Striking

ful soft riffing, with the trum- again) so superb that Basic pets shaking quietly, some opened his eyes and beamed,

The Basie Line-up

DEUNALD JONES, Thac Joe Newman (tpts.); Henry Coker, Bill Hughes, Benny Powell (tmbs.); Marshall Royal, Bill Graham, Frank Wess, Frank Foster, Charlie Fowlkes (reeds); Basic Fowlkes (reeds); Basic (pno.); Freddie Greene (gtr.); Eddie Jones (bass). sonny Payne (drs.) and Joe

The band followed up with three more beauties: Foster's "Blues Backstage," a Basie boogie with a lot of exciting Then a revised arrangement piano, and a performance of of Hefti's striking blues, "Ply-Johnny Mandell's "Low Life" mouth Rock," exhibited wonder-(Newman and both tenors

Riffing

After a small group jam session it was all Joe Williams until the "One O'Clock Jump" sign-off. Joe sang "Every Day" (lovely Wess tenor), "Teach Me Tonight," "Roll 'Em, Pete," "Smack Dab In The Middle" and "Alright, O.K.," phrasing in his expert fashion across the in his expert fashion across the beat of the band.

In the flesh, the voice sound less rich than on records; you had to listen carefully to get the vocal quality, from where I sat, and the fantastic bite and drive of the band's riffing proved a powerful distraction. I met mer who were disappointed in Wil-liams, but I found his singing subtle and highly effective hough less so than on the first Basie-Williams LP.

No music

The concert-two hours of namic big band jazz (without sheet of music)-ranked with ie greatest we have had here Solo strength is not overwhelm ing, but the band's sound and swing are things to dream about

Basie to test our top halls

THE Count Basic Band will act as guinea-pigs during its British tour to help an investi-gation into the acoustics of the top concert halls.

Behind the idea is BBC acoustics expert and traditional band leader Sandy Brown, who i preparing a report on the halls Basic has agreed to co-operate by filling in a questionnaire after each concert, and the BBC although not officially connected with the investigation, has ex-

Sandy has also given the BBC his views on its various studios with regard to their suitability for broadcasting jazz and other

pressed its interest.



Basie men in action—Above left, Ed. Jones; right, Joe Newman; below right, Joe Williams; below left, Ted Heath renews acquaintance with the Count. (Photos by Ron Cohen.)



where hear

LONDON: Sat., April 13th (3 p.m. only) and Tues., April 16th Royal Festival Hall. Sun., April 7th, Davis Theatre, Croydon. Wed., April 17th, and Thurs., April 18th, Royal Albert Hall. BLACKBURN: Fri., April 5th, King George's Hall. SHEFFIELD: Sat., April 6th, City Hall. LEICESTER: Mon., April 8th, De Montfort Hall. NEWCASTLE: Tues., April 9th and Wed., April 10th, City Hall. GLASGOW: Thurs., April 11th and Fri., April 12th, St. Andrew's Hall. SOUTHEND-ON-SEA: Sat. April 13th (8.30 p.m.), Ritz. CARDIFF: Sun., April 14th, Capitol Cinema. BOURNEMOUTH: Mon., April 15th, Winter Gardens. YORK: Good Friday, Rialto Cinema. BIRMINGHAM: Sat., April 20th, Town Hall. BLACKPOOL: Easter Sunday, Palace Theatre.

-from famous personalities who attended Basie's opening concert

FED HEATH: At last we have been able to hear the real spirit and feeling of jazz. It proves it is useless sending jazz to America—you have to send them something a

JOHNNY DANKWORTH: I haven't got over it yet. It was an object-lesson to legitimate musicians and jazzmen alike. It showed that jazz can be good from the softest to the loudest.

ERIC DELANEY: Honestly, it makes you feel like chucking everything in.

TITO BURNS: Glorious, isn't

DILL JONES: The band generated the energy of a power station. . . I was tremenimpressed by the soloists . . . for me Basie has always been one of the greatest planists and he certainly proved it here.

MICK MULLIGAN: Marvel-

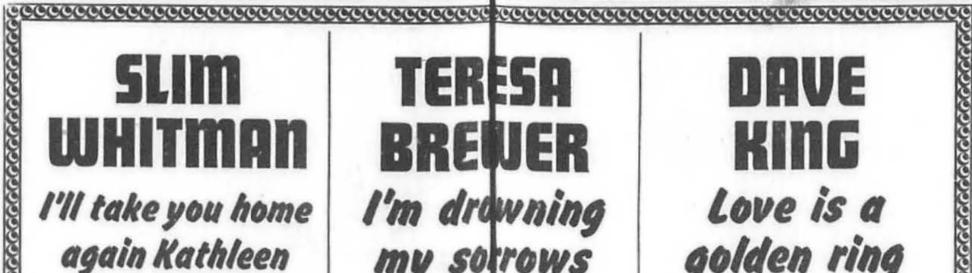
YRIL STAPLETON: One of the most exciting bands have the wrong sort of blood

PAT BRAND: Fabulous . . but wait until the boys have caught up on their sleep. You aln't heard nothing yet!

JACK PARNELL: Help!

Pat Brand's ON THE BEAT

will be resumed next week



TERESO

45 rpm

The Count's fantastic

my sorrows

78 rpm 45 rpm COLAL

Love is a golden ring

KING



THE DECCA RECORD COMPANY LTD RELIXTON EOAD LONDON SWE

by Hubert W. David

OUCH! I've taken one on the chin. A deluge of letters tells me that sheet music royalties are calculated on the marked selling price of the edition. Publisher Len Munsle, of Bosworth and Co., took the trouble to tell me in intimate detail.

In announcing that my forecast of the 2s, pop came true, I inadvertently broke down the figures on the trade price. I am, of course, fully aware that the retail selling price is the basis on which shee; music royalties are computed. I should know.

I have myself signed dozens and dozens of such songwriting contracts and only last week I signed an agreement with Bosworth and Co. for my newest number, "Over The Mountains, and Down To The Sea." Perhaps Len Munsie was being solicitous for my own welfare. Touché!

But my main object in recapping on the 2s, pop was to point

But my main object in recapping on the 2s. pop was to point out that it gives a songwriter a terrific advantage, for although his song may sell fewer copies in the 2s. edition, he gets exactly double royalty as against the 1s. edition. So until his song sells less than half the number of copies at 2s, than it might have done at 1s, he still stands to gain on his sheet music royalties, which once again makes the sheet music a worth-while proposi-

Thanks, everyone, for your interest, Mention of sheet music royalties reminds me that several readers have been asking about royalties earned on records.

Record revenue

HAVE taken a cross-section of the well-known labels and here again everything is assessed on the retail selling price, but with records we must first of all deduct the amount of the purchase tax. The popular discs work out at 3s. 9d., 4s. and 7s. 6d. each. A 3s. 9d. record earns a total royalty of 2.8125d. split over the two sides (work that one out!). A 4s. figure earns 3d., and a disc at 7s. 6d. garners 5.625d. This latter is an extended play. These royalties are accounted to the publisher and he in turn doles out 50 per capt. of such royalties received to the purchase of doles out 50 per cent. of such royalties received to the writers of the song

With long play records the value of the royalty obtainable must naturally vary per song, according to how many numbers may be recorded but if we take as our basis the stipulated 61 per cent. on the selling price (with purchase tax deducted) the royalty payable on a 331 long-playing record usually lies between 1s. 4d. and 1s. 9d.

Good songs killed

THE recent Commons discussion over the amendment of the Copyright Act brought little grist to the songwriter. The Performing Right Society did their level best and battled on for the writer and the publisher, but to little avail. I think one of the biggest bones of contention concerns the right of anyone to make a recording of a work immediately one

disc and one disc only appears on the market, subject, of course, to the usual royalty payments. A publisher has no jurisdiction whatsoever as to how his song is recorded.

Any Tom, Dick or Harry can kill a good song by the wrong presentation and these days when first hearing counts for so much, it should be necessary for a publisher to know how his copyright is being used.

And a fat chance he's got of knowing this for on many occasions the first intimation he may have that he owns a certain song, may be a message from a recording company to say that



anywhere - give a lift to any party!

Ask your dealer about Credit Sales or H.P. terms.

FREE! Send for illustrated folder of all Regentone models! Dept, MM.

You'd better get a

BRITAIN'S TOP DISCS and TUNES

This	Last	supplied by 21 leading record stor		Label
trout	Mong	Title	Artlet	1
1	a	Other discs—Sonny Jan Orew Outs (Mer).	Tab Hunter nes (Cap); Tommy	London Steele (Dec);
2	(33)	DON'T FORBID ME Glen Mason (Par); Fredd	Pat Boone	London
8	(4)	LONG, TALL SALLY Pat Boose (Lon); Marty	Little Richard	London
4	(6)	THE BANANA BOAT SONG Inia Te Winta (HMV); Vaughan (Mer); Fontan (P-Nix); Shirley Rassey (Par); Freddy (Poly); I	Harry Belafonte Steve Lawrence e Sisters (Lon); D (Phi); Tarriem (Co	ectly Squires
8	(5)	DON'T YOU ROCK ME, DADDY-	D Lonnie Donegan	Pye-Niza
6	(31)	ENEE-DEEP IN THE BLUES Tommy Steele (Dec); Ri	Guy Mitchell	Philips
	(-)	CUMBERIAND GAP Vipers (Part; Dick Bisho THE BANANA BOAT SONG	Lonnie Donegan	Pye-Nixa
10	(14) (8)	THE BANANA BOAT SONG LOOK HOMEWARD, ANGEL TRUE LOVE	Shirley Bassey Johnnie Ray Bing Crosby and Grace Kelly	Philips Philips Capitol
11	(-) (15) (15)	Ted Heath (Doc); Rub; Jane Powell (HMV); I (Brunat; Jean Campbell ROCK-A-BYE YOUR BABY WIT A DIXIE MELODY Al Johon (Bruna); Dick (Cap); Rig Ben Banjo B THE GIRL CAN'T HELP IT CUMBERLAND GAP	Eve Boswell (Par); (Poly); Margaret H Jerry Lewis de Valentine (Dec);	Whiting (Cap). Brunswick
14	()	THE GREAT PRETENDER Jimmy Parkinson (Col); (Lon); Stan Freberg (Col); (HMV)	Anne Shelton (PhD p); Sam Browne (I	Jackle Itiggs (mb); Joe Loss
15	(8)	YOU DON'T OWE ME A THING Billy Cotton (Dec); Pen	ny Nichols (Emb).	Philips
16	(10)	ONLY YOU Hilltoppers (Lon); Lon Vaughan (HMV); Steve Victor Silvester (Col),	Martin (Col); Am	ise Ross (Dec)
17	(11)	THE BANANA BOAT SONG BINGING THE BLUES Tommy Steele (Dec).	Tarriers Guy Mitchell	Philips
	()	HEART Tony Bennett (PhB; Job (V-Cor); Honnie Hilton Ruby Murray (Coh; Joe	(HMV); Dennis Loss (HMV).	Lotia (P-Nix)
	(15)	FRIENDLY PERSUASION Four Aces (Bruns); Ter (V-Cor); George Cates Busch (Cap).	Pat Boone ry Burton (Phi); I. (V-Cor); Fred Lu	cas (Cot); Loc
	(20)	KNEE-DEEP IN THE BLUES	Tommy Steele	Decca

*STORES SUPPLYING INFORMATION FOR RECORD CHART Durse Whotsaile, Ltd., Manchester, I. R. C. Mansell, Ltd., Birulingham, 2; J. W. Mansfeld, Ltd., Worthing; Sykes' Record Shop, Middliesbrough; Imhufs, London, W.C.I.; Bandparts Monie Stores, Ltd., Edinburgh, I.; A. Y. Ebblewhite, London, E.C.2; Sydney Scarbisrough, Ltd., Hull; Hoggett's, Ltd., West Hartispool; Mickies, Stough; H. J. Carroll, Manchester, 18; Eole For Records, London, E.19; W. A. Ckarks, London, S. W. S. G. H. Saundors and Co., Leeds, 1; Engineering Service Co., Bolton; A. R. Thyde, Landon, S.E.15; Saville Bros., Ltd., South Shields; Popular Music Stores, London, E.S; Nems, Ltd., Liverpool, 4; Leading Lighting, London, N.1; Boyda, Cartiff.

THIS copyright list of the 24 best-A selling songs for the week ended March 30, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) YOUNG LOVE (A) (2/-) Cromwell

(3) THE BANANA BOAT SONG (2) SINGING THE BLUES (A)

(2/-) Frank (4) DON'T FORBID ME (A) (2/-) .. Campbell Connelly

(6) TRUE LOVE (A) (2/-1 Chappell (5) KNEE-DEEP IN THE BLUES (A) (2-) Leeds ADDRATION WALTZ (A)

(2/-) Bron (7) I DREAMED (A) (2(-) Duchess

8. (10) THE WISDOM OF A FOOL (A) (2-) Leeds 0. (11) YOU, ME AND US (B) (2/-) John Fields (8) FRIENDLY PERSUASION

(A) (2 -) Robbins 2. (12) GARDEN OF EDEN (A) (2 -) Duchess (3. (13) DON'T YOU ROCK ME

DADDY-0 (B) (2/-) Essex 4. (18) HEART (A) (2%) .. Frank

5. (14) ST. THERESE OF THE ROSES (A) (2'-) .. Dash 6, (24) LOOK HOMEWARD, ANGEL (A) (2/-) Kassner

(15) GIVE HER MY LOVE (B) (2/-) Michael Reine

8. (20) ALL (B) (2'-) Anglo-Continental 9. (16) AUTUMN CONCERTO (F) (2/-) Macmelodies

to. (17) CINDY, OH CINDY (A) (A) (2'-) Cinephonia

22. (19) ALL OF YOU (A) (2/-) Chappell 23. (22) JUST WALKING IN THE RAIN (A) (2'-) .. Frank

MARIANNE (A) (2/-) Montclare

Two titles "tied" for 16th position. A-American; B-British; F-Others, (All rights reserved.)

London

(Week ended March 30) (Supplied by Collets Record Shop, 70, New Oxford Street, W.C.1)

1. BUD SHANK QUARTET (LP)

2. CONCORDE (EP) Modern Jazz Quartet, Esquire

3. LEADBELLY (EP) Huddle Ledbetter Melodisc 4. JAZZ WEST COAST (LP), Vogue 5. NEW ORLEANS JAZZ (LP)

Louis Armstrong, Red Allen, Zutty Singleson, Jimmy Dodds, Jimmy Noone Brunswick LOUIS ARMSTRONG WITH KING OLIVER (LP) London

BASIE (LP) Count Basie Columbia-Ciel DICKENSON SEPTET -Volume I (LP) Vanguard 9. THE MILES DAVIS BAND (EP)

Capitol

10. FREIGHT TRAIN Chas. McDevitt Skiffle Group

and the second

As listed by "Variety"-issue dated April 3, 1937

(2) I'M WALKING Pats Domino

(5) PARTY DOLL Buddy Knox

(8) BUTTERFLY Charlie Gracie

(7) BUTTERFLY Andy Williams

9. (12) GOME Ferlin Huskey

10. (11) COME GO WITH ME

(-) PARTY DOLL

16. (17) WHY, BABY, WHY

18. (20) ALMOST PARADISE

ID. (15) NINETY-NINE DAYS

by the sound of it!

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11. (19) MAMA, LOOK AT BUBU

12. (10) MARIANNE Terry Gilkyson

14. (6) THE BANANA BOAT SONG

15. (-) SITTING IN THE BALCONY

17. (-) I'M STICKING WITH YOU

Two records " tied " for 12th position,

Perry Camp

Elvis Presley

Tommy Sanda

Dell Viking

Harry Eclafonte

Steve Lawrence

Harry Belafonts

Eddie Cochran

Pat Boone

(1) ROUND AND ROUND

5. (-) ALL SHOOK UP

7. (3) TEENAGE CRUSH

Manchester

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

1. CUMBERLAND GAP
Lonnie Donegan, Pye-Nixa
2. JAZZ WEST COAST (LP)
Vogue

3. COUNT BASIE DANCE SESSION (LP) Columbia-Clef
4. LONNIE DONEGAN SKIFFLE
SESSION (EP) Pye-Nixa
5. APRIL IN PARIS
Count Basic with Ella Fitzgerald, Columbia-Clef
6. WHISTLING RUFUS

7. JAZZLAND (EP)

Louis Armstrong, Earl Hines,
Bessie Smith, Turk Murphy and
Bix Belderbecke, Philips
8. NEW ORLEANS JAZZ (LP)
Wilour de Paris, Felsted
9. ELLA SINGS THE COLE PORTER
SONG ROOK—Volume 1 (LP)

SONG BOOK-Volume I (LP) Ella Fitzgerald, HMV-Verve 10. BABY DOLL

Humphrey Lyttelton, Parlophone

Birmingham

(Supplied by The Diskery, 64, Hurst (Street, Birmingham 5.)

1. BIG BILL BROONZY SINGS THE
BLUES (EP) ... Columbia
2. JAZZ WEST COAST
(LP) ... Vogue
3. GOSPEL SONGS—Volume I (EP)
Marie Knight with Sam Price.
Brunswick

Brunswick 4. APRIL IN PARIS

Count Basic with Ella Fitz-gerald, Columbia-Clef 5. VIC DICKENSON SEPTET (EP) Vanguard

6. CUMBERLAND GAP Lonnie Donegan, Pye-Nixa
7. CLIFFORD BROWN AND MAX
ROACH AT BASIN STREET
(LP) Emarcy
8. JIMMY RUSHING SHOWCASE

9. WHISTLING RUFUS Vanguard

Chris Barber, Pye-Nika

10. WILD MAN BLUES
Louis Armstrong, Parlophone



Belfast

(Supplied by the Gramophone Shop) 1. RAY BUSH AND THE AVON 2. ELLA SINGS THE COLE PORTER SONG BOOK-Volume II (LP) Ella Fitzgerald, HMV-Verve

3. HAWAIIAN WAR CHANT Tempo Avon Cities Jazz Band 4. LONNIE DONEGAN SHOWCASE

S. ELLA AND LOUIS (LP)
HMV-Verye

6. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP)

Brunswick 7. WHISTLING RUFUS
Chris Barber, Pye-Nixa
S. CUMBERLAND GAP
Vipers Stille Group, Parlophone

9. HI-LO'S UNDER GLASS (LP) London

10. BAD PENNY BLUES

Glasgow (Supplied by McCormack's, Ltd.

Cowcaddens Street. Glasgow, C.11 1. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET 2. FREIGHT TRAIN Chas. McDevitt Skiffle Group

J. APRIL IN PARIS

Count Basis with Ella Pitagerald 4. LES BROWN'S IN TOWN (LP)

Capitol 5. CUMBERLAND GAP Vipers Skille Group, Parlophone

6. BASIE (LP) Count Basie .. Columbia-Clef 7. SHORTY ROGERS (LP), London 8. HI-LO'S UNDER GLASS (LP)

W I T H HUMPHREY LYTTELTON-No. 1 (EP)

Pari Humphrey Lyttelton, Parlophone 10. BABY DOLL, Ted Heath, Decca

(Week commencing April 7) Petula CLARK

Week: Empire, Newcastle (9) LITTLE DARLING Diamonds Johnny DANKWORTH and Orchestra

Friday: Kursaal Ballroom, South-Saturday: Pler Ballroom, Pellastowe Eric DELANEY and Band

Sunday: Victoria Hall, Hallfax Monday: Corn Exchange, Bury St. Edmunds Saturday: Town Hall, Loughborough

Nat CONELLA Week: Metropole, Glasgow



The KIRCHIN Band Sunday: St. George's Hall, Brad-ford Wednesday: Memorial Hall, Dere-

Week: Hippodrome, Brighton

Cy LAURIE and Band Wednesday: Erith Thursday: Winchester

Priday: Southsea Saturday: Cy Laurie Club, W.1 Terry LIGHTFOOT Jazzmen Sunday: Shakespeare Hotel. Woolwich

Tuesday: White Hart, Bromley Wednesday: Market Hall, St. Albans Priday: Star Hotel, Croydon Saturday: Ma Peterborough Manafield Palais,

The PLATTERS Week: Empire. Liverpool Freddy RANDALL and Band

Sunday: Royal Forest Hotel, Chingford Wednesday: R.A.F., West Kirby Thursday: Beverley Priday: Mirfield Saturday: Sicaford Royal Forest Hotel,

Johnnie RAY with Vic LEWIS and Orchestra Sunday: Rialto, York Week: Palace, Manchester

Eric SILK and Southern Jazzband Priday: Southern Jazz Club, Ley-tonstone Saturday: New Carlton Ballraam, Shepherd's Bush

Tommy STEELE Week; Empire, Leeds

TEENAGERS with Frankis LYMON Week: Palladium, W.

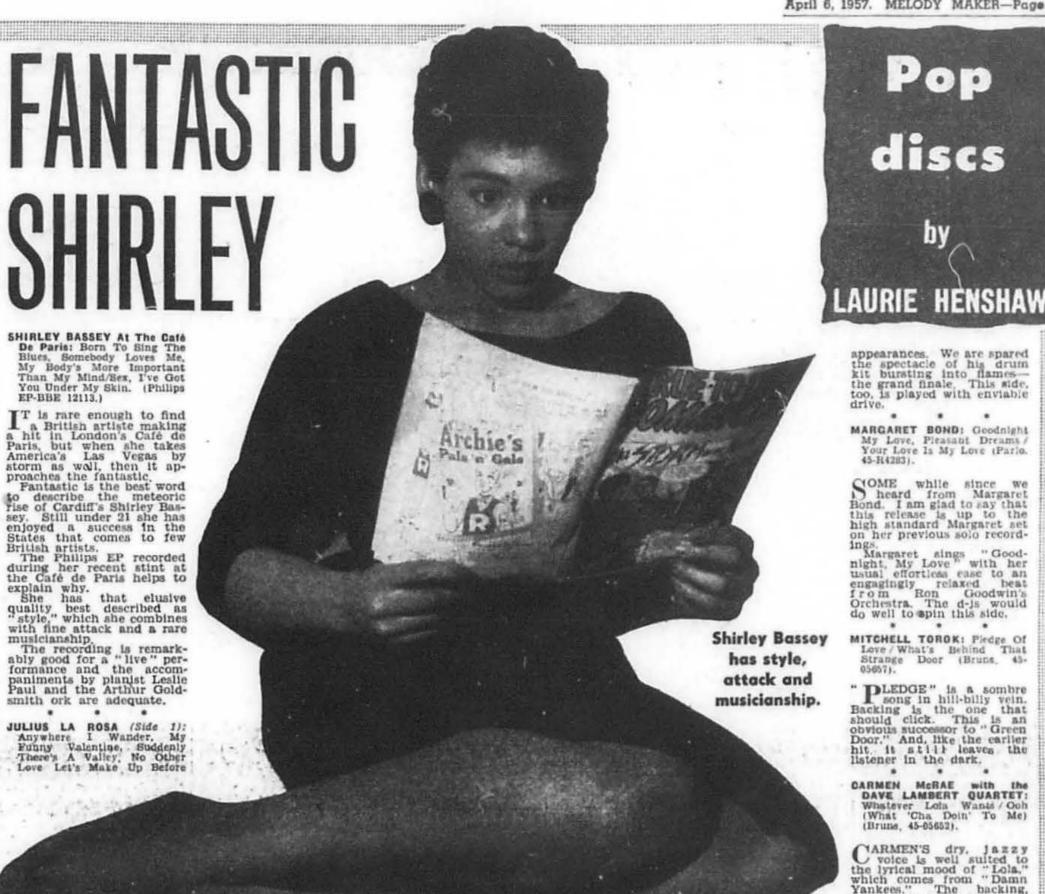
Frankie VAUGHAN Week: Empire. Glasgow David WHITFIELD

Week: Empire, Chiswick Slim WHITMAN Week: Hippodrome, Birmingham

Roger Williams Tab Hunter 20. (-) YOUNG LOVE Sonny James

Priday: Town Hall, Cheltenham Lee LAWRENCE

Pop discs



appearances. We are spared the spectacle of his drum kit bursting into flames— the grand finale. This side, too, is played with enviable drive. drive.

MARGARET BOND: Goodnight My Love, Pleasant Dreams / Your Love Is My Love (Parlo. 45-R4283).

SOME while since we heard from Margaret Bond. I am glad to say that this release is up to the high standard Margaret set on her previous solo record-

on her previous solo recordings.

Margaret sings "Goodnight, My Love" with her usual effortless ease to an engagingly relaxed beat from Ron Goodwin's Orchestra. The d-js would do well to spin this side.

MITCHELL TOROK: Piedge Of Love / What's Behind That Strange Door (Bruns, 45-05657).

"PLEDGE" is a sombre song in hill-billy vein. Backing is the one that should click. This is an obvious successor to "Green Door." And, like the earlier hit, it still leaves the listener in the dark.

CARMEN McRAE with the DAVE LAMBERT QUARTEY: Whatever Lola Wants / Och (What 'Cha Dein' To Me) (Bruns, 45-05652).

CARMEN'S dry, jazzy voice is well suited to the lyrical mood of "Lola," which comes from "Damn Yankees." The backing, assisted by the dated boppese of the Lambert group, also swings.

Heaven. Side 2: Domani, Rosanne, I Belleve, Three Coins In The Fountain, When You're In Love, I Couldn't Belleve My Eyes (London HA-A2031).

We Say Goodnight, This Is

JULIUS LA ROSA won fame and a small fortune when he was publicly fired by U.S. TV star Arthur Godfrey from the latter's

show.

Whether or not this was a stunt is not clear, but the fact remains that La Rosa won widespread sympathy

and invaluable attendant publicity.

The incident occurred back in October, 1953, since when La Rosa has been somewhat dormant recordwise.

The sleeve note on this LP points out that—apart from Arthur Godfrey—Sinatra and Perry Como also played a part in shaping La Rosa's career.

From Sinatra, we are told, the singer got his style; from Como, a wife. (The latter ambiguity is cleated up by the explanation that La Rosa met his wife-to-be when she was working as Como's secretary.)

There is, in fact, a trace of Sinatra and Como about La Rosa's singing, but he lacks the distinctiveness of either. To sum up; he is a competent singer rather than a distinguished one.

JERRY GRAY and his Orchestra:
"Big Dance Tonight." Side 1:
Thou Swell, Jurame, Champagne
Beogle, Off Limits, The Way You
Look Tonight, Off The Wall.
Side 2: Adies, The Darktown
Strutters' Ball, Kettle Drum Hop,
Oomp-Chuck. Coronado Cruise,
Baby's Lullaby (Bruns, LATS164).

ONLY the other day, Ted Heath pointed out to me that the superiority of American bands is mainly

a myth. "Most of the bands you hear on record are composed of hand-picked studio men," said Ted. "Except for a few regular bands—Les Brown and Ray Anthony among them—most of the touring outfits hardly match up to the standard of our better-known palais bands."

I would not want to contest the point too strongly with Ted—he has been to the States to see and hear for himself. I have not. But his statement would

seem to be borne out by this recording, which is somewhat rough by the standards we tend to associate with the Americans. The section work is loose and the arrangements dated.

But I still contend that the enthusiasm and beat generated by these musicians are rarely equalled by British players.

he IVOR and BASIL KIRCHIN BAND: Calypsot/Jungle Fire Dance (Parlo, 45-R4264).

"CALYPSO!"—an invigorating number played with the Kirchin Band's usual verve—is sung by a young lady named Wendy Windows. Wendy

I am told the singer is really Toni Sharpe, vocalist with the Kirchin Band. I understand the nom-de-plume was originally intended to hide the identity of Diana Dors, who had been approached to make the

recording.
Apparently other commitments prevented Miss Dors from taking

However, all turns out well, for the song—of political topic-ality—is delivered with engaging spirit by Toni Sharpe. "Jungle Fire Dance" is the drum speciality featured by Basil Kirchin on his public

Carmen McRae

Hollywood headlines

ENNIE NIEHAUS, Bill Perkins, Kent Larson, Sam Noto and Chuck Flores are going to Australia with Stan Kenton on the Guy Mitchell package. . . Maynard Ferguson left Hollywood with a new road band that included Larry Bunker, Joe Maini and Pepper Adams. . . . Don Elliott may have a part in a Broadway Show, "Love and Jazz." . . The Ronnie Ball Trio was on the "Stars of Jazz " television show last week. . . For the School of Jazz three-week summer season, at Music Inn in Lenox, Mass., the teachers will be John Lewis, Oscar Peterson, Dizzy Gillespie, Ray Brown, Herb Ellis, Milt Jackson Max Roach, Jimmy Giuffre, Bill Russo and Marshall Stearns. and Marshall Stearns.

HOLLYWOOD TV personality and DJ, Del Moore, has just recorded his new 20-piece outfit. . . . Stan Kenton's wife, Ann Richards, who will do local engagements while Stan is in Australia, is to do solo records on Capitol's new Prep label. . . Bethlehem has recorded Mel Torme's "California Suite," plus new LPs by Dexter Gordon, Bud Freeman, Charlie Mariano and Sam Most. . . . Barney Kessel is the new rock-'n'-roll A and R chief for Verve. Verve.

FLUGEL hornist-leader Jack Millman runs jazz workshop sessions at the Harbor Inn. in Santa Monica. . . The Red Mitchell Quartet, with James Clay and Lorraine Geller, is at the Haig. . . 27 top west coast musicians were featured in a Bethlehem record session, with audience, at the closing (Jazz International) night of Jazz City.

THEY SAY . . . Lionel Hamp-ton will play Australia in April. . . Billy Taylor is writing a new book, "The Dilemma of the Modern Jazz Musician." . . Armstrong, Ella. Sarah and Count Basic are scheduled to appear at Newport this year. . . Boris Karloff will sing rock-'n'-roll numbers on the new Kate Smith TV show.

TONY CURTIS may play Artie
Shaw in "The Trouble With
Cinderella."... Nick Brodszky's
songs plus Anna Maria Alberghetti's curves should make new
release "Ten Thousand Bedrooms" a box office winner.
Film actor Ben Gazzara, in "The
Strange One," bears an unbelievable likeness to Shelly Manne. able likeness to Shelly Manne.

-Howard Lucraft |

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Capitol



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with NEVA RAPHAELLO Saturday, April 6th MICK MULLIGAN'S BAND with GEORGE MELLY

Sunday, April 7th LENNIE HASTINGS

AND HIS BAND Monday, April 8th CHRIS BARBER'S JAZZBAND with OTTILIE PATTERSON Tuesday, April 9th

RIVER CITY JAZZMEN Wednesday, April 10th **HUMPHREY LYTTELTON** AND HIS BAND Thursday, April 11th

AL FAIRWEATHER SESSION Sessions commence 7.30 p.m.

(Sunday 7.15 p.m.) LYTTELTON BAND CONCERT at the CONWAY HALL Friday, April 12th, at 7.30 p.m. Tickets 4/- (H.L.C. Members 3/-).

Details of Club and Sessions from H.L.C. Office & Great Chapel Street, W.1. Gerrard 7494

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KEN COLYER'S JAZZMEN SUNDAY (7.15)

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WEDNESDAY MIKE PETERS JAZZMEN

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with Nancy Whiskey THE BOB CORT SKIFFLE

> otc. Watch for further particulars.

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CHRIS BARBER BAND SHOW, Friday, April 28. GIVIC HALL, CROV-DON, Tickets now available — Civic Hall (Cro. 3336) or Croydon Jazz

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JAZZ AT THE PALLADIUM, Extens Broadway: ALEX. REVELL BAND, 8-11 p.m.

MEMPHIS CITY Jazzmen at Club femphis, British Legion Hall, Fore Memohis, British Street, Edmonton ROYSTON PUNTER Jazzmen, Eagle and Child." Porest Gate.

TONIGHT: THE STORYVILLE JAZZMEN at the GROVE JAZZ CLUB, Public Hall, OLD ISLE-WORTH.

WEST HENDON Broadway, Ex-Servicemen's Club: THE JOE JONES SEVEN, 7,30.

SATURDAY A KEN COLYER Jazzmen session, tonight, at Studio '51. BECKENHAM JAZZ Club; Seth

Marsh's Jaszband. COOK'S FERRY INN.
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DENHAM VILLAGE HALL: Fray-an Jassband, Opening April 6. slan Jassband, 7.30-10.30 p.m.

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KENT: "BELL INN," BREDHURST, TONIGHT: CRESCENT CITY JAZZ-MEN, 8-10-30. Last bus 11-10 p.m. KINGSTON, "FIGHTING COCKS": JUBILEE JAZZMEN.

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WOOD GREEN: SANDY BROWN

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

ALL TRAD, musicians. afternoons, 3-6 p.m. Bit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club. Members 2.6, guests 3.6. Sit-in with the AT THE ROYAL FOREST HOTEL, CHINGFORD, 7-10.15: Return visit of FREDDY RANDALL AND HIS BAND. Members 1/-, guests 2 5.

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GLENN MILLER Recital, this Sun-day, 2:30, Bonnington Hotel, Bouth-ampton Row, London, W.C.1.

GOING DOWN PETTICOAT LANE SUNDAY MORNING? See you at the Crescendo Jass Club, open 12 noon-2 p.m., featuring the fabulous VIO ASM, plus the Pete Hutchinson Trio.—" The Swan" Bethnal Green Road (Shoreditch High Street end). Five minutes walk Liverpool Street Station.

HOT CLUS OF LONDON, 7 p.m. TERRY LIGHTFOOT JAZZMEN.-Shakespeare Hotel, Powis Stree

KENSINGTON, "COLEHERNE," Earls Court: Alan Littlejohn's Band. KINGSTON: PERDIDO JAZZBAND, Skiffle,-" Swan," Mill Street, 8 p.m.

NANCY WHISKEY CLUB, "Princess Louise," Holborn: Resider SKIFFLE, Guest: JACK ELLIOTT.

EASTER HOLIDAYS sified advertisors, slub secretaries, All classified advertisers, especially club secretaries, please note:
The Easter issue of "Melody Maker" will be printed earlier than usual (on sale Thursday, April 18). Therefore, all announcements for this issue must be received not later than FRIDAY, APRIL 12.

SUNDAY-contd. PARK LANE Jazz Club, Croydon: Dance listen, Two bands! SETH MARSH Jazzband, DISCORD SKIP-FLERS, 7.30 Admission 3/-,

QUEEN VICTORIA, North Cheam:
MICK MULLIGAN BAND,
with GEORGE MELLY.
Listen Jive. Licensed 7-10 p.m.

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube), Bock-'n'-Roll to the ROCK-'N'-ROLL MAR-TYRS, 7.30-11, Licensed bar,

SOUTH ESSEX RHYTHM CLUB. "Greyhound." Chadwell Heath, 7-10 p.m.; RON LESLEY'S JAZZBAND. STAINES: CHARLIE GALBRAITH'S

Hotel, 7.30. WOOD GREEN: ALEX. WELSH DIXIELANDERS.

MONDAY

ANOTHER GREAT SKIFFLE session of lazz and folksongs, the fabulous GITY RAMBLERS GROUP and guests.—Cy. Laurie Club, 7.30. BATTERSEA JAZZ Club at "Stnn-ley's," near Town Hall, 7.30. Buses 45. 77, 168, 169, stop outside. We have real jazz by the cutstanding up-and-coming (you'll see) TRADITIONAL group, TEDDY LAYTON'S JAZZBAND with TREVOR WILLIAMS.

CHAS. McDEVITT, Porcupine Jazz-

DICK CHARLESWORTH'S Jazz-KINGSBURY BATHS CAFE: Welcome return of CRANE RIVER JAZZ-BAND.

MARYLANDERS JAZZBAND, East Dulwich Hotel, Goose Green, Admission 2/6.

NEW DOWNBEAT

Manor House (opposite Tube). N.4:
The first appearance here of the DON
RENDELL SEXTET, Rounle Ross.
Ken Moule, Arthur Watts, Hank
Shaw, Allan Ganley: plus JACKIE
SHARPE QUINTET. Licensed bar.
1.30-11.

OWEN BRYCE Band, Lynn Trent, Cyril Scutt,—Bull Hotel, Birchwood ROYSTON PUNTER JAZZMEN, Goffs Oak, Herts.

"Greyhound." Chadwell Heath; KENNY BALL CHICAGOANS.

TUESDAY

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground); SANDY BROWN'S JAZZBAND with AL FAIRWEATHER. BROMLEY, KENT, "White Hart," 8-11: TERRY LIGHTFOOT'S Jazzmen,

CY LAURIE Jazz Club; CY LAURIE BAND, 7.15-10.45

FALCONWOOD: NORTHDOWN STOMPERS.—Palcon Hotel, S.E.B.

FORTY-FOUR Club. 44, Gerrard Street, 8-11: JOHN HASTED Jazz and Polk Song Group, with MARION AMISS and "ZOM." Guests: ELIZABETH and NADIA LETSKY. Thank you, Alex. Korner.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: TEDDY LAYTON JAZZMEN with TREVOR WILLIAMS.

PORT LOUIS JAZZMEN, "White Hart," Mitcham.

RAILWAY HOTEL, Epsom. 8-16.30; The new Milistone Jassmen, plus Bollweavils Skiffle Group. REOPENING TONIGHT, the "WHITE HORSE," WILLESDEN: The ROCK-'N'-ROLL MARTYRS plus TV star BRIAN CLARK, Start 8 p.m.

SOUTHALL, "White Hart": great DON RENDELL JAZZ SIX.

STREATHAM JAZZ C:ub. Bedford Hote; Balham Station: DAVE CAREY JAZZBAND. TRAD. IN ACTON: Red-Leaf TRAD.

18 .- 7.30, "White Hart, WIMBLEDON, Broadway Hotel: RON THORNTON JAZZBAND and Skille.

WOOD GREEN: THE GRAHAM STEWART SEVEN.

WEDNESDAY

CHAS, McDEVITT Skiffle Group, featuring Alex. Whitehouse and John Paul — "Princess Louise," Holborn. CHRIS BARBER'S White Hart." Southall, Jaggband.

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

DAGENHAM JAZZ GLUB, Royal Oak Hotel, Green Lane; ALEX. WELSH DIXIELANDERS.

DICK CHARLESWORTH'S Jazz-band, Purley Hall HARRINGAY JAZZ CLUB: TEDDY LAYTON JAZZMEN.

KEW JAZZ CLUB, Boathouse, Kew Bridge: CRANE RIVER JAZZBAND, plus Skiffle Group.

KLOMP KLUB, Merryhilis Hotel, Oakwood Tube: "Swingin' once again!" MODERN JAZZ at Club Perdido, p.m., "Fox and Hounds," Sydenp.m.,

ROCKIN' AT THE MANOR, Manor House, N 4 (opposite Tube), tonight, BILLY CONNOR.

ST. ALBANS JAZZ CLUB, Market Hall, 84 Peter's Street: BY OVER-WHELMING DEMAND, TERRY LIGHTFOOT JAZZMEN. THE GROVE JAZZMEN, every Wednesday, the Public Hall, OLD ISLEWORTH.

THURSDAY

ACTON! SUPERB Jazz from the TOMMY WHITTLE Quartet, featuring Eddie THOMPSON Trio!--" White Hart."

A DOUBLE BAND SESSION, ENFIELD JAZZ CLUB, 30-10 30. "The Barn." Ponders End BOURBON STREET RAMBLERS, plus SKIFFLE GROUP. Also JUBILEE JAZZMEN.

A ROCK-'N'-ROLL session, RORY BLACKWELL and his Blackjacks, at Studio '51, 10/11, Gt. Newport Street. W.C 2. AT THE MANOR HOUSE, N.4 (opposite Tube): The JOHNNY MAKINS SKIFFLE GROUP, featuring KASEY CLARKE, commencing 7.30. Members 2.6, guests 3/-.

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

THURSDAY-contd.

KINGSTON JAZZ CLUB (over Bur-tons): CRANE RIVER JAZZBAND, plus New Hawleans Skiffle Group.

RIVERSIDE SKIFFLE, Swan, Walton-on-Thames, second grand session Thanks, John Hasted, Stan Kelly, Eric Winter.

ROUNDHOUSE, WARDOUR STREET, featuring ALEX KORNER and CYRIL DAVIES, Guests: JACK ELLIOTT and DERROLL ADAMS.

THE TRAD. CLUB, 7.30:
MIKE PETERS JAZZMEN.

"Fox and Hounds," Sydenham.
WATFORD JAZZ CLUB, United ExServicemen's Club, St. Alban's Road:
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KENTON SIDEMEN WITH DON RENDELL AND MARTIAL SOLAL (LP)

The Way You Look Tonight; They Say it's Wonderful; Blues Martial; Steeple Chase; Jive At Five; I Remember You; Why Not?

(Vogue 12 in, LAE12028) Oon Rendell (tnr.); Vinnie Tano (tpt.); Carl Fontana (tmb.); Martial Solal (pno.); Curbis Counce (bnss); Mel Lewis (drs.). French Vogue. 3/5/56. Paris.

EUROPE may have no jazz musicians who can take their places in any top American out-fit and sound as good as the next

Proof is provided by this LP made during Stan Kenton's 1956

made during Stan Kenton's 1956 tour of Europe.

Most consistently good musicians on the seven tracks are Britain's Don Rendell and France's Martial Solai.

Rendell, in fact, possesses tone, technique, ideas, timing and beat, so what more could you ask.

As a whole, however, the disc has a number of faults. Due to the hurry with which it was recorded there was only time for one "take" of each title with the result that there are several fluffs and the end of "The Way You Look Tonight" is something of a shambles.

The arrangement for each title

is a rhort and ragged ensemble before and after a string of solos of varying quality.

All the musicians are featured solowise—the base getting a solo in every track which wastes a lot of way.

EDDIE THOMPSON TRIO (EP) Mobile: Everything Happens To Me: I've Got A Pocketful Of Dreams: Lever's Leap,

(Niza Jazz Today NJE 1038) Thompson (pno.); Jack Fation (bass); Cedric West (gtr.), Nixa, 29/11/56. London.

T is a sad fact that British jazz planists seem to have to go to America to achieve any sort of

recognition.

Two of the best still with us are Derek Smith and Eddie Thompson, both of whom find their ambitions frustrated here and talk of emigrating to the States.

Just to rub home what a pity it would be. Pye Nixa have followed up a recent first-rate EP by Smith with a new one by Thomp-

As befits a man who has worked for every conceivable type of small jazz unit, Eddie displays a rare degree of attack mixed with thoughtful improvisations.

. . you must've seen them around,

erson" sound. Happy Wanderer

South Rampart Street Parade Birth Of The Blues Don's Get Around Much Anymore

... blow an exciting line in traditional jazz."-Doily Mirror.

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Luropea

He bounces his way happily through "Mobile." "Pocketful" and his own "Lever's Leap" and meanders with plenty of charm through the more commercial ballad "Everything."

Messrs. Pallon and West give unobtrusive support.—B. D.

WILLIAM "BIG BILL" BROONZY

(EP) Careless Love; Somebody's Got To Go; Rock Me, Baby. (Columbia SEG7674)

Broonzy (voc., gtr.); Kansas Fields drs.). Prench Columbia, 10/2/56,

All the musicians are featured solowise—the base getting a solo in every track which wastes a lot of wax.

Trombonist Fontana displays an enviable technique but I find him utterly without soul or emotion.

Trumpeter Tano, who was little featured with Kenton, is quite impressive, blowing some powerful, attacking jazz.

The rhythm is patchy, drummer Mel Lewis providing the very antithesis of swing on the very fast "The Way."

Despite its faults this is well worth adding to your collection.

FIGURE THOUSEAUTE A SOLO FEATURE A SOLO FEATURE A SOLO FEATURE BILL Cannot be expected to make nothing but solo records whenever he comes to Europe. But I always think he sounds best on his own, the addition even of drums alone doing him no good.

In this instance Fields paces him with expert flexibility (count the bars in the "Rock Me Baby" guitar solos, for example) and the degree of interference is very slight.

A long slow "hollering." blues "Rock Me" occupies the whole of one side. Broonzy says he had recorded it previously, though I have not heard or seen a men-



Melen Humes

... you must have read all about them

THE STREETS OF LONDON

Singing The Blues That's A-Plenty St. Louis Blues Don't Fence Me In

When The Saints Go Marching In

tion of the record under this title.

It is a variant of one of his simple country blues and he sings it well, switching the power on for certain phrases and softening down expressively for others.

"Careless Love"—which had not recorded under his own name before—is treated more as a hearty dance tune than as a touching love song. Taken faster than usual, this version is notable for Bill's hurried, throwaway delivery of the word "careless."

The EP is completed by The EP is completed by a Broonzy original on the domestic triangle theme, "Somebody's Got To Go." The song, first recorded by him for Melotone in 1937, typifies the rather menacing humour of so many blues lyrics. The guitar choruses suggest that the presence of a second man has held Bill's imagination in check. Neither the singing nor playing quite reaches Bill's peak standard, but it is a record worth buying.—M. J.

She's Mine, Pag's Yours (b); In The Mountight (a); Somebody's Spoiling These Women (b); I'm Se Lonely (b).

(Parlophone GEP8597)

Rushing (blues singer) acc. by:
(a)—Harold Clark (7 saxes); Dick
Vance (tpt.); Dicky Wells (tmb.);
Mushced Karweem (7 pno.); Alfred
Williams (7 gtr.); Walter Page
(bass); Ralph Jones (drs.). Am
King. 5/10/51, USA.

(b)—Peter Frank Clarke (? clt., al(c); Bushdy Tate (tnr.); ? Frank Galbraith (tnt.); Wells (tmb.); Fletcher Smith (pno.); Jimmy Shirley (gtr.); Page (bass); Robert Donaldson (drs.). Do. 23/9,52, USA.

A LTHOUGH this cannot be compared with the elegant Rushing LPs on Vanguard, it is nevertheless well worth having. Rushing's humorous delivery of the lyrics on "Spoiling These Women" is good fun, while his dragged-tempo version of "I'm So Lone'y "is great blues singing. The jumpy "She's Mine" con-tains an instrumental chorus in pure R-and-B vein, but Rushing sings with relish notwithstanding

catch of the season sings with relish notwithstanding the accompaniment. The remaining tune is a ballad hardly worthy of Jimmy's talents, though he sings it with restraint and some feeling.

The accompaniment, by a pick-up your property and some seconds reliber inspired.

up group, sounds neither inspired nor well recorded, but spots of trumpet on Side Two are worthy of attention.—S. T.





" RHYTHM AND BLUES CONCERT "

Helen Humes: Million Dollar Secret; If I Could Be With You. Jimmy Witherspoon: Big Fine Girl; No Rollin' Blues.

(Vogue EPV1195)

JOGUE have happily combined Vogue have happily combined two of my favourite blues releases of 1952 on one EP. These electrifying performances were recorded at a Gene Norman blues concert during May, 1949, and both were reviewed in the M.M. of 26/1/52.

Helen Humes more or less reestablished her reputation with "Million Dollar Secret." a gamey blues which philosophiaes about the advantages of friendship with

the advantages of friendship with "an old, old man."

"an old, old man."

Her penetrating voice extracts the last ounce of meaning from the words, and the appreciative roars of a keen audience help to keep the excitement high.

On "H I Could Be." Helen sings two choruses, the second an excellent creation showing slight Holiday mannerisms. Roy

Holiday mannerisms, Roy Milton's band provides a loose but effective accompaniment, the planist doing most of the work on "If."

planist doing most of the work on "If"

The Witherspoons are extremely robust examples of contemporary blues singing. "No Rollin" being very fine throughout. The singer phrases with real swing and Don Hill's alto lends forceful support.

The faster blues, "Big Fine Girl," Jumps hot and strong without let-up in the R-and-B fashion. Though poorly recorded, this is a most entertaining record.—M. J.

SONNY CRISS (EP) The First One; Calidad; Blues For Boppers; Tormado.

(Columbia-Clef SEB10059-11s, 11d.) Criss (alto); Hampton Hawes (pno.); lagy Shevack (bass); Chuck Thompson (drs.) Am. Clef. August, 1949. USA.

hns modern jazzmen more than the late, great Charlie Parker, and much "Bird" is to be found in the playing of Sonny Criss.

On the whole I like Criss, but he is a somewhat erratic improving as this FP demonstrates.

viser, as this EP demonstrates "First," an up-tempo "origi-nal," besed on "I Got Rhythm," shows him at his most fluent. The very next track, a medium

12-bar called "Calldad," seems to have very little inspiration behind it.
"Boppers" and "Tornado" are not the best examples of his work, although towards the end of the latter he builds up a high degree of tension.

degree of tension.

Hampton Hawes solos well, but is inclined to be obtrusive behind Criss.—B. D.

Ace In Space; After You've Gone; Sweet Georgia Brown; A Smooth

MARTIN SLAVIN SEPTET (EP)

(Nixa Jazz Today NJE1028) Slavin (vib.); Al Newman (cit.); George Chisholm (imb.); Ken Jenes (plio.); Ike Isaass (giz.); Bill Sutcliffe (bams); Derek Price (drs.), Nixa, 6/12/55, London.

TITLE of this EP is "A La Goodman," which indicates exactly the type of music it contains.

It is all very pleasant although the clarinet lacks bite. Chis-holm is at his most relaxed and both Slavin and Ken Jones supply palatable solos. The rhythm bounces along happily enough.—B. D.



Martin Slavin

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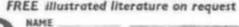
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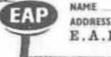
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American singer June Richmond flew in on Saturday for a guest appearance in BBC-TV's "Benny Hill Show." She returned to her home in Paris the next day.

Gerry Mulligan Four DATES for the Gerry Mulligan Quartet's tour of Britain have now been fixed. Following his two concerts at the Royal Festival Hall on April 7, Mulligan will tour the provinces before his last date at London's Stoll Theatre on May YEAREWELL DILLEG. The Beverley Sisters are to play two weeks with Johnnie Ray at the London Palladium, starting on April 15. Immediately afterwards they leave for the States on another record exploitation tour, YEAREWELL DILLEG. will play 14 towns

Tour dates

He will play Dudley (April 28).
Glasgow (29th), Edinburgh
(30th), Liverpool (May 3), York
(4th). Croydon (5th), Southampton (6th), Leicester (7th), Brighton (8th), Newcastle (9th), Sheffield (10th) and Manchester
(11th).
The Quartet may also play Hull
on May 1.

on May 1.
Tenorist Don Rendell has been added to the "Jazz Today" unit which will tour with Mulligan.

Guy Mitchell tour starting in June

Guy Mitchell will start a new Guy Mitchell will start a new British Variety tour with a week at Glasgow Empire from June 3. He will follow with a week at Liverpool, a week of one-night stands and a week at Coventry. It was originally hoped that Guy would also appear at the London Palladium, but the plans have fallen through.

June arrives in March SHIRLEY BASSEY FOR TOUR & TV

SHIRLEY BASSEY is to make a four or five-week British Variety tour when she returns from

America this month.

The tour, arranged by Lew and Leslie Grade, will open on April 22, but venues have not

yet been settled.
Shirley successfully stormed America's top cabaret spots at Las Vegas, drawing unanimous praise from the critics.

More discs

The 20-year-old Cardiff-born singer has postponed her pro-posed appearance at the Olympia in Paris from May until Septem-

It is understood that she wants time to follow up her suc-cesses in Britain and the States with an extensive recording pro-

gramme.
She will appear in the BBC's
"In Town Tonight" on April 20
and has been set for ATV's
"Sunday Night At The Palladium" on April 28.

Bevs at Palladium with Johnnie Ray



Trumpeter Jimmy Deuchar, altoist Derek Humble (seen above) and trombonist Ken Wroy waxed an LP for Tempo this week before leaving for a year's engagement with Kurt Edelhagen's Band in Germany.

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MERCURY A&R MAN FLIES IN-AND OUT

Mercury Records' A&R chief Bob Shad flew into London on Tuesday. He left the next day to return to Paris.

Shad attended a Mercury International Meeting in Amsterdam last week, and recorded more than 50 titles while in Paris.

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STRICT TEMPO IS A WINNER



Victor Silvester (r.) receives the Carl-Alan Trophy for outstanding services to ball-room dancing from Alan B. Fairley, joint-chairman of Mecca, at a presentation on Saturday. Other winners were Joe Loss (modern dance grchestra), Lou Preager (resi-dent band) and Harold Davidson (Old Tyme).

David Hughes tour of German bases

David Hughes leaves for a twoweek tour of British service camps in Germany on April 28 under the ægis of the Combined Services Entertainment.

When he returns, David will go straight into rehearsals for the summer show "Five-Past-Eight," which opens on May 31 at the Alhambra Theatre, Glasgow.

The masterpieces of Boyd Raeburn

New York, Wednesday.—Boyd Raeburn, whose big experimental band wrote jazz history in the mid-40s, flies to England in the autumn to record his old book of modern masterpieces for Philips

Philips.

These include "Boyd Meets Stravinsky" and "March Of The Boyds." Raeburn will use British for television.

MM to the rescue of Winnie Atwell!

A few hours before Winifred Atwell was due to appear on Wednesday night at the Gaumont, Bradford, her regular drummer, Don Lawson, was found to have developed measles. To her rescue came the Melopy Maker's Bradford correspondent, Stanley Pearson, who contacted a local drummer in time for a quick rehearsal before Winnie took the stage,

Ronnie Harris goes into touring revue

Singer Ronnie Harris will co-star with Sid and Max Harrison in a revue entitled "Moulin Rouge," which opens at Chat-ham Empire on April 29. Other dates fixed for the tour are weeks at Sunderland (May 6). Sheffield (13th). Derby (20th), Nottingham (27th), Han-ley (June 3) and Leicester (10th).

The revue will also play an

The revue will also play an eight weeks' summer season at Portsmouth Empire.

TV TALENT SPOTTING

Cyril Stapleton is off to Paris next week to spend five days "looking for any interesting acts

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