

again

Melody Maker

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AS TWO KENTON

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WIN £100 and a night out in London among the stars in our free-entry contest to test your skill in matching songs and singers.

Full details of this fascinating contest are on Page Six. This is but one of the many new features with which we say "Hello again" to our readers after seven weeks during which the dispute in the London printing industry forced us to suspend publication.

Others are: The background story to that Cinderella of Song

CLEO LAINE

The facts behind the forthcoming Red Nichols film, in which the part of the great Golden Age jazzman will be played by:

DANNY KAYE

An examination into the impact upon Britain's jazz scene by the visit of:

STAN KENTON

In our new Pop Records Page, three pages of Jazz Reviews, the Steve Race Column, Jack Payne's summings-up of the recent MU - BBC Dispute, Maurice Burman's Radio Column, and all the latest jazz news and pictures in a great 24-page issue.

Watch out next week for another extra-big star-studded issue under our new-style Page One heading:

Melody Maker

THREE young British musicians stepped into history this week. The hands-across-the-ocean deal that has brought Stan Kenton to Britain and taken Ted Heath to the States has paid off.

They're in



KLEIN RENDELL

For on Monday Stan signed baritone saxist Harry Klein and tenorist Tommy Whittle as replacements for Americans Jack Nimitz and Spencer Sinatra—released after Sunday's concert at the Regal, Edmonton.

And Britain's Don Rendell took over from Whittle on Wednesday, as Tommy reluctantly had to forgo the opportunity to continue with Kenton owing to previous commitments. But of Whittle's work with the band, Stan goes on record as saying: "He is one of the greatest ever."

Inspired

"I sincerely hope that, in future, other British musicians have the same opportunity to play with top-line Americans."

When Rendell was offered the job with Kenton his immediate reaction was: "Fabulous! I thought about it for a whole second."

Harry Klein is scheduled to stay with Kenton for the re-

Back Page, Col. 2

They're out



NIMITZ SINATRA

Meet Miss Valentine



A picture that will certainly go into the Valentine family album, this young Dickie and his wife Betty at the christening of their daughter, Kim Elizabeth, at Marblebone Parish Church on Saturday. The following day Dickie was at the Hammermith Palms where the fifth annual "get-together" of his fan club was held.

the Gaiety Ballroom, in which the Golden Age jazzman will be played by:

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Armstrong: Dates fixed for British tour

THE full itinerary of the British tour by Louis Armstrong and his famous All-Stars, which starts with a 10-day season at the Empress Hall on May 4, has now been fixed.

BBC TO HONOUR AL BOWLTY

THE BBC is to air "Memories of Al Bowlty" on the Light Programme at 7.30 p.m. on April 17.

The programme will honour the singer who was killed at the peak of his career during an air raid in April, 1941.

Written by Brian Rust, the programme will be introduced by Arthur Bush. Ray Noble has recorded comments for the programme and it is hoped that Roy Fox will be in the studio.

Bowlty was a South African who came to Britain in 1929 to join Fred Elizalde's band at the Savoy Hotel, as vocalist and banjoist.

He rose to international fame through his vocal recordings with Ray Noble, then resident leader at the May Fair Hotel, at the time of his death. Bowlty was singing in Variety,

ter, on May 14; Kelvin Hall, Glasgow (15th); City Hall, Newcastle (16th); De Montfort Hall, Leicester (17th); City Hall, Birmingham (18th); Sports Arena, Dublin (19th); and the Stadium, Liverpool (20th).

The only change from the personnel which toured the Continent last year is on bass. Jack Lesberg replaces Arvell Shaw.

Shaw had been with Armstrong since 1947 except for a

Erroll Garner trio for Europe

New York, Wednesday—The Erroll Garner Trio will leave for Europe in November for a tour that will last from eight to 10 weeks, including the whole Continent.

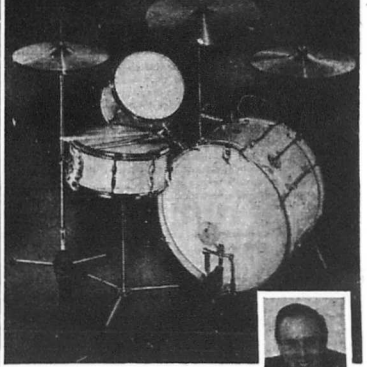
TOP OF THE POPS

WITH this issue, the MELODY MAKER introduces a regular weekly listing of the best-selling "popular" records of Great Britain.

Despite many requests in the past from all branches of the British music industry, we have refused to jeopardise the integrity of the MELODY MAKER by publishing any list of which we could not be assured of the complete and utter authenticity.

We are now able to assure ourselves (and our readers) of the accuracy of the information from which these lists will be derived, and inaugurate this new reader-service on page 14 of this issue.

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HEATH ROCKS U.S.

Back page

EMI FETE RUBIN BIRTHDAY

RUBY MURRAY was EMI's guest of honour at a luncheon held at the Savoy Hotel to celebrate her twenty-first birthday on Thursday.

The previous day she returned from a whirlwind tour of the USA and Canada with Columbia's Norrie Paramor. At the Savoy, Ruby shyly faced a battery of cameras and lit twenty-one candles on a shamrock-shaped cake, then went into the luncheon where she was presented with a console TV set.

No singing
The luncheon, held by EMI chairman J. F. Lockwood and managing director L. J. Brown, was attended by Ruby's mother and her sister, Lillian. Columbia's Ray Martin and Norrie Paramor, BBC TV producers Richard Aton and Francis Brown, Jack Payne, songwriter, Paddy Roberts who penned "Softly, Softly" and "Evermore," two of Ruby's biggest hits, and Melzo Mazza Editor of Brand.

That evening Norrie Paramor and his wife in a private party for Ruby at their Hampstead flat.

Norrie told the MM: "We were in the States three weeks and three days and we met over a hundred couples at spot-on interviews. No rehearsal. Ruby didn't sing a note. We were just there to meet people and promote her new record. Oh please make him jealous." Just issued there on Capitol.

Feldman meeting
"Softly, Softly"? Frankly, that hasn't meant a lot of us there.

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Ex-Mecca leader dies at 57

Dixie a'bum here he uses a big band alternating with a small group.

Irish bands move—Gill to tour

EARL GILL and his band have moved out of the Palm Court Ballroom, Dublin, after a year's residency.

Jack may replace Earl Gill at the Palm Court in Dublin.

Calcutta Bound
Ex-Tin Pan Alley personality Reg Evans says his new band, the Calcutta Grand Eastern Hotel.

THE AMAZING NEW RANGE OF BESSON "ARISTONE" GUITARS

played and recommended by Jack Duarte

JACK DUARTE, who needs no introduction as one of Britain's most eminent guitarists, has used a BESSON "ARISTONE" Guitar throughout his conspicuously successful career.

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Indispensable to Guitarists THE LEN WILLIAMS CHORD CHART

MUSICIANS are REQUIRED for the BANDS OF THE ROYAL CANADIAN MOUNTED POLICE

Applicants must be 21 to 30 years of age, physically fit, single and be capable performers on either the Piano, Flute, Oboe, Bassoon, Clarinet, French Horn, or any other brass instrument.

Ex-Mecca leader dies at 57

ALAN GREEN, the bandleader who combined comedy with a dance music, has died at his home at Polkstone, aged 57.

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KENTON IMPACT

It's rather surprising to reflect that, in the Anglo-American exchange, the dice may be heavily loaded in the Heath band's favour. It tours America with little to lose and a reputation to make.

Stan Kenton carries an infinitely heavier responsibility. He has to confirm his own massive reputation in the eyes of musicians and fans—or break it. More: he has to support the gargantuan legend of American Band Supremacy.

The legend wasn't (as some disgruntled English musicians seem to think) dreamed up by jazz critics. It grew out of fact and has been propagated over the years by our musicians. They worshipped the American idols. Naturally, they sometimes resented cruel comparisons in black and white; but when all was said and done, the reasonable British instrumentalist conceded that the best American band was better than its counterpart over here.

However one viewed the Kenton conception of jazz, by common consent, Stan had fronted some great bands. Expectations were that he would awe or thrill us.

Up at Luton, for example, Basil Kirchin stood on the pavement in unabashed hero-worship to watch the Kenton coach arrive. Then, with his band, he went inside to listen and learn.

"I was brought up on that legend," says Basil. "British musicians hadn't a chance. These men were our gods. The curtain weren't even drawn when the Kenton men ambled on. Then Stan had a couple of days in the States. I thought, 'I should like to see what he's doing.' I thought, 'I should like to see what he's doing.' I thought, 'I should like to see what he's doing.'"

Programme retrogression
Possibly that's an anti-climatic judgment. Balance it against the words of Stan's staunchest protagonist, Vic Lewis.

Neither of these opinions should be construed as unfriendly. Now that the idols are within reach, the program is lifted down from those pedestals and examined with almost brutal curiosity. Perspectives are being adjusted and here and there, we may guess, over-adjusted.

What the American visits offer our musicians is the chance to discover, first-hand, just where they stand. At least, they stand, let's away with the legend and see how much we really are behind.

There was praise for the sheer technical ability of the instrumentalists, and the majority commented that the music was better than we had heard. It wasn't just the music, however. It was the presentation, then Ted is going to show us what he's made of.

Impressive tone
The tone of Kenton's ensemble impressed Johnny Dankworth, the full tone that is the aggressive sound which by music who can individually produce a full tone over the whole register of their instruments.



TONY BROWN searches for the truth behind Stan's tour

Whittle and Scott, though, could be as good or better. Hand dynamics and execution—fine! But "musically," observed Christy, "it's an incoherent little circle. There's tremendous prejudice among our jazzmen against Kenton. Parker and Louis, they believe, are the 'guy'—and they just won't give much credit elsewhere."

Basil Kirchin thought we should take the long view. "These American bands draw people to our halls who normally go. That's bound to stimulate business for all of us. We're willing to gamble on that, but too high a price to pay for this education."

Saturation booking could well bring the band exchanges to a swift end. But to my surprise, other bandleaders contested the viewpoint.

"Let them all come," said Eric Delaney. "They don't frighten us. However much jazz they may play, whatever the novelty appeal, our bands will still hold their public while we can entertain it."

Restricted entry? No. "We should gain more than we'll lose," Basil Kirchin thought. "These American bands draw people to our halls who normally go. That's bound to stimulate business for all of us. We're willing to gamble on that, but too high a price to pay for this education."

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NEWSBOX

BING CROSBY—the old groaner himself—may appear in the North-West in July—but not as a singer. He has entered for the British Open Golf Championship at Hoylake.

MIDLANDS—Walsall singer Pat Sheridan, formerly with Vernon Adcock and Harry Farmer, is to appear in a commercial TV series with Sidney Lipton and his Orchestra.

NORWICH—Tony Curtis, late of London's Trap Five Jazz Band, has joined the Mustard City Stompers at Norwich Jazz Club, replacing Ted Hook.

BELFAST—Stan Morgan's Band, which appears at the Queen's University Drill Hall dances, have had their contract extended to the end of the year.

MANCHESTER—Eric Batty, whose Jazz Aces are resident at Bolton and Manchester, recently became engaged. Tenorist Reg Dixon has left Phil Moss at the Ritz Ballroom to join Dave Shand. He is replaced by Les Bayliss, who quit leadership at the Astoria, 3rd room, Hyde (now closed), to rejoin his old boss.

YORKSHIRE—Alan Ferris, manager of Leeds Locarno, leaves for America in May on a business-holiday trip accompanied by Streetman leader Bob Miller. Doyce (Tribune) has joined Diggle Mason's conducting band at Shipley Victoria Hall. West Riding pianist Andrew Stephenson, who played at the Textile Ballroom, Bradford, for over 20 years, has died. Les Gerratt, leader at Bradford Ritz, recently suited West Indian trombonist Basilist Steve Wedelowski in leaving the Textile to join the Cameo Club Band. Ronnie Aldrich and the Squarones (May 27). Eric Delaney (June 3) and Humphrey Lyttelton (June 10).

ISLE OF MAN—Local leader Eric Andrew, resident at the Bay Hotel, Ramsey, will appear with his band at Moorpark during the summer season. Harold Moorhead and his Band will open the season at the Villa Marina, Douglas, on May 19. Two weeks before the arrival of Ivy Benson and her Band.

PRESTON—The recently formed Preston Jazz Club has premises may have to be sought. Spot-Henry has handed over leadership of the resident band, the Bayou Jazzmen, to trombonist Frank Caunce, and now manages the group, in addition to acting as joint manager of the club.

GLASGOW—Eric Winstone and his Orchestra are to appear at Scotland's Good Food Exhibition at the Kelvin Hall from April 10 to 21.

BLACKPOOL—Frank Brindle has resigned leadership of the sextet at Sauters Gate Holiday Camp. He is now lead alto with Charles Brindle, as at the Victoria Ballroom. Larry Macklin conducted the band for Lawrence Wright's On With The Show, at the North Pier. Freddie Holiday Camp is his successive leader.

FRIDLEY—Phil—For seven years leader at the Tower Ballroom—will open at the Mid on the South Pier, conducting a 10-piece band, this summer.

CORNWALL—The Three Quavers, a Midland trio led by pianist Eric Hinson, will be resident at the Kenegie Holiday Hotel, Penzance, this summer.



A RECENT report in a national newspaper indicated that apart from the success of Lonnie Donegan's "Rock Island Line," the American public had now succumbed to the disc.

It is the time to negotiate with the American purveyors of music for a further exchange of musicians. In return for Lonnie, the Skiffle craze, which was the least we can expect in Tampa Bay, is expected to be one of Lonnie's prominent imitators. Keith Knolly, Tharpe, and George Lewis a Band. —Pete Condoe, Birmingham 26.

SURELY one thing must follow from the wonderful success of the BBC Festival of Light Music on March 27—Barber and his Band should have some programmes of their own outside the purely jazz show.

The reception given to this group was fantastic, coming from the entire audience, most of which must have been attracted to the concert in the first place by the big name bands on the show.

The Barber group is the only one of the kind whose concerts that do not have programme of their own. This must be seen to immediately.

THE British public, being what it is, is not likely to write to the BBC to tell them that they are not interested in jazz. Only a few score letters, for instance, are sent to the BBC telling them that they are not interested in jazz. Only a few score letters, for instance, are sent to the BBC telling them that they are not interested in jazz.

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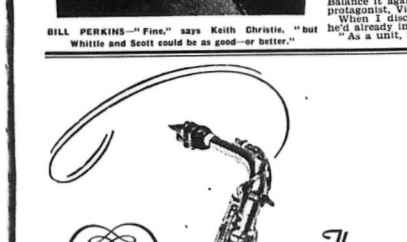
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BILL PERKINS—"Fine," says Keith Christie, "but Whittle and Scott could be as good—or better."



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LITA GETS HER MAN

She buys the ring and plans an early wedding

THAT on-off romance between Lita Roza and Gerald trumpeter Ronnie Hughes is on again. And this time it was Lita—taking advantage of Leap Year—who popped the question.

After asking Ronnie: "Will you?" by transatlantic telephone last week, she arrived at London Airport on Monday with a ring SHE bought on New York's Fifth Avenue. "You

can pay, darling. I've got the bill," she quipped. Lita's second marriage was to an American serviceman, met Ronnie when they were both in the States. In 1953 they announced their engagement, but it was broken off after nearly a year.

Interviewed by the Melody Maker on her arrival, Lita said: "We aim to get married as soon as possible. It's about time, don't you think? I feel I know Ronnie well enough by now."

Hotel date

Lita left for Aberystwyth on Tuesday to visit Ronnie's parents, and later travelled to Liverpool to see her own family. While on holiday in New York, she revealed to MM correspondent Leonard Feather her plans for another Stateside trip in October.

She met GAC officials, and

may go into the fashionable Persian Room at New York's Plaza Hotel. "I've been hearing some wonderful music here," she said. "First, I went over to the Embers to catch Dorothy Donagan's trio—an amusing performer, with a really great piano technique. And then I went to the Bluebird club, where I heard Sylvia Syms, a singer I hadn't heard much about before. I thought she was lovely."

She points out, whereas in the few equivalent places in London like the Plaza, Bluebird, Basin Street, the Embers and all the other New York clubs specialising in music there is no space for dancing. Her only public appearance during her first week here was at the "Platterbrains" broadcast on the ABC network.



LITA AND RONNIE TRY THE RING FOR SIZE AT LONDON AIRPORT.

Nine bands in big Mecca changes

NINE bands are concerned in a general switch of bands in the Mecca circuit of dance halls.

Jan Ralpin's Orchestra moved from the Plaza, Belfast, to the Fountainbridge Palace, Edinburgh, where George Jessel, who has taken over from Les Moss at Sheffield Locarno was at the Royal, Tottenham, and the Locarno, Liverpool, before his Belfast residency.

Les Moss has now taken over the stand at the Plaza, Manchester, releasing Jimmy Phillips' Band, which has moved to Birmingham Casino.

Harry Gray's Orchestra has left the Birmingham Casino to open at the Olympia Ballroom, Bristol, in place of Des Williams, who is now resident at the Plaza, Belfast.

The Charles Besant Quartet has moved from the Ritz, Manchester, to Birmingham Casino in place of the Hector Gedall Trio, which has now left the Mecca circuit.

The small band vacancy at Manchester has been filled by moving the Dave Egerton group from the nearby Plaza.

The Mecca organisation has also taken over the Palais and Astoria Ballroom, Nottingham, and the Northampton Palace, 98 per cent, of the shareholders accepted Mecca's offer for taking over the control of the hall.

It was at the Astoria that the Ken Mackintosh Band first gained recognition.

ELLINGTON, TATUM FOR 'BARD' FESTIVAL

TONONTO, Wednesday. Duke Ellington's Orchestra, pianist Art Tatum, the Modern Jazz Quartet and the Dave Brubeck Quartet are among the American musicians slated to appear in the musical programme of the Stratford Shakespearean Festival this summer at Stratford, Ontario.

Without Duke and his band, pianist Willie "The Lion" Smith and blues singer Jimmy Rushing will be in the Festival.

The Canadian musicians slated to take part in the Festival, to be held between July 7 and August 11, are Calvin Jackson and his quartet, the Norm Symonds Octet, the Ben Colarosso Quartet, and a 10-piece band led by Paul Simmons.

De Paris and Ellington will announce their own programmes. Critic Nat Hentoff, Harry Ellman and John Hammond have been asked to handle the commentary from the nearby Plaza.

The first programme will be devoted to traditional jazz by De Paris, Smith and Rushing, and Ellington and his men will play the second concert and Brubeck and Symonds will play the fourth.

The final programme will feature the Modern Jazz Quartet and Art Tatum.

Six bands in London trad contest

The London Traditional Jazz Society are holding a traditional jazz-band contest at the Barbican Hall on Monday.

Six bands have entered. Five are from London—the southern Stompers, Alan Littlejohn and his Band, the "Young" Jazz Band, the Ken Godfrey Extended Seven, and Paul Sherlock's Jazz Sextet. The sixth group, Gerry Brown's Jazzmen, hailed from Bournemouth.

Judges will be Lord and Lady Donaghy, Kenny Baker, Keith and Ian Christie, and Ernest Borneman.

By TONY BROWN

IT is a great and moving story. The writing just has to match the theme. "That's simple. I'm still waiting for the script—the right script. You see, the Nichols story is a great and moving story. The writing just has to match the theme."

"You know it?" he queried. "The part where he left the business to devote his life to his crippled daughter? That's been the snag."

One gathered that Kaye had turned down several attempts to get this into true dramatic perspective, that he was ever so slightly weary of the long lapse since he had accepted the cast-

alongside Edie Lang, Joe Venuti, Bunny Berigan, Will Bradley, the Dorsey Brothers—and Glenn Miller was arranger; Jerry Colonna on second trombone.

"There'll be a lot of musicians in that Nichols film—and Danny will get a kick out of that."

With Kaye's own absorbing interest as a spectator, the audience should get a sizeable kick out of it, too.

SEVERAL years ago Pathé Pictorial made a short film of the Lyttelton band at the London Jazz Club. Now, Karel Reisz and Tony Richardson have filmed a Chris Barber evening at the Wood Green Jazz Club, and called the picture, *Momma Don't Allow*.

It was shown with two other "social documentaries" as a four-day programme of "Free Cinema" recently at the South-

bank's National Film Theatre. In one respect, the film is remarkable: it ignores the drug and delinquency prejudices which have become inseparable from jazz in the average editorial mind.

It doesn't assume that the young man in Edwardian clothes has a bicycle chain in one pocket and a drum of pepper in the other. In fact, it doesn't make it at all. It simply records with camera and tape-recorder the music and dancing and social atmosphere of a jazz night at the Fishmonger's Arms.

The film was made cheaply—on 2400 provided by the British Film Institute—during nine Saturday nights at the club. There is very little faking. The dancers are club members in the main, and look like it. Barber band is allowed to do its stuff without any extra dramatic or four-day programme of "Free Cinema" recently at the South-

Excellent stuff!—M. T.

Selmers get U.S. order

IN the first American export order for British trumpet mutes, Selmers are sending 75,000 of their new Strytano mutes to the U.S. This will be a new outlet for our mutes, said Selmer's export manager, Dick Sedgley. "We have received orders from France, Germany, Holland and Sweden."

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DEPOSIT: Harry Gray's Orchestra has left the Birmingham Casino to open at the Olympia Ballroom, Bristol, in place of Des Williams, who is now resident at the Plaza, Belfast.

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Dallas BUILDING BELL LONDON, E.C.2

Police stop show as Hamp fans riot

A DELIRIOUS Lionel Hampton was dragged from the stage of Amsterdam's Concertgebouw theatre by two policemen when Dutch fans rioted and marched on the stage.

The show started calmly, but the Hampton hysteria soon took over and worked up to such a pitch that the management called for police action.

After the interval Hampton went out to play the piano. The band held nothing but inciting riffs and the Dutch tenor players continued blowing while lying on his back, Hamp worked himself into a sweat, shouting and jumping.

Gradually the audience—mostly teenagers—fell under the spell. The fans left their seats, shouted, sang and marched on to the stage.

Newsapers shocked

When at last Hampton—completely delirious—chased a door-keeper from the stage, the police were called in.

Dutch daily papers were shocked by the incident, which was called "shocking hysteria," and expressed the hope that Hampton would never visit Europe again.

Hampton claimed that his tours do nothing but harm, and are damaging the name of jazz.

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FREE! SEND NOW!

3 CAMERAS ON PAPA CELESTIN

JAZZ, they say, is where you find it—and it can be found in the most unlikely places. In the new, super-spectacle *Cinorama Holiday*, at the London Casino, for example.

In this, the three-in-one Cinorama cameras follow the progress of an American couple on vacation in Switzerland and France and tour with a Swiss couple across the American continent.

Luckily for us, the Swiss pair wanted to hear some New Orleans jazz, to pick up some Negro atmosphere in the deep south. One assumes that they stood respectfully behind the camera in the historic Lafayette Cemetery in New Orleans to watch the mourners in shifting procession behind the band.

And, thanks again to Cinorama, we are able to glimpse the unimpressive but impressive of Negro worshippers and to visit the Auntie House on Bourbon Street to hear the late Oscar "Papa" Celestin live out with "The Rag."

The New Orleans sequences were filmed back in November, 1955, and may be regarded by us as cinematic swag some. He did not long afterwards—defining myself an alien in the words of New Orleans—may I hope, permit myself the brief comment that the Cinorama performance is not inspiring.

But seeing that the Cinorama sequences is an experience that I would not have missed.—M. T.

JAZZ ON THE SCREEN

Mr Kaye gets cracking on the Nichols film

AFTER months of delay, the long-planned film biography of Red Nichols, with Danny Kaye playing the famous Golden Age jazzman, is finally set for production—probably in June—by Kaye's own producing firm.

When Kaye was in London in February, I reminded him that, during his Palladium season the previous May, he had talked to me enthusiastically about *The Red Nichols Story*, he had even had some instruction on the corner.

"Why the delay—the protracted delay?" He bemoaned my question deliberately for effect. "That's simple. I'm still waiting for the script—the right script. You see, the Nichols story is a great and moving story. The writing just has to match the theme."

"You know it?" he queried. "The part where he left the business to devote his life to his crippled daughter? That's been the snag."

One gathered that Kaye had turned down several attempts to get this into true dramatic perspective, that he was ever so slightly weary of the long lapse since he had accepted the cast-

alongside Edie Lang, Joe Venuti, Bunny Berigan, Will Bradley, the Dorsey Brothers—and Glenn Miller was arranger; Jerry Colonna on second trombone.

"There'll be a lot of musicians in that Nichols film—and Danny will get a kick out of that."

With Kaye's own absorbing interest as a spectator, the audience should get a sizeable kick out of it, too.

JAZZ AT WOOD GREEN...

SEVERAL years ago Pathé Pictorial made a short film of the Lyttelton band at the London Jazz Club. Now, Karel Reisz and Tony Richardson have filmed a Chris Barber evening at the Wood Green Jazz Club, and called the picture, *Momma Don't Allow*.

It was shown with two other "social documentaries" as a four-day programme of "Free Cinema" recently at the South-

Excellent stuff!—M. T.

Hohner's Master Production

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Accepting the maker's own statement this instrument, apart from the hand-measured "Merino," supersedes anything which Hohners have ever made, and measured by the Hohner standard it is an extremely low priced instrument for the quality it represents. Look at the specifications—11 piano accordions, 4 sets of finest, extremely powerful steel reeds with "Octavin" reeds (double octave tuning), 11 treble grille registers, 120 basses, 3 bass registers, highly polished metal casing, choice of red or black finish. Shutter male under grille, automatic bellows closer, beautifully decorated grille. Cash price £157, including strong brace lined Swedish birch carrying case, or £5 deposit and 15 months to suit your convenience. We have the full Hohner range of stock and you are most welcome to test the Atlantic IV De Luxe, or any other model, on 7 days trial, if you wish.

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A FASCINATING EASY-TO-ENTER CONTEST

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AMONG the many attractions arranged for the prizewinners will be a stay at one of London's glamorous hotels, with a 'night out' crammed with fascinating special features.

There will be an opportunity of meeting Stars of Stage, Screen and Radio and the cheque will be presented at one of London's glamour spots by one of Britain's brightest personalities in Show Business.

On the entry form you will see listed twelve prize times and six 'Dance Dance' vouchers. The year and judgment in selecting six times have been made for the individual taste and enjoyment of the prizewinners.

IMPORTANT: Before playing your coupon in the envelope, copy out the names of the six prize times and the names of the six 'Dance Dance' vouchers. These names must be written in the spaces provided on the coupon.

YOUR FREE ENTRY COUPON TO WIN £100 THIS WEEK. Against each of the 6 singers listed below place the key number of the song she should sing.

1. Alvin Mizabehar 2. Always 3. Blue Moon 4. Can't Help Lovin' Dat Man

5. Cracking Down the River 6. Eight Sweetest 7. I'm in the Mood for Love 8. Laver Come Back to Me

9. Music! Music! Music! 10. Please! In the Rain 11. The Gay 12. When You're Smiling

Place key numbers of tunes in spaces below. SIGNED: Full Postal Address: BLOCK LETTERS

POST NOW! No envelope received after Monday, April 16th will be accepted. This competition is open only to residents in the United Kingdom and the Free Post to MELODY MAKER, FEMALE SINGERS COMPETITION, 95 Upper Ave., London, W.C.2. (Comp.)

★ ANOTHER FREE £100 COMPETITION NEXT WEEK ★

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Dancing 7.30-11.30 p.m. Doors open 6.30 p.m. Fully Licensed Bars

Promoters, Jazz and Jive Clubs, and Competitors Apply to Competition Secretary

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Recorded by MARY MORGAN - PARLO. R.4154 RUMMY DUMB BUNNY

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★ NICOLO, NICOLO, NICOLINO LOU VAN BURG - POLYDOR BM6014

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208 shake-up in fight with TV

RADIO LUXEMBOURG is not going to lie down under the threat of television. It is determined to fight with the heaviest artillery at its disposal.

Radio programming needs shake-up, it is said. For too long, Radio Luxembourg and the BBC have pretended that if the same pack, in terms of programme formulae and artists, is reshuffled well enough, everything is bound to be all right.

If radio really means to hold its position in Britain, despite the onslaught of television, this complacent patching-up mentality will merely hand the victory to television without even a minor skirmish.

A new line of thought has already been adopted by Luxembourg. And the emphasis will be on 'live music—and less talk.

For although the musician employed by the BBC will get extra pay (which in my view the majority richly deserve), the Union was prepared to accept the more liberal professional status.

The MU moves were smart enough in the beginning. With the setting up of the Independent Television Authority, the Union was prepared to accept the opportunity for some sharp bargaining.

But the MU was therefore in a position to present demands on the MU which it felt that it could not refuse.

Television without music—this is the slogan. Band leaders and others were invited to make statements to the press. The musicians and entertainers were called upon to make their own position and talked cautiously.

Not so the MU. It became over-optimistic. It was quoted in the paper as saying: "Even BBC producers are standing us up, asking if they can do so and so. You would think we are running the show."

Following the success of their first month, the Betty Sisters have another session for December this month.

Basilis Bob Duffy, who recently left the Hill Kingston Quartet, has joined Gordon Brown and the other members of the Grafton Rooms, Liverpool—Bob's home town.

John White will be presented in a series of four programmes on the BBC Home Service dealing with the evolution of Negro Jazz in America. Produced by Charles Chilton, the first airing is on April 14.

Stan Getz has arrived back in New York after a long recuperation that took him all the way from London to Chicago.

Three former Woods Herman stars, Chubby Jackson, Margie Hays and the late Duke Ellington, are being by Chubby on a Chicago television station.

ROYAL FESTIVAL HALL

MAIN AUDITORIUM SATURDAY, 28th APRIL

5.30 p.m. JAZZ TODAY

A CONCERT OF MAINSTREAM JAZZ

DILL JONES KEITH CHRISTIE

EDDIE TAYLOR KEN SYKORA

JOE TEMPERLEY COLERIDGE GOODE

JIMMY MACKENZIE JIMMY WALKER

JIMMY WATSON GEORGE CHISHOLM

KENNY BAKER

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JOHNNY DANKWORTH ORCHESTRA

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8.30 p.m. THE FIRST CHRIS BARBER JAZZ SHOW

featuring OTTILIE PATTERSON, MONTY SUNSHINE

PAT HALCOX and GUEST STARS

also the SKIFFLE GROUP

with LONNIE DONEGAN and DICK BISHOP

TICKETS: 3/6, 5/-, 6/6, 7/6, 8/6, 10/-, now available from RFI Box Office (WAT 3100), M/C Control Office (The Record Shop), Church Cross Road, W.1, and usual agents. S.A.L. with postal applications, please.

NATIONAL JAZZ FEDERATION

THE BBC AND THE UNION... A HOLLOW FACTORY FOR THE M.U.

A TRADES union, like less democratic institutions, needs occasional successes to stimulate its membership. That is why the outcome of the recent dispute between the Musicians' Union and the BBC is bound to be hailed by the MU as a victory.

The executive of the MU will doubtless prefer to forget its own inept handling of the whole situation. And the 'victory' is likely to be a very hollow one indeed.

For although the musician employed by the BBC will get extra pay (which in my view the majority richly deserve), the Union was prepared to accept the more liberal professional status.

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because it concerned "fees" and not "wages". Later, Harold Barcliffe changed the tune abruptly: in a broadcast interview, he opined that, having reached agreement with contractors, he felt it wouldn't be right to let the BBC being awarded more favourable terms!

It is not hard to see other risks taken as clearly. In 1948, when an earlier BBC-MU dispute was examined by a specially appointed Independent Committee of the Ministry of Labour, the MU got about half what it asked, plus the unpalatable make-weight of some recommendations on certain restrictive practices.

Then the MU talked loudly once again. Band leaders and others were invited to make statements to the press. The musicians and entertainers were called upon to make their own position and talked cautiously.

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BBC but, of course, we are not in between. Of course the adamant attitude was maintained. The BBC had to come to heel, or the strike would continue. It is perhaps significant that talks which led to a settlement between the BBC and the MU were held shortly afterwards and that, as an indication of the Union's eagerness to come to agreement, concessions in the matter of pre-recorded music for programme use were made.

The MU has obstinately refused to permit this for years, except in certain restricted circumstances. Let me reiterate that I am not out of sympathy with the musicians employed by the BBC. They were paid due for an increase in pay and, possibly, more than the MU Executive was prepared to offer.

But the brutal fact about the MU's strike is not merely that it could have been avoided but that the hardship suffered by so many musicians will not necessarily be led to more money all round. The BBC is not a private trading concern able to tap its own profits to meet rising wages. It works on a budget drawn from the public purse—and a limited budget at that.

But in all honesty, I must say that I feel musicians should demand more money but not that they should be paid more than they are worth. It is certainly no room for hand-to-mouth professional desperation.

In the opinion of a Times leader, the MU realised that its tactics were wrong and dropped the big stick. If that judgment is correct, then the strike itself might have been unnecessary.

And The Times is surely an earlier example of unimaginative who to blame.



JACK PAYNE'S Just For The Record

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interference and told its members that they were free to accept subsequent offers from March 1. It is perhaps significant that talks which led to a settlement between the BBC and the MU were held shortly afterwards and that, as an indication of the Union's eagerness to come to agreement, concessions in the matter of pre-recorded music for programme use were made.

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THE BBC FESTIVAL



SHOWSTOPPER BARBER

If the International State Department was suddenly to announce that nuclear weapons were banned for ever and peace had finally come upon the earth, I doubt whether it would be received with more acclaim than were the artists taking part in the second concert of the BBC's "Festival of Dance Music" (27/3/56).

What were the reasons for this continuing, exciting tumult, this hollering, bellowing, whistling, screaming, sustained roaring? The answer is simply that jazz and youth go together like a horsencarriage. . . . This concert was more successful than the first because the artistic sum total of all the artists appearing, in the main, was better. I liked best Parnell, Dankworth and Mackintosh, in that order; Parnell for his punch and precision; Dankworth for

musicianship and ideas—particularly the vocal modulation in his solo, "The Continental"; the first bit of real British originality in years; Mackintosh for his realistic vocal imitation in "Juke Box Saturday Night."

Then there were Calvert in fine form, Valentine's excellent impersonations and Cogan with her infectious personality. Tommy Whittle disappointed me by playing "Laura," a beautiful tune with a dangerous chord construction, which, if you don't look out, can make you play all the tenor clichés of the past ten years.

Chris Barber's band, was the big showstopper followed by Valentine and Cogan, who were from a version of the blues, which I liked, the band was out of tune and did not interest me. That left the Keynotes, who were fair and efficient, and Ken Morris with Don Savage; a good comedy act—in the right place—but an utter mystery to me as part of a dance music festival. However, let us not quibble. It was a tremendous night—and a great triumph for the profession in particular and the BBC in general.

RADIO COMMENTARY by MAURICE BURMAN

All tried and trusted stuff

AT the first concert on March 13, we heard the bands of Heath, Adrich, Winston and Ellington, as well as The Stargazers, Randall, Bill McGuffie, Joan Regan, Ronnie Hilton and compere Phil Carpenter. The music was very commercial, all tried and trusted stuff, and no new ideas. But it was exceedingly well produced, with a good radio balance.

Randall got the biggest hand, more, I think, for what he represented than for what he played. Best player of the evening was Bobby Pruitt, a sensitive, soulful soloist. Heath and Ellington were outstanding, too, each in his own way. Adrich's brass had a painful sound about it and Winston was dull, although both were efficient.

Two days before, I had heard Kenton in the same hall—and in the very same seat!—and I had a fair chance to compare Heath with Stan. I noticed that our drummers play too loudly, nearly all the time, and that the Kenton drummer was gentle by comparison. But Heath had it over Kenton for presentation, appearance and precision. After that, the Kenton band has it all the way. Best in mind, however, that Ted was playing a commercial programme. Of the two, *Heath* was the loser.

The Corporation nips in . . .

WHILE I have been submerged in silence, back turned, unable to utter a word, the BBC has nipped in sharply and whisked *World of Jazz* smartly off the air. I'll be on the air till 11.45—*but* fortnightly only, until May 12. Then it transfers to a Friday evening, still fortnightly, from May 25 (11.10-11.45 p.m.), where it will alternate with *British Jazz*. (A recent announcement on the air that it was to be re-styled until May 25 was fortunately an error.) There'll be more dance music and pop disc shows to compensate for this piece of sharp practice, so I advise those who want both BJ and WOJ back to weekly status to write to the BBC and protest. Also while publication has been suspended, two very good jazz broadcasts indeed—the Steve Race-Stan Kenton interview (WOJ); and a featured discourse on Louis Armstrong by Professor Eric Hobbs-Wain, in exactly the right place—on the Third.

JAZZ On the air

FRIDAY, APRIL 13:
8.30-9.0 p.m. P: 2: Herman.
9.0-9.30 Tatum.
9.30-9.5 L: Jazz.
9.50-10.2: Champ-Elysees Jazz.
9.50-10.5: Jazz Developments.
10.2-11.0: 2: Royal Showcases.
10.30-11.0 H: 2: As Thurs. 10.35.
9.45-10.15: 2: As Thurs. 10.35.
KEY TO STATIONS AND WAVELONGTHS
A: RTP Paris-Inter: 1.652m, 48.32m, 2.10m.
B: RTP Parisien: 280m, 212m, 212m, 2.10m.
C: Silverstar: 1.402m, 2.29m.
D: NRW-WD: 136m, 189m, 49.33m.
E: British Radio: 2.44m, 2.24m, 4.9m.
H: RIAS Berlin: 1.303m, 2.407m, 49.9m.
I: SWF Baden-Baden: 295m, 262m, 1.9m, 41.22m.
J: 285 Munich: 270m, 187m, 48.7m.
K: SBC Stockholm: 157m, 255m, 245m, 300m, 500m, 48.46m.
L: BR Oslo: 137m, 377m, 228m, 477m.
M: SDR Stuttgart: 522m, 49.13m.
N: HR Frankfurt: 500m.
O: RAI Rome: 350m.
P: Europe 1: 1647m.
Q: Luxembourg: 500m.
R: SBC Lugano: 560m.
S: SBC Geneva-Lausanne: 332m.

SUNDAY, APRIL 16:
15: Hi-Hots (Medium Thin),
19: Fast (Medium Thin),
22: Bounce (Medium),
20: Crash Ride (Medium).
MONDAY, APRIL 17:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
TUESDAY, APRIL 18:
15: Hi-Hots (Medium),
18: Fast (Medium Thin),
19: Ride (Medium),
20: Crash Ride (Medium).
WEDNESDAY, APRIL 19:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
THURSDAY, APRIL 20:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
FRIDAY, APRIL 21:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
SATURDAY, APRIL 22:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
SUNDAY, APRIL 23:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
MONDAY, APRIL 24:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
TUESDAY, APRIL 25:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
WEDNESDAY, APRIL 26:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
THURSDAY, APRIL 27:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
FRIDAY, APRIL 28:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
SATURDAY, APRIL 29:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).
SUNDAY, APRIL 30:
15: Hi-Hots (Medium),
18: Fast (Medium),
16: Bounce (Medium Heavy),
20: Crash Ride (Medium Heavy).

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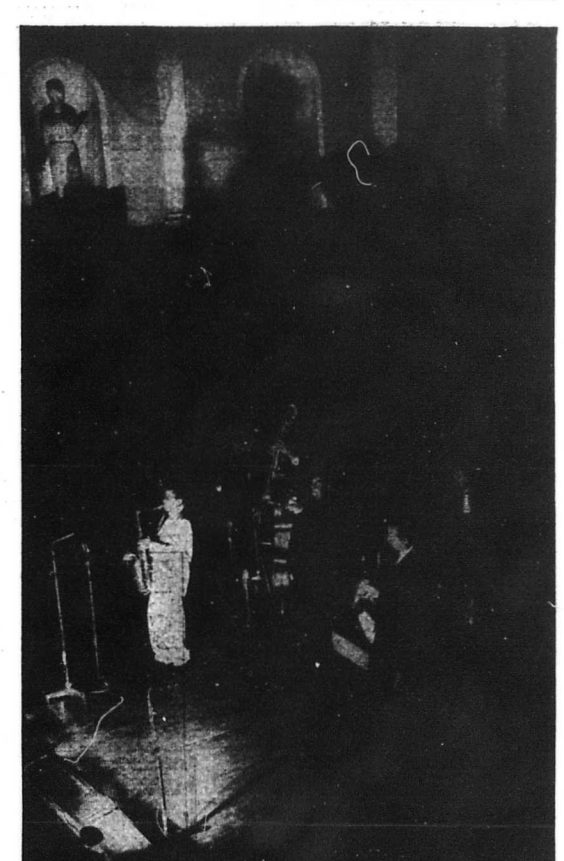
AMERICAN JAZZMEN IN EUROPE



KENTON is in Britain; on the Continent, Mulligan and Jazz At The Phil, follow to Armstrong, Chet Baker, Stan Getz and Hampton; Louis comes to Britain next month; Basie and Ellington are rumoured to be playing Paris in the autumn.

THE NEW MUSICAL EDUCATOR

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* The Editors, W. McNaught and H. A. Chamber collected a first-rate team of distinguished musicians and practical men, whose long experience in musical theory and practice is now made available to those who seek to improve their musical education.
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BETTER GRANZ
THE fifth visit of JATP to Sweden presented the Norman Granz unit in its best light so far (written Sven Wierstedt). This was mainly due to a slight rearrangement of the format: Ella Fitzgerald now following the Oscar Peterson Trio after the interval and staying on stage until the end, rather than leaving her appearances split into two acts at the close of each half.
The Peterson Trio (with Herb Ellis and Ray Brown) was worth the price of admission alone. The Jan session, featuring Gillespie, Eldridge, Flip Phillips and newcomer Illinois Jacquet, were the mixture much as before; and the Gene Krupa solos were notable for bringing much more light than is customary to such situations.
But it was Ella and Oscar who raised the concert above the level of the normal imported jazz offering (in Paris, however, writes Henry Keller—Oscar and Ella did not impress so much as Flip and Illinois, who contributed some of the most inspiring tenor playing the French capital has ever experienced).
More pictures of U.S. jazzmen in Europe on pp. 2, 9, 16, 17.

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BACKSTAGE



Annie Ross—the jazz singer who crashed the difficult medium of intimate revue at the first attempt, and came out with a star status. Peter Leslie reviews the show below.

★ Readers of P. 5 will know about the scheduled start of the Danny Kaye-Nicholas film. But Dave King—undoubtedly one of the brightest new hopes in British Variety—is applying billed as "television's new star comedian." He is, at the moment, only that. With a wealth of talent at his disposal—a singer, dancer, situation and patter comedian—he here

confines himself to patter (which could well be stronger, only reluctantly, it seems, throwing in a couple of songs which bring his act in Show Business.

★ The applause, needless to say, was rapturous. But I would like to see Dave at the Palladium again after six months on the road. "Finish" is what Joan Regan certainly has—in both senses of the word. After an uncertain start, Joan built her act steadily through her fully arranged "oldies" to a house-shattering in The Beginning—that was real artistry. She looked, as always, lovely.—Pat Brand.

THE DISC STARS INVADE THE THEATRE

SOME of the stars more normally associated with band singing or pop records have been assaulting the bastions of the theatre while the MM has been out of circulation—and with conspicuous gallantry. If you accept box-office bookings and critical acclaim as the yardstick of theatrical success (and the two together make the only logical one), then the three top hits in London now all star people from the profession.

At the St. Martin's Theatre, THE ANNE BROWNS has made the transition from pop singer to accomplished revue comedienne in one brilliant stride—a most incredible achievement. This revue, *Cranks*, the best piece of satirical sophistication to be staged in London for years, is a tour-de-force performance of the pop story to its surrealistic mate—and the new star shines in every scene. Her solo point number, "New Blue," is tremendous.

At the Aldwych, the Berlin *Operetta* Kurt Weill *Threepenny Opera* gives Britain's GEORGIA BRONW and French singer MARIA REMUSAT the opportunity to contribute, full-bloodedly to the evening's entertainment—and, again, both are enormously good. The production itself, witty, ironic, savage, with nostalgic overtones of Isherwood, Calzavara and the bitterly humorous Berlin mood of the 'twenties, is as stimulating today as when it was written 30 years ago.

Equally ancient, but by no means as successful, is *Summer Song* (Prince's) the "operetta" musical for decades past, replete with old-fashioned dance routines and abysmal dialogue, in one tedious package. Why, because the cast are worthy of much better things and DAVID HUGHES, making his stage debut, gives a really admirable performance—both as actor and singer. The *Dvorak* (Lyric) is agreeable and well played. (And don't leave at the interval; the second half is very much brighter.)

—Peter Leslie

Reintroducing the famous MM gossip column . . . ON THE BEAT

by PAT BRAND

AT first we thought: "How refreshing!" Then (hardened cynics that we are): "But it can't possibly last." And then, after a few months, when her name was on everybody's lips and her records on almost everybody's turntable: "It can't be true. It must be a gimmick."

But now I know the truth, Ruby Murray's charm is utterly and unaffectedly genuine. I met her last week on her return from America, where her home and wished her a happy 21st birthday—and brushed for my previous suspicions.

At the Savoy Hotel luncheon given by the directors of EMI, surrounded by disillusioned producers, A&R men, publicity experts and other hard-bitten characters, Miss Murray stood forth as someone from another world—certainly not the usual world of Show Business.

It was all rather strange. A little disconcerting. And very nervous. My friends . . .

Johnston, who happens to be the leader of the Starzorgs. Ah! You've heard of them! But what you may not know is that the four men in the Starzorgs also go out in Variety on their own, also under the name Johnny Johnston. And in Variety they are known as the Jones Boys.

"You've no right to pester people for autographs unless you know who they are." He turned to the admiring crowd, "I have been collecting for over 30 years."

It looked rather like a large electronic remote control which would operate the changer not merely from anywhere in the room but from anywhere in the house. I supposed we don't try to trick him. "I don't like any of the records." And all we do is collect the sound from the second through the pick-up, change it into radio signals, and broadcast that across the room—to into the next room—to any standard radio receiver.

You find first a clear spot on your medium waveband, tune your transmitter to that spot—and the sound comes out of your loudspeaker. Simple and fascinating. "Of course," he added, "for you you must have a G.P.S. Special Transmuting Licence. That costs £1 for five years." "Who cares? I've always wanted to own a radio receiver."

British singers have no chance, says Geri

"In Britain, I sang with several name bands, but I just didn't rate; I was a two-bit singer. . . ."

"YOU wouldn't think a girl could sing with half a dozen British name bands and still be unknown, would you?" Geri Scott asked me, smiling ruefully. As Geraldine Scott she sang with—among others—Vic Lewis, Harry Gold and Nat Temple. "But I just didn't make it."

Yet, two years ago, she went to Germany, shortened her name and, since then, has sung as Woody Herman and Chet Baker and is now a star entertainer on the Continent.

On a short visit back to London, Geri last week had some outspoken opinions to give on the status of band vocalists in this country. "They just don't stand a chance," she said. "There is no co-operation between orchestra and singer. During rehearsal, the vocalist sits reading or knitting while the band goes over her number, and only takes notice when she is called for a quick run-through with them. That's why I was only a two-bit singer in England."

Story and photos by Ron Cohen

Chet says I found like Gene Christy—but maybe it's because I do some of the same songs. I certainly don't copy her. You may be seeing this girl on TV one day—she auditioned for Granda while she was in London. And you will definitely be hearing her on record. I think she'll be a big success. At the moment she is learning Chinese. Anyone with that determination can't fail!

"So I went over to the Continent, shortened my name from Geraldine to Geri, found out that they knew how to cater for singers there—and that was that! Since then, I've sung with Carl Walter, Woody Herman and Chet Baker, among others. And to prove it, here's a picture I did with Chet. . . ."

Some outstanding records from recent releases

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Simple!

AMONG their products are four-speed (including 16 rpm) for the "Talking Book" records that will soon be on the shelves. They have just formed Siasa Electronics, which will market these mysteries in Britain.

Simple! He introduced himself. Marcel Siasa, inventor of these electronic wonders, who will be bringing them to the market these mysteries in Britain.

Time it A NOVEL way of differentiating between popular and serious music was suggested by Lord Siskin during the House of Lords debate on the Copyright Bill last week.

Ridiculous EVERY time I watch ATV's *Party Night At The London Palladium* I think of the time when I was a *Marion or Perry Com*; a *Starlight*, which is even *abundant*, which is even *abundant*.

Surprise! It may be due to the Easter holidays, but so far as my records show, no new singing star has been discovered during the past two weeks.

Time it REJECTING the idea, Lord Siskin said that he himself could get through a couple of minutes in an hour or three in a day. He also pointed out that Geri's win in *Rhapsody* is a jazz classic—ran for more than four minutes.

Surprise! HEAR THE EXCELLENCE OF TONE Crisp, responsive and power to play with, says —JOE DANIELS

STOLL JAZZ SUNDAY'S traditional concert at the Stoll Theatre, presented by Jazzshow, Ltd., proved once again that Humph is still way out ahead of our other entertainers. The Lifferton band played a varied, interesting programme with solo honours going to the leader and Bruce Turner.

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Songsheet

By Hubert W. David

SONGSHEET is back with a penopony of trumpets, a loud banging of drums and... a new look. How do you like your new Tin Pan Alley page? Present plans aim at the same format each week, when we shall bring you up-to-date news of songwriters, their songs and their singers; the usual call-sheet feature; and our new, expanded charts of British and American best-selling tunes and discs.

During the past few weeks, our own Song Success Parade has been roaring. Never before have I been able to report so much individual success for the unknown songwriter.

Lucky remake
Item one concerns market salesman Les Johnson and housepainter Bill Graham, who gained an "honorable mention" in our "Surre Thing" competitions with their number, "Silver Paper Horsehoe." On my recommendation, I had showed the song to Frank Patrick, director of Decca Music, Ltd., who liked it—but qualified his interest with a suggested change of title.

So to Johnson and Crompton did a 48-hour rush remake on the song which was now titled "Lucky Silver Horsehoe," and this goes into the small catalogue right away. These boys are good songwriters, too. They have also placed "King Solomon's Mines" with Maurice Tylor at Columbia Music, and "God Save Boogie Blues," with John Fields, a song which makes a mention of every American State in its lyrics. It is a permit which could give the Brits a number one assured market in the U.S.

BRITAIN'S TOP TUNES

A guide to the best selling discs for the week ended March 31 derived from information supplied by 10 leading record firms.

Rank	Title	Artist	Label
1	IT'S ALMOST TOMORROW	Drewn Weavers Brunswick	
2	MEMORIES ARE MADE OF THIS	Decca	
3	ROCK AND ROLL WALTZ	Key Star	
4	ROCK AND ROLL WALTZ	Key Star	
5	ROCK AND ROLL WALTZ	Key Star	
6	ROCK AND ROLL WALTZ	Key Star	
7	ROCK AND ROLL WALTZ	Key Star	
8	ROCK AND ROLL WALTZ	Key Star	
9	ROCK AND ROLL WALTZ	Key Star	
10	ROCK AND ROLL WALTZ	Key Star	

BRITAIN'S TOP DISCS

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7	ROCK AND ROLL WALTZ	Key Star	
8	ROCK AND ROLL WALTZ	Key Star	
9	ROCK AND ROLL WALTZ	Key Star	
10	ROCK AND ROLL WALTZ	Key Star	

TOP JAZZ CALLSHEET AMERICA'S TOP DISCS

(Week ending March 31)

(Week commencing April 8)

(Week ending March 31)

Rank	Title	Artist	Label
1	POOR PEOPLE OF PARIS	Les Baxter	
2	LIBSON ANTIC	Les Baxter	
3	NO NO NOT MUCH	Les Baxter	
4	ROCK AND ROLL WALTZ	Key Star	
5	WAY DO FOOLS FALL IN	Les Baxter	
6	PLI BE HOME	Pat Boone	
7	BUCK MEETS RUBY	Pat Boone	
8	JUKE BOX BABY	Pat Boone	
9	HO! DIGGITY D	Pat Boone	
10	HEARTBREAK HOTEL	Pat Boone	
11	THE GREAT PRETENDER	Pat Boone	
12	SEE YOU LATER, ALLIGATOR	Pat Boone	
13	THEME FROM "THE THIRTEEN GIGS"	Pat Boone	
14	YEAR FELL TERE REVER	Pat Boone	
15	WHY DO FOOLS FALL IN	Pat Boone	
16	TUTTI FRUTTI	Pat Boone	
17	EDDIE, MY LOVE	Pat Boone	
18	THE ONE WHO	Pat Boone	
19	BAND OF GOLD	Pat Boone	
20	THE MEXICAN HAWAIIAN	Pat Boone	

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MARGIE

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DINAH

JEEPERS CREEPERS

OH! YOU BEAUTIFUL DOLL

SHEIK OF ARABY

BROWN EYES WHY ARE YOU BLUE

I'M JUST WILD ABOUT HARRY

CHICAGO

SUGAR FOOT STOMP

DANCE DATE

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Cinderella and business

A FAVOURITE cliché of the Press is the Cinderella story. Poor girl makes good, Unknown rises to Stardom Overnight, and the many variants worked up by imaginative journalists. In the case of Britain's number one girl jazz singer, Cleo Laine, the Cinderella angle is too striking to miss.

Her story even provides a fairly godmother in the somewhat improbable shape of a bass player who with one wave of his magic wand—sorry, bow—got her to the ball, or rather an audition with the Johnny Dankworth Sextet.

After five years of being featured consistently high in popularity polls, the girl with the blue velvet voice still finds it difficult to believe that she is being paid for doing the thing she most enjoys.

Until 1951, Cleo, then aged 23, had never seriously considered a singing career.

It was at a friend's 21st birthday party that she was heard by a semi-pro drummer who looked her over with his hand at functions run by the local Labour Party at Hayes, Middlesex. The band was soon fired, but the young budding politician retained the services of Cleo and provided her with a new backing including bass player Ossie Newman.

"Ossie thought I had possibilities and with his group I did a week—for nothing—at the Dominion Cinema, Southall," says Cleo.

Newman persuaded her to audition for the Johnny Dankworth Seven. Her version of "Storm Warning" (Decca "Do") and "Orange Coloured Sky" prompted Johnny to contact her.

Dankworth, for whom she has a dedication, was her first leader and to date, her last. When Johnny broke up the Seven and formed his big band Cleo went with him to New York.

Although Cleo prefers the type of jazz backing that only a small outfit can give, she enjoys the big band sound.

"She has no ambitions to go solo," Newman says. "I wouldn't fancy Variety and anyway I am hardly the type you need glamour and all that stuff," she declares.

POP PAGE

Profile by BOB DAWBARN

Records by LAURIE HENSHAW

Style and charm

Buddy Rich, who came to fame with Tommy Dorsey, is not only one of the best drummers in the business, he is also a singer of style and charm.

This is borne out by the EP "Sing And Swing With Buddy Rich" (Cap 45-CL4582), which is billed in the States as "The sleeve note quotes Buddy Rich: 'What I'm trying to do is tell a story honestly in song. I mean, be a legitimate pop singer.'"

He certainly is. He has worked with Frank Sinatra in the early 1940's and has done a number of recordings with him since. It is a pity that he has not done more of this kind of thing.

The title of this EP and the sleeve note do not, entirely, do justice to the music.

Steve Allen, the Goodman of the Swing Goodman Story, leads his Orchestra and Chorus through a highly commercial version of "Memories Of You" on Vogue-Coral 45-97126.

The piano, presumably played by Allen, is reminiscent of Bill Snyder, the pianist of "Bewitched" fame.

"What Is A Wife," the monologue by Allen on the reverse, is that mixture of cynicism and trenchant sentiment that is peculiarly American.

Jo Stafford sings "All Night Long" and "It's Almost Tomorrow" (Cap 45-97127) with her customary tonal purity.

Just as Paul Weston plays an attractive intro to the first side, "It's Almost Tomorrow" was, I believe, described by Rudy Vallee as "the best broadcast recently as a good check on music." A sage comment.

Guy Mitchell sings a trifle off pitch to me in "Perfume, Candy And Provoc" (Phillips 45-97128). He certainly is the City of God. Backing is by the "New Nine Years," a player's lament set to music.

Liberate, sans smile, plays "Forty-Five Men In A Telephone Booth" (Cap 45-97129). This is one case where lyrics matter a fig; they merely serve as a perfect vehicle for June's boppish phrasing and a delicious, driving accompaniment from the band.

"Forty-Five Men In A Telephone Booth" is based on the associates with Negro singer familiar 12-bar formula. June and the Boyce boys handle it effectively, but the backing is the side.

Also making her recorded debut with Denny Boyce is Maxine Brown, who sings "Our Love Affair" and "Play Me Some Blues" (Cap 45-97130).

This latter title, which features an excellent playing by the Boyce band, has a feature of excellent quality. It is a newcomer on Capitol, sounds like our own Frankie Vaughan in "Trapped"

Most original

The most original of home-grown singers, Cleo can handle a ballad or 'beat' number equally well and has no personal preference.

Her favourite singer? "Billie Holiday is number one, she's terrific. And then, of course, there is Ella."

Her favourite bands include Ellington, Basie, Gillespie and Miles Davis.

Surprisingly, after five years of one-nighters, she still enjoys touring and finds it exciting.

"The farther north you go, the nicer the audiences," says Cleo. When Johnny broke up the Seven, she had so much to choose from that she decided to go to Glasgow, which is the nearest thing in this country to what I imagine an all-coloured audience would be. They really enter into it."

"Born of a Jamaican father and English mother, she has strong feelings on racial prejudice of any kind but asserts that she had never been a victim of it.

"The warmth and sincerity of her voice is reflected in her personality. She is a singer who is so highly developed that lesser mortals can only hope to come up to it to see just what has produced the Laine laugh."

"The farther north you go, the harder a professional to suffer from Cleo. She is so satisfied with her performance on broadcasts, that she has no regrets."

Among the best examples of her work are the recently issued "Storm Warning" (Decca "Do") with its refreshingly different choice of material, and her new recording, "The Mexican Hawaiian" (Cap 45-97130).

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COLLECTORS' CORNER

EDITED BY MAX JONES AND SINCLAIR TRAILL

WHILE the reviewing gets up steam again in the normal place, we propose to draw attention here (this week and next) to as many "missed" items as space allows—some safe bets, some outside chances.

High on the safe list comes the collection of piano solo titles "Young Fats Waller." Here are favourite Waller solos ("Numb Numb", "Smashing Thirteen" and "Valentine Stomp"); other Fats originals well known ("Sweet Savannah Sue" and the popular song "Feelin' No Pain"); and little known ("Goin' About" and "My Feelings Are Hurt"); and three non-Waller tunes. One of them, "Baby! Oh Where" was dug out by the "X" label for its initial release. Two tracks are

from "alternative masters." It is splendid to have these full-bodied 1949 piano pieces in the format Waller was an amazingly well-developed musician, sound in taste and technique, with balanced assets of rhythm, harmony and melody. This pure Fats is especially well worth getting; details are:

THOMAS "FATS" WALLER (LP) Numb Numb; Love Me Or Leave Me; Sweet Savannah Sue; Valentine Stomp; I've Got A Feeling I'm Falling; Smashing Thirteen; Baby! Oh Where Can You Get My Feelings Are Hurt; Turn On The Heat; Goin' About (HMV DLP111)

Another pretty obvious choice for collectors who can afford the switch to LP is this Messrobian LADNER set: "MEZZ MEZZROW WITH TOMMY LADNER" (LP) Comin' On With The Come On; Revolutionary Blues; Gettin' Together; Merry Blues; Everybody Give Nobody None Of This Jelly Baby; You See Me Comin'; Royal Garden Blues; Really The Blues (HMV DLP110)

THREE Panasia New Orleans style sessions of 1938 brought Tommy Ladner to many listeners for the first time; and they provided Messrow with a golden chance to show how much he could do with a few, but hot phrases and a knowledge of how to put them to work in the cause of good rhythm and satisfying ensemble.

Collectors should know that the "Quintet" of "You See Me Comin'", "Royal Garden", "Gettin' Together" and "Everybody Loves" and "Jelly Baby" arrangements taken from those already listed here. There are many unfamiliar stretches of Ladner and, for example, a totally different solo in "See Me Comin'" plus some additional business in "Jelly Baby's solo."

Most successful of the titles are "Royal Garden" and "Really The Blues", both of which, but nearly all are notable for the preceding quality of Ladner's playing.

A STIRRING sight for traditionalists! This monumental stage session, photographed by Russ Weicher, made the climax to a recent jazz festival in the vast Velodrome d'Hiver, Paris. Jazzmen were not the only ones there in numbers (writes Henry Kahn); 12,000 fans screamed their heads off in the 20,000-seat hall. To begin the show, 14 New Orleans bands from all over Europe marched into the hall playing "Didrik He Rumble" in concert. After individual band spots, it ended with the massed-bands finale pictured above, where Britain's Humphrey Lupton, Johnny Picard, Freddy Legon, Wally Fawkes and Bruce Turner can be discerned among the legions of Continental clarinetists. Veteran Mezz Messrow leads the field.

ROYAL ALBERT HALL - SUNDAY 7.30 MAY 6
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SIDNEY BECHET
"VIC DICKENSON SEPTET, VOLUME 2" (LP)
I Cover The Waterfront; Sir Charles Al Hone; Keeping Out Of Misadventure
(Vanguard PPT12005)
THE Best volume of Vanguard Dickenson seems to have impressed widely. No. 2, by the same men as about the same grade; middle of the road in style with some predominance; related in mood, the melody more melodic in "lay back" on the well-knit and persistent, if somewhat unadventurous support of the rhythm team.
One side offers an extended slow treatment of "Waterfront" Sir Charles and the front-liners all solo. Brief, as usual, shows a melodic invention and heaps of effect. The piano is very effectively.
The second side "goes" more, first with a brisk Thompson riff piece attacking Edmond Hall clarinet and nice, clearly expressed solos all round, then with an exceptionally lively "Misadventure".
Dickenson, Thompson and Hall make valuable contributions, but perhaps the most refreshing comes from the front-line, where variation includes particularly startling fluency which are now devoid of acetate and swing.

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CHARLIE PARKER

His favourite painting was of a garland tree standing on bare ground, a hangman's noose hanging from a high branch.

CHARLIE PARKER was the last giant to arrive on the jazz scene; one of the first to go.

He burned brighter—and was extinguished faster—than any of his predecessors; and he left the world, a bitter and tormented being.

Parker's reign as a jazz great was accompanied by mental and physical suffering. He was driven to an early death by hate, prejudice, and the seductive grip of narcotics.

He was a demented genius; a man creating pure and unalloyed jazz—jazz with a healthy, vital quality. Yet this man who breathed new life into our music longed for death.

He prayed for release and cursed thought, responsible for his disintegration.

"Most of us Negro musicians are in rotten shape," he said. "Halfway through one number, he put down his alto and returned, of stage. He didn't return." Later that night, Bird was crying and cursing his tormentor. Finally, he went to sleep. But in the middle of the night Guy was awakened by a violent coughing from his bed. Parker was choking. His face was wet; he looked lumpy, and his pulse was racing. He choked up, but never opened his eyes. Guy "Warren" told me "I know what it was," relates Guy. "But I was sorry for him, but I knew it was futile to argue."

how he and Bird roomed together in Chicago a short time before Parker's death. "It was fantastic. I wanted to kiss his feet when I met him. I worshipped him that much. We talked and talked, night after night, and then suddenly he would gaze into space, puffing at a cigarette and hearing nothing."

"One night, at the Bee Hive, they got him on the stand and he chanted softly and beautifully. But as number followed number he grew more erratic; sometimes smooth and graceful, sometimes wild and crude, ragged and disjointed."

*The West African drummer and disc-jockey who played with Kenny Graham, now in Chicago. His information has been most valuable in compiling this article.



Giants of Jazz No. 13 BY MIKE NEVARD

"Often he stopped the combo in the middle of a number, leaned against the piano and wiped his face, or lit a cigarette." Parker was a man whose art was built on emotionalism—whose mental stability was ravaged by narcotics—should be, to say the least, volatile. And Parker's "here today—gone tomorrow" genius is not lessened by the fact that he was a human being—with human faults and failings. It is this human quality that makes any music live. Without feeling, music is sterile; a pattern of inanimate sounds. Parker's music had the raw vitality of the rebel. He was a great alto player; a musician of beauty and force. And the music he played—the form and direction—had a tremendous influence on jazz. He led the first modern revolt since the inauguration of the bebop era. As with so many rebellions, the discipline got out of hand. Parker's music was called "bebop" and hundreds of musicians throughout the world paraphrased it, embroidering its ideas and forgetting its core. But when the rebels finally became part of the community, the good effects of Parker's music began to show. Bird had

A violent temper
"The Robin had a violent temper and went into a rage if he thought you were messing with his personal freedom. All this may seem poor introduction for a man we are extolling as one of the great story is symptomatic of an age where men who work for progress of humanity can, with the same haste, manufacture missiles that will destroy thousands in one atomic flash. Parker was just such a machine of self-destruction. The very cells that created the music for which he was renowned induced his mind and body to crave for the paralytic release of drugs. The solution of the drugs problem is not a simple one. The desire for narcotics and their effects are part of a complex pattern. A musician plays well; he takes drugs and his sense of pleasure is heightened—he thinks he is playing great music and he is; but a discriminating listener knows that he is playing just the same as he was before. Now, the musician who wants to justify the fact that he has resorted to artificial stimuli in the first place—yet still wants to appear intelligent—will tell you that because he thinks he is playing better, the musician relaxes and does, in fact, play BETTER. Good enough reasoning. BUT THAT IS NOT THE FINAL STAGE. The final stage in this process of degradation is Stage Four, where a musician is lulled into a false sense of security and loses all incentive, sees black and doesn't bother to try. This is the stage that Charlie Parker skirted. The back to the audience, the lack of responsibility, the utter disregard for his fellow musicians when he produced NOTHING. All these are obvious signs of Stage Four. I am not disputing Parker's genius. He was great despite the physical weakness that finally intruded into his playing, and ultimately drove him to his death. But you cannot truly assess a man's greatness by turning a blind eye to his faults. Guy Warren told me how Bird came off the stand at the Beehive one night. Guy told him how wonderfully he had played most of the time—how good he had sounded off others. Bird laughed—long and loud. So loud that a crowd came in to see what was happening and to say "This guy thinks I goofed." "No," Warren said. "Bird's exclaiming, 'Bird was great.' And suddenly Parker was furious. This is why everything is goofed in this damn country," he screamed. "So on accounts guys like you who don't

A study in costume—Bob Brookmeyer, Zoot Sims and Gerry Mulligan (right) from the Mulligan sextet during one of its recent concerts in Paris.

awakened people, and there was new life in the jazz world. And above it all towered Parker, the greatest solo artist in jazz since the advent of Hawkins. This Last of the Giants may seem a sordid mixture of complex and habits. But we must remember that man cannot be dissected and reassembled with new parts. Man is delivered to this world complete and ready for use; for the most part—unchangeable.

Good and bad
Charlie Parker arrived, like all of us, with the usual assortment of good and bad. He chased chickens in a Kansas City backyard, and his brother called him "Bird." He picked up chicks, also, plays with local bands joined Jay McShann as an on-again-off-again member of the bebop era. Good and bad were there all the time. He was a great jazzman; a poor liver. But from the time he arrived on this earth 36 years ago, to the day last year when death caught up with him watching a television show, Charlie Parker was, above all, human being. Let us remember that.

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RECORDS

JIMMIE NOONE AND HIS APEX CLUB ORCHESTRA (EP)
 Apex Blues (10); Sweet Lorraine (11); Keepin' Out Of Misconduct (12); Sweet Sue—Just You (13); Four Or Five Times (14); Evening (15); Monday Date (16); Blues (My Naughty Sweetie Gives To Me) (17).
 (Vogue-Coral LRA10028.)

By Edgar Jackson, Sinclair Traill and Max Jones

(a) (Am. Vocalion C1971), (b) (do. C1972), (c) (do. C1973), (d) (do. C1974), (e) (do. C1975), (f) (do. C1976), (g) (do. C1977), (h) (do. C1978), (i) (do. C1979), (j) (do. C1980), (k) (do. C1981), (l) (do. C1982), (m) (do. C1983), (n) (do. C1984), (o) (do. C1985), (p) (do. C1986), (q) (do. C1987), (r) (do. C1988), (s) (do. C1989), (t) (do. C1990), (u) (do. C1991), (v) (do. C1992), (w) (do. C1993), (x) (do. C1994), (y) (do. C1995), (z) (do. C1996).

fact, a few of the more cloying passages border on strict-tempo sweet music, and it would be easy to believe that a fiddle was present.

"Sweet Lorraine," for instance, is a number which tempted Noone into excessively sentimental expression. It is a fine, if not likely to so searching for the other, for the aura of festiveness becomes pretty oppressive until Jimmie breaks through.

"Sweet Sue" also tries the patience for a while, but Jimmie once more brings about a recovery, and a fair swing is built towards the close.

Even on these, Noone's tone

and execution are technically admirable. But for choice of tune and treatment, and general bonhomie of tone and phrasing, I think these two can justly be criticized.

These things apart, the Apex Club band was interesting and stimulating enough; a band which played refined improvised jazz in its own way.

It had the virtues of musicianship, teammanship, and a cutting beat that could give the music wonderful impetus.

In Noone and Jimmie it possessed two remarkable soloists; in Noone and Poston, sensitive and conventional, and the music it we hear the group at its peak.

JAZZ AT THE SAVOY (LP)
 Careless Love; Please Don't Talk About Me When I'm Gone; Sugar Call Rag (w/Black and White); A Woman Love A Man; You Made Me Love You; My Heart; Lonesome Blues (b).
 (London LZ-014605.)

(a) (Am. Savoy DWL181), (b) (do. DWL182)—Rufus Brasfield; (c) (do. Decca D-3005); (d) (do. Decca D-3006); (e) (do. Decca D-3007); (f) (do. Decca D-3008); (g) (do. Decca D-3009); (h) (do. Decca D-3010); (i) (do. Decca D-3011); (j) (do. Decca D-3012); (k) (do. Decca D-3013); (l) (do. Decca D-3014); (m) (do. Decca D-3015); (n) (do. Decca D-3016); (o) (do. Decca D-3017); (p) (do. Decca D-3018); (q) (do. Decca D-3019); (r) (do. Decca D-3020); (s) (do. Decca D-3021); (t) (do. Decca D-3022); (u) (do. Decca D-3023); (v) (do. Decca D-3024); (w) (do. Decca D-3025); (x) (do. Decca D-3026); (y) (do. Decca D-3027); (z) (do. Decca D-3028).

RECORDED during a live session at the Savoy Cafe in Boston, this is a collection of good jazz—but, unfortunately, suffers from a somewhat noisy surface.

The lone opening "Careless Love" features solos from piano, clarinet, trumpet, trombone and bass. Hal plays well and Bradford makes a beautiful bridge from the old Luncefordian, Jimmy Crawford.

The pleasing "Don't Talk About Me When I'm Gone" is already well set by this time. It is a very melodic solo which has already been reproduced many times.

"Four Or Five Times" is also a good one, owing to its quality like way from the start.

Jimie furnishes a bright introduction, a meaty solo later, and enough piano accompaniment to take the sting out of the Noone Poston vocal. A patch of clear, soft alto-clarinet duelling then leads to a driving finale.

"Every Evening" is a popular song. The band goes through intro, verse and several choruses; there are piano and clarinet solos, and the usual hot ending.

Bruce is slow, with rather an exotic atmosphere. Introductory and Scott's bands are solo instrument. Noone plays the rest of the way leading to a characteristic fashion.

"I leaves the spirited "I Know That You Know," a clarinet solo, and the usual hot ending. Short piano bridge leads to a beautiful solo version of "When Love Takes Over," a masterpiece, but jazz of a fine quality, this time. The solo is a beautiful trombone solo over recorded.

The crowd sings the song with great fun in "You Made Me Love You." Despite the constant manager to squeeze in some good jazz.

"My Heart" is a feature for the pleasant piano playing of Kersey, the one-time And King man, while the last track is given over to the band and Crawford, who parades their wares with vigour.

Good and not so good in the proportion of about five to two.

SANDY BROWN'S JAZZ BAND (EP)
 African Queen; Social Delivery; Nothing Blues; Africa Blues.
 (Tempo EXA23)

Brown (cl., voc.); Al Fairweather (tp.); John R. Davis (tb.); Stan Thomas (pno.); Joe Unanue (b); Eddie Green (dr.).
 (London LZ-014606.)

EDMUND HALL
 "RINGSIDE AT CONDON'S" (LP)
 Original Dixieland; Keepin' Out Of Misconduct (b); Dimples; Sweet Sue—Just You (c); Four Or Five Times (d); Evening (e); Monday Date (f); Blues (g).
 (London LZ-014604.)

(a) (American Savoy DWL181); (b) (DWL182)—Wise Bill Hayes; (c) (do. Decca D-3005); (d) (do. Decca D-3006); (e) (do. Decca D-3007); (f) (do. Decca D-3008); (g) (do. Decca D-3009); (h) (do. Decca D-3010); (i) (do. Decca D-3011); (j) (do. Decca D-3012); (k) (do. Decca D-3013); (l) (do. Decca D-3014); (m) (do. Decca D-3015); (n) (do. Decca D-3016); (o) (do. Decca D-3017); (p) (do. Decca D-3018); (q) (do. Decca D-3019); (r) (do. Decca D-3020); (s) (do. Decca D-3021); (t) (do. Decca D-3022); (u) (do. Decca D-3023); (v) (do. Decca D-3024); (w) (do. Decca D-3025); (x) (do. Decca D-3026); (y) (do. Decca D-3027); (z) (do. Decca D-3028).

WALLY FAWKES
 swings even at this slow tempo because I do think he has been too kindly balanced for the volume of his playing from the old Becker's record. His style here is very fine—lean, and his chorus really goes.

The remaining track, being a feature for Turner, is the last and the best—to my ear. It has been well balanced and the members of it do try to try to please the front line.

Mrs. Preston.

PREACHER ROLLO AND THE FIVE SAINTS (EP)
 Original Dixieland One-Step; Tiger Rag.
 (MGM EP547)

(Am. MGM TR555 and 551—Tommy Justice; (b) Jerry German (cl.); (c) Tony Parrell (tp.); (d) Ernie Gooden (tr.); (e) Peter Best (dr.); (f) Marie Marsau (p.); (g) Al Matucci (b); (h) Betty Carter (v.).
 1965.

HILL is some of the first standard music ever to

REVIEWS

always doing something of rhythmic brilliance.

And from the group passages, the author's soundings material at noticed that Brown's method can be light and unobtrusive.

"Better still, to my ears, is "Africa Blues," which exploits an engaging beat (staccato of Africa, at any rate) and boasts

some of the pleasure-ground of the millionaires—Miami Beach, Florida—and it is pretty authentic-sounding material at that.

It was back in 1950 that the old New Orleansian Tony Parenti arrived in Miami for a six-week vacation after a 22-year spell on the New York front.

Parenti looked over 100 night clubs, but the music, until Miami had some Dixie jazz, was to be heard.

Shortly after he landed up in Florida, however, he was approached by a couple of characters and asked to form a Dixieland band in their club. Parenti agreed, and in a very short while Miami had some Dixie jazz.

Some months later, owing to the attention of the Crime Investigation Committee (which let me hasten to add had nothing against Dixieland music as such), the club closed and New York to join Jimmy Mammon's new band.

But during Tony's stay in Florida, another Dixieland outfit had started up under the leadership of John Layton, one-time drummer with Paul Whiteman's Swing Wing. Al Clarence, the Dixieland player, was leaving the band. Gooden was with the band. Parenti was persuaded to take his place, and so he moved in to stay with the group until September, 1955.

SANDY BROWN
 what liquor manufacturers call a hard favour.

There's a warmth to this music which is, in itself, a considerable achievement. Add to that trumpet and clarinet interplay of a high order, really ornate and of a kind which is a joy to hear.

It is a pleasure to hear a clarinet and trumpet solo, and to hear a trombone and trumpet solo from start to finish, and you are hearing something very different from a traditionalist run.

To wind up the "un-original" but "Special Delivery," liable to sound familiar only to those who have heard Sippie Wallace's record of it with Al Fairweather.

"This slowish blues is one of the kind favored by Al. Rainey and related singers, a kind that makes interesting themes for jazz bands.

But the band sounds dull at this tempo, and apart from some breaks, the only point of interest comes when clarinet is answered by trumpet, in this case slide trumpet.

The playing of Al Fairweather possesses unexpected melodic twists and a genuinely relaxed feeling. Sandy Brown is an angry Titan of a clarinetist. It is their association in this record that makes it a very enjoyable record of its kind.—M. J.

As is to be expected, the music is much after the well-known New Orleans pattern. Parenti has a most fluid tone and an undoubted command of the idiom.

I find some of his lorum a little annoying, as in "O.D. One-Step," but he can play a good solo—no set him on the road to solo fame.

The girl pianist, Marie Marcus, plays well on the last-named piece, and her playing is a good example of what the general tone is. It is a little "hard" but for a band of this type the musicians in general are good, healthy beat.

Like the bass, he allows his rhythm accompaniment room

FAWKES-TURNER SEXTET (EP)
 New Orleans Hop Solo Blues; Here Today; Viper Rag; Rose Of Pleasure.
 (Decca Jazz Today JAZZ 605.)

WALLY FAWKES
 (cl.), Bruce Turner (alto), Filmy Gooden (tr.), Lenora Felix (p.), Jim Bray (bass), Stan Greig (dr.).

HERE is something of which we can be proud: a record made in Britain that is original and full of good jazz feeling.

I love the sound that Bruce Turner makes and so, as he has almost reproduced with my previous traditional clarinetist, it was almost predestined to show it before I even heard the record.

Fawkes is a most sympathetic player, and his playing is original and sincere on his original "Hop Solo" chorus on "N.O. Hop Solo." There is a lovely piano solo on the same, plus some good single-thing work by the bass and an unusual piano passage from Felix.

There is an outstanding pianist when on form, is heard to better advantage on the second track. His touch is light, but he

EDMUND HALL
 "RINGSIDE AT CONDON'S" (LP)
 Original Dixieland; Keepin' Out Of Misconduct (b); Dimples; Sweet Sue—Just You (c); Four Or Five Times (d); Evening (e); Monday Date (f); Blues (g).

WALLY FAWKES
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Mrs. Preston.

PREACHER ROLLO AND THE FIVE SAINTS (EP)
 Original Dixieland One-Step; Tiger Rag.
 (MGM EP547)

(Am. MGM TR555 and 551—Tommy Justice; (b) Jerry German (cl.); (c) Tony Parrell (tp.); (d) Ernie Gooden (tr.); (e) Peter Best (dr.); (f) Marie Marsau (p.); (g) Al Matucci (b); (h) Betty Carter (v.).
 1965.

HILL is some of the first standard music ever to

place of Parenti—this somehow reminds me that they both, at different times, played with Lew Lewis. This is the usual tenor-club chorus from this group and some vigorous, if untidy, trumpet by Justice.

All in all, a good bet for Dixieland lovers.—M. J.

SIR CHARLES THOMPSON QUARTET (EP)
 Swingtime In The Rockies; Honey-Comb Blues; These Foolish Things; Sweet Georgia Brown.
 (Vanguard VRT1007.)

(Am. Vanguard 44107A and B—Sir Charles' Thompson (pno.); Walter Page (bass); Freddie Green (gtr.); Jo Jones (dr.). New York. Date unknown.

A JUNIOR executive of one of the great oil companies, who is supposed to know what he is talking about, said to me the other day that this was a sad thing, but so matter how good they were—piano solo records never sold.

If this is true, and I see no reason to doubt his word, it is a great pity, for a lot of people are missing a lot of good music. And here is a case in point.

Sir Charles T. had been playing piano for a number of years, but for some reason it is only recently that he has received the recognition due to him. He played with Leon Hampton, Coleman Hawkins, Illinois Jacquet and others, but he was mainly looked upon as a good rhythm piano player. He was a most intriguing manner.

"Honey-Comb Blues" is taken at medium tempo, shows off Sir Charles' inventiveness to the full. Although this is a long record, it never loses interest, and when it re-emerges, the other good versions of this tune is a certain proof of Thompson's class as a jazz pianist.

"These Foolish Things" shows off the ballad style of Walter Page's base playing is superb here, and although the conception of the

good melody is somewhat flowery, it never descends to the sugary cocktail music that so many pianists resort to on this type of tune.

The last track is a real swinger. Some of the chording in the middle portions goes right back to Kansas City, although the piano is that of Paul Waller to be heard in the use of arpeggio. If this were the only track on the record, it would be well money, but, as it is, the other three are nearly as good. F. Page like the bass, he allows his rhythm accompaniment room

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 DAVIS THEATRE, CROYDON, 6.30 and 8.30
 Book Now at Davis Theatre: 3/1, 5/-, 6/-, 7/6, 8/6.

MONDAY NEXT, APRIL 9th
 COLSTON HALL, BRISTOL, 6.35 and 8.45
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TUESDAY NEXT, APRIL 10th
 CITY HALL, SHEFFIELD, 6.40 and 8.50

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 Book Now at Reidy's Music Shop, 31 Penny Street: 3/6, 5/-, 6/-, 7/6, 8/6.

SATURDAY NEXT, APRIL 14th
 TOWN HALL, MIDDLBROUGH, 6.15 and 8.20
 Book Now at Ecker's, 49 Albert Road: 4/-, 5/-, 6/-, 7/6, 8/6.

SUNDAY, APRIL 15th
 CITY HALL, HULL, 5.30 and 8
 Book Now at Gough & Davy Ltd., 13 Savile Street, Hull: 3/6, 5/-, 6/-, 7/6, 8/6.

Page 20—MELODY MAKER, April 7, 1956

INSTRUMENTS FOR SALE... ACCORDION REPAIRS... TENSORS: Dragan Super...

CLUB CALENDAR

MONDAY—cont'd... TUESDAY... WEDNESDAY... THURSDAY... FRIDAY (TODAY)...

HUMPHREY LYTTTELTON CLUB

"Jazz for Dancing" MACKS, 100 Oxford St., W.1 Sessions commence 7.30 p.m. (Sunday 7.15 p.m.)

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BACK in circulation again from convalescence following a spell in the Middlesex Hospital—where only the amazing skill of our surgeons and physicians and the devoted attention of the staff and nurses saved me one night from literally going over the brink of beyond—I am endeavouring to pick up the threads I dropped when they carried me away in an ambulance last November (Edgar Jackson).

This enforced absence, added to the printing dispute which has kept the MELODY MAKER off the books for the past, meant that there are unfortunately a number of modern discs which will never get reviewed. But for the next few weeks, we shall expand the "Also Worth Noting" department to list full discographical details of some of the more important of these. And, from next week on, I shall like to dispose of their records which come from the backlog. All are by Lionel Hampton.

LIONEL HAMPTON AND HIS ORCHESTRA (LP) "An American Award Concert" (10 in. Brunswick L27058)...

LIONEL HAMPTON AND HIS ORCHESTRA (LP) "Dutch Phillips, no numbers available..."

Esquire

the new and the noteworthy... for those with ears for... 10-476 MERSEYPIPP JAZZ BAND... 10-477 FORENSIC JAZZ BAND...

(Continued)

A striking action shot of famous West Coast drummer, Shelly Manne. He is a member of the Clifford Brown Ensemble, whose Voice LP is mentioned below by Edgar Jackson.

that would have been anything against a record. For many of the members of Hamp's touring bands have not been all they have been cracked up to be. But on this disc, the tunes go on for too long and reach such a point that it is difficult to get two more titles on the disc. However, the tunes are much more lastingly and gracefully than in the Columbia LP, and his usually apparent inventiveness goes on longly towards keeping one's interest alive.

LIONEL HAMPTON BIG BAND (LP) "Swingtime on 5" (10 in. Decca, tape No. MG2185)...

Also worth noting... CHEF BAKER SEXTET (LP) Temmyhawk (10 in. Little Man Music)...

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CLIFFORD BROWN ENSEMBLE (LP) Cliff with the Wind (10 in. Spring)...

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Page 22—MELODY MAKER. April 7, 1958

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TEENAGERS FIGHT FOR JAZZ

BRITAIN'S teenagers have won their fight to bring jazz to the youth clubs. Youth organisations throughout the country are being encouraged to make jazz a part of their activities

WORLD NEWS IN BRIEF

LEONARD FEATHER'S massive "Encyclopedia Year-Book of Jazz" is due to be published in this country by Arthur Barker, Ltd., in the early autumn.

The latest prospect for a musical film is a life story of bookie Joe Glaser, which is being considered at MGM.

Libby Morris, comedienne and record midget, on the Jack Jackson Show on TV, gave her own commercial TV spot on April 10 (7.20 p.m.).

Jack Payne's "British Bandboxes" returns to the Light Programme on May 20.

Inah Jones, famed leader of the 1930's, who wrote such hit songs as "I Had To Be You and I'll See You in My Dreams" is ill in a Miami Beach hospital.

The Bob Miller Band, which made its broadcasting debut last Friday, are again taking part from 12.15 to 1 p.m. on the Light Programme, resident at Stratham Locarno.

Ronnie Carroll, Belfast singer who was recently discovered in Kenneth Horne's Camera One TV programme, is to have a regular spot in the new Jimmy Wheeler Show on BBC TV.

Drummer Bobby O'Connell who recently left the Malcolm Mitchell Orchestra, has joined Jack Parrell in place of Freddy Astman.

Bandleader Harry Roy, who recently left the Garvey Club, has signed with Solitaire.

Trombonist Ken Ward has joined Oscar Pettifore's band in place of Billy Stet.

A 7 lb. 6 oz. baby girl, to be named Patricia, was born to Irene Mitchell, sax-wind player of pianist Johnny Rogers, on Wednesday.

GREAT NEW CONTEST THIS WEEK ONLY!

WIN AN EXCITING EVENING IN LONDON TO MEET FAMOUS STARS

FREE

HERE'S A new, fascinating and simple-to-enter competition for this week only. In addition to the £100 prize, the winner will be the guest of "Melody Maker," stay at one of London's glamorous hotels, with a night out crammed with fascinating special features.

HERE'S YOUR FREE ENTRY FORM

Against each of the 6 singers listed below place the key number of the song he should sing.

1. Ain't the Sweet	5. O' Man River	9. Sweet Sue—Just You
2. Be My Love	6. On the Sunny Side	10. That Old Black Magic
3. Blue	7. We'll Meet Again	11. Walker No. 8
4. Lady of Spail	8. Stand by My Side	12. When Day Is Done

Place key numbers of tunes in spaces below.

Choose 6 Songs for these Singers

Ronnie Hilton
Don Lang
Lee Lawrence
Dickie Valentine
Frankie Vaughan
David Whitfield

Full Postal Address BLOCK LETTERS

I agree to abide by the rules and accept as final and legally binding the findings of the panel of experts and/or the Editor's decision.

SIGNED _____

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POST NOW! No envelope received after Monday, April 23rd will be accepted. This competition is open only to readers in the United Kingdom and Eire. Post to: MELODY MAKER, MAIL SIGNING COMPETITION, 16 LONG ACRE, LONDON, W.2.C. (Comp.) M.M. 14/4/56

Clubs back courses

and form bands wherever possible.

The new post-jazz policy has just been adopted by the National Association of Mixed Clubs and Clubs, at its course for club leaders, which began in Sheffield last week.

Mickleburgh quits jazz to form dance band

JAZZMAN Bobby Mickleburgh has disbanded his Bobcats and formed an 11-piece dance band, which makes its London debut on May 8 at a trade show for the Press, publishers and agents at the Horse-shoe Hotel, Tottenham Court Road.

Bobby told the MM: "The band has a distinct character of its own—singing freedom to soloists within scored arrangements."

"But our primary object is to dance music."

With Bobby leading on trumpet, the band includes:

FRANKIE VAUGHAN IN 'HOMETOWN'

Frankie Vaughan will appear at one of Liverpool's outstanding entertainers in "Hometown Saturday Night" from Liverpool on May 5. This will be the first HomeTown programme to be broadcast from the North following the opening of TV in the North.

Four days later Frankie begins rehearsals in London for his big musical. His show which opens on May 18.

Squads series

Ronnie Aldrich and the Squadronaires will play a Saturday evening concert on Radio Luxembourg in October. The show will last throughout the winter.

"naked eyebrows" when she first suggested jazz-in-the-clubs to her national executive.

But the youngsters are obviously into this music and, as with any other creative interest, I feel we should encourage it.

John told the MM: "I aim to give the club leaders the knowledge they will need to guide their members, whether they wish to play jazz or just listen to it."

The youth clubs have at last seen the light. The fact that thousands of youngsters are interested in jazz makes it essential that clubs should pay it more than a passing interest.

They would lose hundreds of members if they didn't. Added Dr. Brew: "It is remarkable the way these young people take up instruments, learn to play them and form bands on their own initiative."

In face of such enthusiasm we were bound to sit up and take notice. Besides, now we expect to influence youngsters for the good. If we deplore their interests?"

Dr. Brew admitted there were

pet. His personnel comprises Alan Charles, Ken Beadie, Don Francis (trumpet, etc.), Paul Simpson (sax), Ray Barclay (piano), Ken Hogson (bass), Bob Smith (drums), and vocalists who are still to be signed.

Alan Wickham has just left Don Daniels after five years; Don Francis recently joined Freddy Randall Band; Ray Barclay was with Freddy Randall and Duncan Whyte; while Ken Beadie has formed bands for himself. His traditional band won the NPO amateur jazz

band contest at Hammersmith Road, Ken Hogson (trumpet), Ken Hogson (bass), Ken Hogson (sax), Ken Hogson (drums). Arrangements for the band are being written by Ken Beadie and Bobby.

FESTIVAL BANDS

Manotvani and his New Music, Humphrey Lyttelton and his Band, The Kiribans and Frank Chackfield and his Orchestra are to play at the London Festival of Entertainments which opens next Saturday (21st).

EVE BOSWELL

who appears at the Opera House, Blackpool. This summer, she has been booked for the second pantomime season at the Coventry Theatre next Christmas. She will play Principal Boy in *Andrián*, which will also star Beryl Reid.

MIDLANDS—Wolverhampton Jazz Club

which meets at the George Hotel is now open on Fridays as well as Wednesdays. The regular group at the Wednesday sessions is the Frankie Beech Dixieland.

Dennis Sully banjoist with the outfit, has formed the March Hares to play on Fridays. The outfit has spent the last seven summers at Stourbridge Town Hall, is to be broadcast this season.

BOURNEMOUTH—Youakman and his Orchestras

will play at the Fashion and Home Life Exhibition, the Winter Gardens from April 20 to May 9.

NORWICH—The 59 Jazz Club

featuring Brian Green and his Dixielanders had its opening session on Monday.

BRIDLINGTON—Four bands

took part in a jazz jamboree at the Town Hall, Bridlington in aid of the Bridlington branch MU Benevolent Fund. They were Stanley Ashforth and the Original Dixielanders; Edwin Hester and his Orchestra; Derrick Milson Quartet; and Les Wilkinson and his Orchestra.

DUBLIN—The new offices

and club room of the Irish Federation of Musicians comprising concert, rehearsal rooms, a library and reference library, are now open. The club room leader Mick Delahunty opens on the summer season on May 15, at the Showboat, Ballinacorney, Co. Wick. Pete Bonebrugh has started a series of six weekly programmes with his own band on Radio 2.

YOUTH TAKES THE STAND

YOUTH will make its bow at the London Palladium on Monday when three young men from Horthchurch, Essex, open for two weeks at the Merca of show business on the same bill as Howard Keel.

The youthful trio are the King Brothers—guitarist Michael, aged 21; bassist Tony, 19, and pianist Denis.

Dubbed the "Rock n' Roll Kids," the brothers opened in Variety at Finbury Park Empire, with Don Cornell, on March 29. The following week they confirmed their success at Glasgow Empire.

The trio first entered talent contests four years ago and appeared in "Stop Window" on TV in 1953.

MAURICE BERMAN (7/4/56) has seen fit to acknowledge the fact that the London Sinfonietta Orchestra only two or three times since its inception and on these occasions praise has been graciously given.

He is to appreciate that this orchestra is one of the few in Britain to apply a consistently good commercial policy, that the orchestra is not limited to either the jazz-minded or the classical, and that it has a considerable appeal to a wide range of listeners.

He has also borne in mind that on this broadcast, the orchestra is playing a repertoire of a string section, and despite this the orchestra did credit to one of the most exciting arrangements in the programme, written by Jerry Now-David Mudd, Falmouth, Cornwall.

I WOULD like to express my appreciation of the Kenny Baker Trio (3/4/56) wherein he used, though sparingly, the most exciting of instruments, the saxophone and vibes.

These much maligned instruments are used far too seldom in jazz groups, and progressive disciples of Mr. Baker would do well to copy—H. S. Wilson, London, W.2.

I WOULD say without a doubt that the broadcast today (7/4/56) by the new 10-brass Johnny Dankworth Orchestra was one of the best dance band programmes I have heard on the BBC.

If Heath is getting a big hand in the States, it would be interesting to know what reception J.D. would get there. I believe his orchestra is far superior to that of the late Sam Heath band.—N. Greig, London, N.W.2.

I WOULD say that I have never heard made against him is that of insincerity. Freddy believes in what he is doing and lives for jazz.

Will Bill Davison and Muggsy Spanier are the two most obvious influences on his playing, but he is on record as an admirer—rather surprisingly—perhaps—of Bobby Hackett and, of course, Louis.

Freddy the man is a rather more complex study than his music. Trying to wrest opinions of other musicians from him is a hopeless task.

"Do you like any other British bands?" or "Which of your own bands do you think was the best?" bring the inevitable

smash-up while in an Army



Mail bag

LONDON fans must be astonished that Armstrong and the All Stars are to be presented on a revolving bandstand in the vast arena of the Empire Theatre for his booming and leechy-voiced presentations but hardly for his acoustics.

Many jazz fans having just incurred an expensive trip to Paris, are even now considering a return to the provinces in order to hear Louis and his Stars—Vic Seligson, London, N.W.6.

WE have waited 21 years for Louis to visit us again, is this the best we can do?

Unless Armstrong can be presented in variety at Finbury Park Empire, with Don Cornell, on March 29. The following week they confirmed their success at Glasgow Empire.

The trio first entered talent contests four years ago and appeared in "Stop Window" on TV in 1953.

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YORKSHIRE—Stan Smith, trumpet leader at the Ukley Moor Hotel, York, also presents a trio at the Ukley Hotel and Café Hotel, with Ken Smith (trumpet), Alan Beadie (bass) and Ray Brown (gtr.). Tubby Hayes had a shock when he arrived at Sheffield City Hall for a concert last week—a demand note from the Income Tax authorities for £200. A second notice from the Inland Revenue covered a six months' period when he was stuck at school.

TORSHAM—Alfred and Maurice Price, local dancing instructors, have taken over the Theatre Royal and turned it into a ballroom.

—Jerry Dawson

BOB DAWBARN writes about the man they swapped for Louis—the 'enfant terrible' of British jazz, FREDDY—

ON May 13, a small group of British musicians is due to embark at London Airport for the most important date of their lives. The following day they should be giving a sample of British jazz to a New York audience—an audience who can hear any one of dozens of great jazzmen any night of the week.

Leading the group will be the small, controversial figure of Freddy Randall, the man picked for the exchange with the greatest of them all—Louis Armstrong.

Freddy characteristically sums up with "I am overwhelmed with the honour. It is wonderful that we shall be able to hear Louis before we leave."

Randall is the enfant terrible of British jazz. A traditionalist who flouts tradition. His style, unassuming presence denies the wild extravagance of his music. He is blessed with a technical facility which, his detractors declare, leads him to vulgarity and sometimes dissipation.

He has been accused of every crime in the jazz purist's book. The anti-Randall faction point to his wildness, the over-embellishment, the sometimes pointless display of technique, the lack of subtlety, and occasional excursions into doubtful taste.

Great assets ON the other side of the balance—sheets—are Freddy's three greatest assets—excitement, heat and sincerity. The emotional excitement of a Randall solo cannot be denied. Eyes closed, furrowed brow pouring sweat, he wrings the last breath of life from each phrase.

Heat? He is the hottest thing in Britain since the Fire of London.

Even a slow blues is treated with irreverent heat, the trumpet pushing the beat all the time, seldom relaxing, rarely subtle, never polite.

An interesting pastime is to examine the faces of a jazz club audience as the Randall horn huris out its phrases with the precision of a pneumatic drill and the impact of a kick in the teeth. Freddy's climax are reflected on the watching faces.

The Randall trumpet is not a thing you can ignore. Hate perhaps, but never indifference.

The one allegation I have never heard made against him is that of insincerity. Freddy believes in what he is doing and lives for jazz.

Will Bill Davison and Muggsy Spanier are the two most obvious influences on his playing, but he is on record as an admirer—rather surprisingly—perhaps—of Bobby Hackett and, of course, Louis.

Freddy the man is a rather more complex study than his music. Trying to wrest opinions of other musicians from him is a hopeless task.

"Do you like any other British bands?" or "Which of your own bands do you think was the best?" bring the inevitable

smash-up while in an Army



BRANDAL

of Know White and the Seven Dwarfs—all hand at work—were Mr. Randall and Bruce Turner.

A surprising item from the Randall scrapbook is the fact that Mr. R. is an honorary member of the Interparliamentary Police Force—a beautiful model spouse of his own design.

Freddy has not always had the best of ideas and his groups have occasionally held odd mixtures of talent. His present band, though providing food for thought, is hardly his best.

It takes time to digest the polyglot music provided by side by side by Freddie's intricate piano patterns and the boogie, Free-machinist, bass of Freddy Smith.

Completing the present group are Betty's husband, the pianist Steve Soren (aka Steve) (dr.), Al Gaye (cl.) and Orme Stewart (trumpet). The four are too inclined to present to play in each other's way and muddy the ensemble sound. Still, if its excitement you want, Freddy's your boy.

Freddy's star has dimmed from time to time since he first rode the crest of public popularity, but now it looks as if it will burn brighter than ever on the fuel of the American tour.

Some five or six years ago (about the year a BB—Betty's Barber), to be a British jazz fan meant you were either a follower of Lesizette or a member of the rival camp that you championed the other trumpeter would bring upon your head all the invective known to man—and some known only to women.

Those were the days when the Randall led in at Cooke's Ferry, Edinburgh. Every Sunday a packed hall applauded the new form of jazz.

"Those were the days," recalls Freddy. "What an atmosphere that place had! Everybody knew each other. We certainly had some great times there."

Freddy's rather glib sense of humour has led to many stories among musicians. A typical example was told by a trombonist of the time he rode on a fairground ghost train.

Instead of ghosts, the passenger who had just stepped out of the working models. In the centre that."

Randall—a member of the Interparliamentary Police Force.

He is no stranger to foreign audiences, having topped polls in Switzerland and received ovations in Germany, Belgium and France.

A last word from Freddy on the big moment: "Naturally I am hoping we will be a big success, not only for personal reasons but because I would like to do all I can to help other British bands and artists to get on in these exchanges. I would like to do anything I could to further

CHAPPELL'S Band Music SERVICE

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Inspired by the Paramount Picture
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HEY THERE
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IT'S ALL BEEN DONE BEFORE
STRANGER THAN FICTION
(THE BIG CUTAN)

ROCK AND ROLL WALTZ
MY BELIEVING HEART
THE ROSE TATTOO
Inspired by the film
NEW WORLD
IN THE PRESS

YOUNG AND FOOLISH
From "Plain and Fancy"

ARE YOU SATISFIED
ROBIN HOOD
From the T.V. feature

DISNEY THE BALLAD OF DAVY CROCKETT
From the film

VICTORIA INNAMORATA
From the Paramount Picture Artists and Models

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IMPROVISA-TION

—according to

Beverley Nichols

I MUST say it was dull without the MELODY MAKER for all those weeks—no "Mailbag" misunderstandings, Burman beefs or Payne pontifications. Still, one had the lay Press. And the lay Press went its merry way, clouting jazz around the ear-ole, and occasionally turning out a bit of fill-up that betrayed some slight knowledge of modern music.

BY STEVE RACE

In my office, I keep a file of such things, labelled simply, "Clang!" but I must admit that though the file grew considerably during the Misses Moxey's facti chorus, the surviving Press blew a number of good and accurate blasts.

Always excepting Mr. Beverley Nichols. Writing a follow-up article in *Woman's Own*, he chose to ignore the plain questions I asked him in this

paper. Instead, he postulated a new (and incidentally untestable) theory about "Art" or "Improvisation." All right—we'll leave it at that. But in leaving it, we mourn for Bach, who would often improvise for two hours without stopping; Mozart, whose brilliant improvisations were the highlight of his public concerts; Beethoven, Liszt and Chopin, whose brilliant improvisations were the highlight of their private playing; and all of whom probably suffered under the delusion that they were engaged in the pursuit of Art; and, finally, the pianist's forgetful Dr. Percy Scholes, who begins his essay on "Improvisation" in *The Oxford Companion To Music* with the words: "This is the Italianic error; but the error is Beverley Nichols's."

18,000-day wonder

NEXT cutting in the pile comes from the *Comic Examiner*, which reports at length on a music lecture by a Dublin lecturer by the name of this man or that. In his opinion jazz would not last.

Well, that's his opinion, and it's exactly the same thing about the horseless carriage. Across the Atlantic, *Time* quotes one of those endorsing remarks in its March 26 issue. "The Americans are taking jazz very seriously," he says. "There is so much money in it."

The book speaks

THEN there's the headmaster of Bryanston School (Dudley Skeff, *Times*, 2/2/56), who banned the school jazz club because "some boys are more interested in Dixieland music and bebop than in maths and the classics. This strange and regrettable preference called forth strong words from the head, Mr. Coode. "The boys' instruments," he told a reporter, "include a piano, a guitar, and a trumpet. I know it's a clarinet because of the famous public school to recognise a clarinet by sight, can you?"

Ensemble rifts

PAUSING to congratulate John Gale on a first-class survey of *Archives* in his review (26/2/56), we move on to the *Standard* report of a Chapter 2 of a serial in that worthy newspaper has one of the most colourful passages on jazz that I have ever been my good fortune to read. "The British orchestra laid the groundwork amply enough, with a guitar and a trumpet. I know it's a clarinet because of the famous public school to recognise a clarinet by sight, can you?"

Delightfully, I quote— "The British orchestra laid the groundwork amply enough, with a guitar and a trumpet. I know it's a clarinet because of the famous public school to recognise a clarinet by sight, can you?"

Now the bass player was slapping his ball with his knuckles, then spinning it madly. The see-saw and the tenor was hooked into a loundown beat, and the original melody began to disappear. Fiddle and accordion played a bed-down as they played, the drummer whaling into his Chinese cymbals while his bass-drum boomed off-beat thump.

"The crashing copyphony of the fiddle and the drum on the platform was contagious, and responded with renewed efforts. 'Come on, boys,' he urged. 'You can jitter.'"

Lonnie Donegan plans U.S. tour

Lonnie Donegan, whose recording of "Rock Island Line" is steadily rising in the American Hit Parade, will tour the States this summer. Lonnie told the MELODY MAKER: "I am definitely going, but there are a lot of things to be fixed—and the date is one of them."

OUR JAZZ FOR CONTINENT

[The Continent is to hear a more extensive series of jazz traditional jazz. As present in France is the Humphrey Lyttelton Band and tomorrow (Saturday) will be the New Orleans Jazz Orchestra. In the meantime, Albert Nicolas, in the Dialectal Jubilee at Rouen.

Booked for a two month's season at the New Orleans Beer Bar, Dusseldorf, from May 1, is London's newest traditional jazz band, the Dialectal Jubilee. Dave, who recently left the Humphrey Lyttelton Band, will be joined by the month's stay, now leads Stan Sowerby (spt), Bert Murray (pno), Don Wilson (bass) and Alan Green (drs).

FARRELL LEAVES AFTER 14 YEARS

Charles Farrell has resigned leadership of the Empire Band at the Winter Gardens Room, Blackpool, at the age of 46. On April 28 he is to retire from the profession at the age of 46. Also-clarinettist; Charles played with the band from 1942 to 1946. He joined Blackpool in 1942. He played with Dan Godfrey, and Norman Newman.

Bechet gets award

Paris, Wednesday.—Sidney Bechet, 42, has been awarded the Grand Prix for his recording of "El Doudou on Top." Bechet starts his second album, Harry Gillip and his band, including private records for the other musicians.

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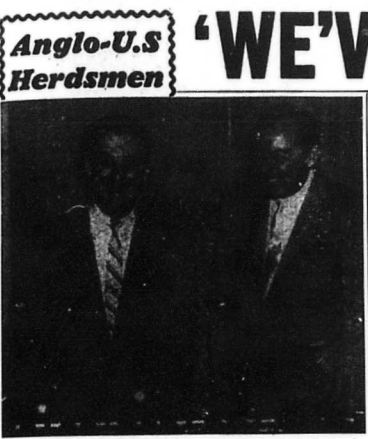
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Victor Feldman, brilliant British vibraphone player who is featured with the famous Woody Herman Trio, poses in this exclusive MM picture with Woody before starting a session at Basin Street, New York.

Our Patsy will sing for Princess Grace

MANCHESTER singer Patsy Cope, who is singing for Princess Rainier and Grace Kelly on their wedding in Monte Carlo on Wednesday.

Patsy is appearing with the Louis Armstrong Trio at Le Cabaret and the Sporting Club throughout the wedding celebration.

She was signed by Louis Armstrong following a recent holiday appearance in Monte Carlo. She has sung in Switzerland and Scandinavia. Her father is comedian Tommy Westwood.

Meanwhile, from New York comes a report that bandleader Stan Rubin and his Tigrertown Five were due to fly to Monaco this week to provide the "only genuine American band" at the wedding.

Louis Armstrong was originally invited, but had to decline owing to touring commitments.

The Rubin Tigrertown Five was reviewed by Max Jones in the MM last October, and on April 30.

On the same day Winston Lee reopened at the Cafe. He will take over from Arthur after the cabaret. He has signed as vocalist 22-year-old Norma Evans, daughter of Lancashire comedian Norman Evans.

Winston heard her last week when, with her father, she stayed at the Grand Hotel, Sheffield.

McNair's Jazz Band and Charlie McNeil's Jazz Band—both from Glasgow—were placed second and third.

The award for the outstanding musician of the night went to Bobby Davison, trumpet player with the winning band. Fourteen hundred fans attended the contest, and the winners were sent by the Southlanders—the Jamaican vocal quartet appearing at the Metropole Theatre, Glasgow.

COPPERSMITH & LEE AT CAFE

Arthur Coppersmith opened at the Cafe de Paris on Monday in succession to Ambrose and his Orchestra. His band will appear on Tuesday evening and will include the quartet set, including Eddie King, who opens there on April 30.

Mason band wins trad tourney

Alan Mason's Jazzmen, of Glasgow, won the 1956 Scottish Traditional Jazz Band Championship, staged by the Committee of Scottish Jazz Club Presidents at St. Andrew's Hall, Glasgow, on Sunday.

Bob Grant's Band and Charlie McNair's Jazz Band—both from Glasgow—were placed second and third.

The award for the outstanding musician of the night went to Bobby Davison, trumpet player with the winning band. Fourteen hundred fans attended the contest, and the winners were sent by the Southlanders—the Jamaican vocal quartet appearing at the Metropole Theatre, Glasgow.

Damone for Britain

American singer Vic Damone is to make a *Radio Dreams Come True* in England.

Damone, who was for many years accompanied by British pianist Ronnie Selby, was recently in London with his wife, Pier Angel.

SUMMER SONGSTER

David Hughes, currently starting in "Summer Song" at the Prince Theatre, London, will be heard in "Workers Playtime" on April 26. The following Sunday he will be heard in "Melody Hour" on the Light Programme.

'WE'VE SMASHED THE U.S. TIME BARR!

• 'OVER THERE' the Heath boys are ploughing through a tiring schedule. So far they've tasted success and proved a point—but their eyes are on that final Carnegie Hall date. Here, Ted writes his own progress report on the tour for the MELODY MAKER.

I'M writing this between Houston and Dallas, and on the move—that's the South easy. The roads in the North are no better than those in England and buses aren't quite as comfortable as our own band coach.

The general public down here isn't very interested in jazz. It's all hill-billy music. New York seems to be the one place that's good jazz is appreciated.

People will listen attentively in New York's Basin Street, or hours—to Kai Winding, J. J. Johnson, Coast Peterson, Sonny Sitt and the Modern Jazz Group. We stayed there all night—then went straight to the airport!

On account of our production we are being acclaimed everywhere. And the band has been playing well. We are thought to be up to the standard of the best studio musicians.

Needless to say, we've met overwhelming hostility. There were a couple of early shows. At arrival in New York I found that the arrangements had been made to transport our gear. I had to scout around the docks to hire a truck.

Then before the first concert, I was told that we had been ousted from Carnegie Hall in each half of the show—which was considered generous inasmuch as we had 45 minutes—the big programme was altered. We now have 45 minutes—the big programme was altered. We now have 45 minutes—the big programme was altered.

Then before the first concert, I was told that we had been ousted from Carnegie Hall in each half of the show—which was considered generous inasmuch as we had 45 minutes—the big programme was altered. We now have 45 minutes—the big programme was altered.

But I'm misunderstanding this. Carlos Gasteel, who runs the show, has gone out of his way to please us.

Our production numbers have been extremely successful and the public likes the feeling of playing in Carnegie Hall.

Hawkrort, Ronnie Verral is having a great time. He's very good, with the Frenchie instrumentalists.

There have been many offers to extend the tour or come back again. We are sore out.

I feel that we've proved a point—and that the world understands me. I know how much that means.

"Sensational" AND Feather writes:

The Fred Heath Cole-June Chrisley-Four Freshmen tour is enjoying sensational success according to reports from promoters who handled the first week's dates in Los Angeles.

A GAC booking agent told me "I think it can be accepted that the band has surprised people here with its good spirit and eagerness to play well."

I can only trust that none of the band will be so glad to get home as I am. I'm just very happy and proud of the band.

EMI STEAK SET FOR KENTON

Three weeks after joining Eric Delaney's Royal Canadian Mounted Police band, bassist Mickey Ashman has given in his notice.

No replacement has yet been agreed for Mickey. Frank Donaghy, from the Ambrose Orchestra, with Delaney for the BBC "Festival of Dance Music" concert and broadcast on Tuesday.

Ashman will continue with the band until replaced.

Two in taxi crash

Statist Harry Benn and his vocalist wife, who were touring with the band, were badly injured when the taxi they were travelling in on Tuesday night was involved in a collision.

Elizabeth, who is expecting a baby in a month's time, was taken to the hospital at Paddington, where she was allowed to go home after treatment.

JAZZ FROM LONDON LINE-UP FIXED

JAZZ promoters Tony Hughes and Bix Curtis have formed an all-star jazz unit which makes its debut at the Adelphi Theatre, Strand on April 15.

Called "Jazz From London," it includes tenorists Kenny Graham, Ronnie Scott and Tubby Hayes, trumpeter Terry Brown, trombonist Ed Harvey, pianists Dill Jones and Danian Robinson, drummer Don Lawson and Phil Seaman, bassists Stan Robinson, Joe Allred, Joe and singer Judy Johnson. Trombonist and saxist Bruce Turner Harriot and saxist Bruce Turner Harriot will be added for later concerts.

LEAVING DELANEY

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Ashman will continue with the band until replaced.

Stan Kenton was presented with a steak set by EMI's G. Thomas on the occasion of the company's directors at the Abbey Road studios last week. He had just arrived from the Musicians' Union. He describes his meeting with Union officials as extremely pleasant. Hearing that there's no reason why they shouldn't carry on, he said.

Selmer

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Lacquered Brass finish
25 gns.

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In the provinces

Baritone-saxist Harry Klein and tenorist Don Rendell may join the group when they finish touring with Stan Kenton early in May.

The unit follows its Adelphi debut with dates at the Theatre Royal, Birmingham on April 22, Empire, Glasgow (28th), and three other concerts at the Adelphi on May 13, June 10 and July 8.

Teddy and Pearl get TV series

Singers Teddy Johnson and Pearl Bailey will be featured in the last July, get their first major TV series together in the Winifred Atwell Show, which starts on TV on April 17.

Teddy had his contract extended until July on his tour with the Teddy & Pearl series on Radio Luxembourg.

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not forgetting JUDY JOHNSON

SUNDAY, APRIL 15th, 7.30 - 10 p.m.
Tickets: Reserved 15/-, 10/-, 6/-, 5/-, 3/- From Adelphi Theatre.
Also visiting Theatre Royal, BIRMINGHAM, Sun., April 22nd, 7 p.m.

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ILFORD TOWN HALL
Pearson Productions present
ERIC SILK'S SOUTHERN JAZZ BAND
with NEVA RAPHAELLO
WEDNESDAY, 25th APRIL
8.00 p.m. - 10.00 p.m. Starts 8 p.m.
ADMISSION — 2/6, 3/6 and 5/-

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Thursday, April 26th, at 8.15 p.m.
KEN CALVERT presents
THE CY LAURIE JAZZ BAND
with GUEST ARTISTS
TICKETS 6/-
Available from Colchester Town Hall, or pay at door, Evening of Concert.

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SATURDAY, APRIL 21st, 7.30 - 11.30 p.m.
Who says British Bands don't rock? Presenting
THE BASIL & IVOR KIRCHIN BAND
Featuring CLIVE RAY, plus the fabulous "ENTERTAIN YOURSELF SPOT"
Tickets 5/-, or door for advance tickets send to S.A.E. 6, St. 588 Leighton Lane, N.22.

EVERYBODY HERE SEES KELLY!



JUST in case you might be a little tired of the hallyho about the wedding of Prince Rainier and the new Princess of Monaco, here are two pictures of Miss Grace Kelly, the actress, in her latest and last film, High Society. Despite the title, the Princess does not appear—but the reigning sovereigns of Show Business, Messrs. Armstrong, Crosby and Sinatra, do. Here, Grace plays and sings to King Louis (left); Crosby plays and sings to her.



FESTIVAL TELEVISION

A FITTY that overrunning of an earlier programme gave viewers a representative excerpt from the BBC's Festival of Dance Music at the Royal Albert Hall on Tuesday (terrors: Tony Brown).

PAT BRAND'S

THE most disgraceful exhibition I have ever witnessed at a British jazz concert took place at the BBC's third Festival of Dance Music last Tuesday. It was an exhibition of ill-mannered boorishness such as I never thought to encounter outside a reform school.

ON THE BEAT

GOSSIP COLUMN

And it was deliberately engineered! Three hundred members of the Cy Laurie Jazz Club were issued with tickets (and, I am told, whistles and rattles) and told: "Go in there and root for Cy."

announcement by Bob Monkhouse was rendered inaudible; including another traditional band in its next series of Festivals.

Unhappy Cy

UNHAPPIEST man at the Festival was probably Cy Laurie himself, forced to misguide backstage among the scores of musicians and artists whose performance his fans had ruined.

Open job

BRIGHTON vocalist-impressionist Tony Reid has just turned down a substantial offer for the summer months.

Warning!

WARNING! to all artists playing the Chatham Empire! Lock your dressing-room doors whenever you leave the room.

FAMOUS FOR QUALITY



Player's Please

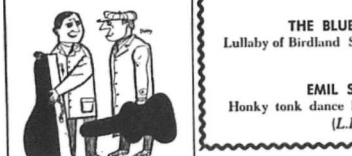
Humane Caesar

LET'S turn to pleasanter subjects. I hear that American Federation of Musicians boss James Caesar Petrillo has rushed through a permit for blind British pianist Joe Saye—so that Joe can start earning to pay for an operation to save his son's sight.

Morning Stan

SHOW Business being what it is, the easiest time for people to get together is at breakfast (roughly midday), and Monday's breakfast was spent with Stan Kenton and Don Rendell and Mezz Mezzrow.

Stan asked Stan how British saxists Harry Klein and Don Rendell had fared with the extremely tough Kenton "hoop" after stepping in at a moment's notice for the American Jack Nimzig and Spencer Sinafra.



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Paris!

Kieron Conducts the Show Band

HUSKY Irish actor KIERON MOORE makes a film comeback in Three Sundays To Live—and, in the opening show, we see him as a bandleader conducting the BBC Show Band. Kieron is working on the film at present with co-star Faith Domergue.

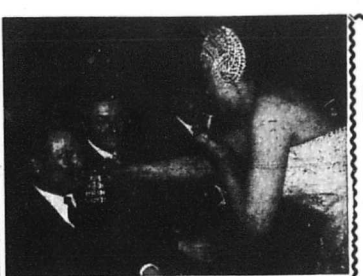
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FAREWELL BACKSTAGE



BENNY'S BROTHER ON ROCK AND ROLL

"GOOD music? Sure I like good music," said Benny Goodman's brother. "You take Rhythm-and-Blues, now. That's good—and there's room for all types of good music."

They called it Jump

"If you remember Louis Jordan's records... some of Beale Street's Louis Armstrong, Chick Webb, Ernie Hawkins right up to Lionel Hampton—the music was there. But they called it jump music."

Paris!

THE whole of Paris is rocking to the Olympia music hall writes Henry Kahn for Josephine Baker's farewell to Show Business.

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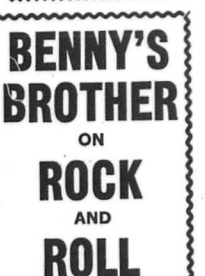
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Songsheets

By Hubert W. David

SONGWRITERS have peculiar dreams—at least, according to many of you who sent in entries for our Songwriters' Dream competition. And I must say that I was more interested in the "peculiar" dreams than in the more commonplace ones. So many of you just told me that your greatest dream was to have a song published. But surely that applies to all of us, and for the purpose of the competition this idea has no originality of conception.

Geo. B. Redfern, of Boston, Mass., says that if everyone knew the thorny path trodden by such famous composers as Novello, Berlin and their ilk, it would probably surprise and even frighten many would-be songwriters. At that, it might even be a good thing—because it would act as a deterrent to those who are never going to be able to write any sort of commercial song at all.

Let's face it, there are dozens and dozens of those amateur songwriters who just haven't got what it takes! Perhaps that's not so much Mr. Redfern's concern, but it didn't ascend to the top by merely dreaming!

Genius
FREDERICK TAYLOR, of London, approached the competition on a "genius" note. Having awoken from his dream of "£25 advance royalty," he tells me that everyone has much to be thankful for in the result. He says that he is a "genius" in the moon, the stars, a Spring day, and that he is a "genius" to give us that necessary touch of inspiration which always leads to genius. According to Mr. Taylor, you can keep a songwriter down for long. In fact, a songwriter who is recognized by you where at all never accepts the £25.



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BRITAIN'S TOP DISCS and SINGERS

A guide to the best-seller discs for the week ending April 7 derived from information supplied by 50 leading record stores. * This list is based on the week ending April 7.

Rank	Artist	Label
1	IT'S ALMOST TOMORROW	Decca
2	FOUR PLOTTING OF FALL	Decca
3	ROCK AND ROLL WALTZ	Decca
4	MEMORIES ARE MADE OF THIS	Decca
5	THE GREAT PRETENDER	Decca
6	ONLY YOU	Decca
7	SEE YOU LATER, ALLIGATOR	Decca
8	MEMORIES ARE MADE OF THIS	Decca
9	THESE FROM "THE THREEPENNY OPERA"	Decca
10	THESE FROM "THE THREEPENNY OPERA"	Decca
11	THESE FROM "THE THREEPENNY OPERA"	Decca
12	THESE FROM "THE THREEPENNY OPERA"	Decca
13	THESE FROM "THE THREEPENNY OPERA"	Decca
14	THESE FROM "THE THREEPENNY OPERA"	Decca
15	THESE FROM "THE THREEPENNY OPERA"	Decca

TOP JAZZ CALL SHEET

(Week commencing April 15)

Rank	Artist	Label
1	THESE FROM "THE THREEPENNY OPERA"	Decca
2	THESE FROM "THE THREEPENNY OPERA"	Decca
3	THESE FROM "THE THREEPENNY OPERA"	Decca
4	THESE FROM "THE THREEPENNY OPERA"	Decca
5	THESE FROM "THE THREEPENNY OPERA"	Decca

AMERICA'S TOP DISCS

(Week ending April 7)

Rank	Artist	Label
1	POOR PEOPLE OF PARIS	Decca
2	BLUE SUEDE SHOES	Decca
3	HEARTBEAT HOTEL	Decca
4	NOT DIDDY PERRY COME	Decca
5	LOVE	Decca
6	THESE FROM "THE THREEPENNY OPERA"	Decca
7	THESE FROM "THE THREEPENNY OPERA"	Decca
8	THESE FROM "THE THREEPENNY OPERA"	Decca
9	THESE FROM "THE THREEPENNY OPERA"	Decca
10	THESE FROM "THE THREEPENNY OPERA"	Decca

WORDS & MUSIC

MAURICE CLARK has moved from Decca Records to music publishers, Francis, Day and Hunter, where he will undertake record exploitation. One of his first discs will be Decca's "Startime".
This is the theme music for ATV's Sunday Night At The London Palladium. It was written and recorded by Vincent Curran, a 10-piece orchestra and choir under the direction of Frank Tovey. Match Hotel, Nottingham.
* J. JONSON-HORN John Leonard, who won fame as composer of "Little Jack Little," has died in Hollywood, the age of 55. His hits include "A Shanty in Old Shanty," "Hold Me," and "Jealous."
* ENTRIES for the second Write-a-Melody contest sponsored by the Portico Music Council were almost three times higher than in the first round, 250 to nearly 700.
Of these songs were chosen by the adjudicators, under the direction of London music publisher Don Wilson.
Mrs. B. HULLAH, of Wolverhampton, is the winner of the third prize, which is a copy of "The Ballad of Captain Jack," by John Wilkinson and Dorcas Conington. Stockport, and in the Chapel Hill, the runner-up by Mrs. HULLAH and Morgan Jones, of Aberdeen. Fourth prize is a "Merit Prize" by Kay Wyn, of Birmingham.
A cheque for 10 guineas will be sent to Mrs. HULLAH, special agent at the Grand Pavilion, Portcham, on Wednesday.

KING HOLDS COURT

THE Big Impresario eyed the girl in the yellow sweater, took three quick puffs at his cigarette.
"You want an addition, Miss—er—!" Then, with a Machiavellian grin: "What are you doing around one in the morning?" The BI was Dave King doing a fast Walter Mitty impression. The situation was make-believe.



BBC producer Ernest Marvin (left), the man who put Dave King in the top-light TV sets, chats to Dave and vocalist Marion Keene between shots at the final show of King's last series.



The girl was real. She was, moreover, personal secretary to agent Will Collins. The Boss was out—and Dave was having a little fun with the office appearances.
He flicked a switch on King's collar, and Dave was a professional singer. "You back?" He held out a box of Mr. Collins' special.
The secretary to the speaker, a demure affair named of f the speaker turned to resume his interview with the Misses of the World, at the risk of a bona fide Dave's claim to a Supra-D National fame, the Misses only says he was a big-head. Maxie had gathered the only a year or two back, "Don't know how people stood me" conference. "I have an ego. Everyone in my business has the ego. But it was really arrogant. National Service knocked me into shape. "This has been a big year for me, boy, Command Performance at a Hollywood film offer and now I'm going to be a daddy in September."
Paradoxically, Dave, approaching the zenith as a comedian, has established a rival career as a singer. His "Memories Are Made of This" has pleased Decca's version in Britain's Top Ten. And each new release—the latest is "You Can't Be True To Two" and "A Little Bit Independent"—is daily winning new adherents in the pop market.
Dave's comment: "I hate singing. An overstatement qualified by the rider: "A comedian should be funny who can knock off a song, well and good." Dave says due acknowledgment should go to sales manager Beecher-Young for the exploitation of "Memories." "I must make it a rule, he made out of it," guffs Dave.
One thing lacks Dave's tenacity: the "copies Crosby." Dave regards as decidedly below belt one comedian's quip: "I can't do an impression of Crosby—King makes his living from it."
Comments Dave: "They said Perry Como copied Crosby. Then they said King copied Crosby. I'm decidedly cute—and I should have thought, potential hit maker." King laughs the last laugh.

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The POP RECORDS
PIANIST-VOCALIST Chuck Miller has an infectious voice, well suited to the Vaudeville-styled "No Baby Like You" (Cap. 45-CL14543). Chuck may be corny, but he's decidedly cute—and I should have thought, potential hit maker. King laughs the last laugh.

Surrender to the tender magic of
FRANK SINATRA KAY CARSON
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in 'Fallen Angel'
'IT'LL TAKE ME A LONG, LONG TIME'
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and his ORCHESTRA
in 'Madera'
'ROCKIN' THROUGH DIXIE'
All records available on 78 and 45 r.p.m. 45 r.p.m.

GOING ON HOLIDAY?—JUST LISTEN TO THESE BANDS!

SPRING sunshine, lighter nights, Easter—and now summer holidays are just around the corner: the annual break from the bench, the desk, the shop, the machine. A week—or maybe two—to be spent in another world, with

entertainment of one kind or another the focal point at every large or small resort around the holiday coast. And that entertainment, blue-printed months ago, taking its first shape in brochures, posters, repainted signs and newspaper advertisements, will fill the space of the next few

(more than ever this year) because a lively reality within weeks.

The big sun—Blackpool, the Isle of Man, Brighton, etc.—have invested tens of thousands in hand-crafted, looking-up-the-bands and artists. The smaller resorts, with their limitations of spending power, cannot hope to do as much, but they, too, make certain that the visitor has something to enjoy at the weather, be it kind, or after a day in the fresh air on the beach.

JOIN us then on our "magic carpet" and let us take a preview of the holiday fare planned for your relaxation. And let us start "overseas"—in the Isle of Man—where the island's entertainments are the Palace and Derby Casino Co., Ltd., operate the resort's main show-palace.

From June 11 to September 8, the main show-palace, the Palace and Derby Casino Co., Ltd., operate the resort's main show-palace. The main show-palace, the Palace and Derby Casino Co., Ltd., operate the resort's main show-palace.

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THE NORFOLK BROADS

For a cheap holiday abroad write for the Norfolk Broads, Broads, Norfolk, England. Broads, Norfolk, England. Broads, Norfolk, England.

Jerry Dawson takes a tourist's-eye-view of the entertainment coming up at some of the summer resorts

ton and his Orchestra (Light Music) on the North Pier, and Hill Gregory playing for open-air dancing on Central Pier. Then there is old-time dancing at the Lido Ballroom, and numerous bands in large and small hotels, fifteen cinema and fifteen "live" shows with such star names as Jill Day, Eve Boswell, Edna Savage, The Beverley Sisters, Dave King, Frankie Vaughan, and comedians, dancers, acrobats, and Richard (Mr. Pastor) Hoar in Charles's Aunt. At the height of the season, Jack Farrell, Ken Mackintosh and Gerald will be winter-pullers in the Tower and Grand Gardens Ballrooms.

AT SQUIRES GATE HOLIDAY CAMP, Harry Knowles has recently succeeded Frank Brindle as leader of the resident sextet. He previously played trumpet with the group for many years. Also resident at the Camp Theatre will be the Terry Wilson Squires Follies. This beautiful spot, small in size, but entrancing in outlook, FLEETWOOD is to present name bands at the Marine Hall each Wednesday and Friday throughout the season. Orchestral concerts on Sundays, an old-time jazz night, and popular competitions will all be here.

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JAZZ DISCS

THE recently issued Louis Armstrong Crescendo set (personnel details: col. 3) brings you very close to a live All Stars presentation. It does almost exact justice to Armstrong's playing and singing—the best there are in jazz—and demonstrates Trummy Young's worth to the band. It offers glorious, uninhibited jazz.

Some of the clarinet playing is poor. But we have grown accustomed to this, and it is fortunately not a deciding factor in the merit of the whole performance. Bigard, though he didn't always help, didn't effectively hinder activities—as I noted in an earlier review.

Armstrong and Young have the prowess to make rich, magnificently swinging music, given a rhythm section of fair ability or better (as this is), without the benefit of a consistent and vital third part. So the band was sound in wind and swing the night these records were made in Genoa Normal club on the Riviera. As such, as the opening measures of a waltz, it's a fully atmospheric "Sleepy Time" promise, the maestro had been caught in this confirmed as the piece and bold beautifully constructed are right—"on" even Bigard's in the game, and Armstrong's sing-

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LOUIS AT THE CRESCENDO

By Max Jones

ing is indisputably near-perfect. The recording captures all we can expect in fact more than we have come to expect and, as Louis wraps his jaws around the "Rockin' Chair" and "When You're Smiling" and a short-wild "C'est Bon"—all so boldly played, characteristically swinging one on "em" with voice and clarinet. Trummy, providing intelligent background, a muted growl solo to a trumpet finale in which he chases Louis like a little brother. Aside from this one "monster" solo, Young holds a balance between refinement and audacity. And it is impossible not to respect his harmonic "rock" work, his Orkney slides and rumbly, wild Hugs-type endings and prodigious swing in general. Time and again he complements Armstrong's soaring climaxes with well-chosen, full-blown notes. Not the least subtle, maybe, but there's no fumbling about it. And for the lesson in jazz sense, listen to the uplift imparted by five astutely

lined thrusts in the final four bars of "Fence Meekin' Chair". In addition, Trummy comes forward to deliver his own song, "Train, What You Do" and does well with creative swing and fiery trumpet against stirring trumpet competition. Then there are a pair of crisp piano numbers, a drum work-out on "Stompin'" and "Mop 'em", "Blues For Bass" and "Big Room" for Deems, Shaw and Bigard respectively.

The last three concert diversions I considered expensive; what is more annoying, though, is that the Whitford songs (illuminated by some lovely trumpet playing) has been snatched from the British release, though in present on the French issue. What vandalism! Still, the records must be a knockout for anyone half-versed in jazz, and the impact of last winter's concert, and again by Paris pilgrims, and others abroad, a foretaste of the excellent sounds which I am hoping will reach us next month from distant parts of some of our larger arenas.

More reviews on page 11

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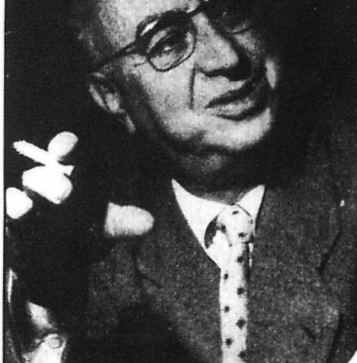
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He plans new book



Famous Chicago clarinetist Mezz Mezzrow was photographed by the MM shortly after his arrival in London this week. The 62-year-old musician and author is now living in Paris. He hopes to accompany his friend Louis Armstrong and the All Stars around the country and collect material for a new book.

MEZZ HERE FOR BANDS & SATCH

MEZZ MEZZROW—the clarinetist—flew into London on Monday for a stay in Britain of at least a month. His reasons for the visit: "I can't get the show I like in Paris. I need some new socks. And Louis Armstrong will be here soon."

Benign
Sitting in the Melody Maker office drinking tea ("Now I remember this stuff, I had it in hospital") Mezz looked more like a benign church deacon than the subject of his rough, tough

autobiography. "Really the socks. This is Mezz's first visit to Britain, but his son, who is with him, was here recently and would like to live here permanently. Mezz hopes to get him lined up at a motor engineering school. Mezz has no plans to return to the States and of his present activities in Paris he says he is "just going gigs" and writing a new book.

He hopes to include a chapter gleaned from his stay in Britain and intends to travel the countryside with the Armstrong entourage. "European bands are amazing," declared Mezz. "I play

Melody Maker

APRIL 21, 1956 EVERY FRIDAY 6d.

U.S. STAR INVASION UNDER WAY!



Artie Shaw ("I've given up bandleading") relaxes in his West End hotel.

Top artists for Britain

THE biggest invasion of U.S. show-business stars to hit Britain is under way. Here already or due to arrive soon are Artie Shaw, Lena Horne, Dorothy Dandridge, Billy Eckstine, Billy Daniels and Eartha Kitt.

Frank Sinatra flew in—and out—last week en route for Spain, where he is making *The Price And The Passion* with Italian film star Sophia Loren (see "Sinatra Hits Out," p. 3). Artie Shaw arrived in London late on Tuesday from Paris and held a press reception at the Westbury Hotel the following morning (see p. 11).

Dorothy Dandridge opened for a four-week season at the Savoy Hotel on Monday. Accompanying her are West Coast pianist Marty Paich, Britain's Allan Gay (dr.) and Pete Collins

Back Page, Col. 1

A better 'sound' for Louis

SPECIAL sound equipment is to be installed at the Empress Hall for the opening of the Louis Armstrong All Stars on May 4. Known as the Ultra Supersonic Sound System, it has been ordered by Ben Reyes and Lee Gordon—the American businessmen who are presenting the concerts—to combat the hall acoustics.

The All Stars will be presented on a revolving bandstand which will move every 15 minutes or so to ensure that the band shall be seen by everyone in the hall, which holds 10,000 people.

Simone sees birth of his son

In the early hours of Monday handleader Sydney Simone watched the birth of his second son. "It was an experience I shall never forget," he told the Melody Maker later that morning, adding jokingly: "And my wife tells me she is proud of the way I conducted myself. The baby, who weighed 7½ lb., is to be called Myrland. Sydney's eldest boy is now four years old.

Sydney is currently engaged on the film *Big City*, at Pinewood, which is being produced in VistaVision and colour. He will be seen leading the orchestra and also competing a cabaret act.

'Jim Crow' toughs beat up 'King' Cole

BIRMINGHAM, ALABAMA, Wednesday. RACIAL prejudice flared up and struck at singer Nat King Cole during his appearance here with the Ted Heath package show currently touring the South.

Franks Four on TV
The newly formed Johnny Franks Quartet appears in *The Max Wall Show* on BBC-TV on Sunday. Johnny, on violin and vocals, leads Barry Dawson (acc.), Bernie Taylor (dr.) and Ronnie Brack (bass).

Sensation! BOOSEY & HAWKES introduce Stambul Cymbals

Boosey and Hawkes have received a £256,000 order for 4,000 trumpets and wind brass instruments from the states. The order includes 4,000 trumpets. A spokesman for the firm told the MM: "Our instruments are now finding a ready sale in American markets."

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as being used by many star drummers including **RONNIE VERRELL** of Ted Heath and his Music who is using a 14" on the Band's American Tour

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WALL FOR PRICE AT NOTTINGHAM

WHEN Willie Price and his band leave Nottingham Palace, recently acquired by Mezz, in May for the summer season at Herne Bay, they will be replaced by Charlie Wall and his band, from Aberdeen Palace. Charles will remain until September when Martin Foulds returns to the Nottingham stand after an 18-month absence. Willie Price recently lost Phil Ferris (rpt.) to Joe Loss. Peter Morgan (alto) to Ken Macdonald and Alan Ross (alto) to Vic Plunkett. Tommy Sanders, son has joined the staff of Francis Day and Hunter.

Dandridge at Savoy —she may record

SINGER Dorothy Dandridge, who arrived in Britain on Wednesday, told the Melody Maker that she may record "for a major recording company" while over here.

She was interviewed by the MM immediately on arrival at the Savoy Hotel, where she starts the month's cabaret on Monday. A British bassist and drummer may be signed to accompany her act. Her pianist is Marty Paich, brilliant West Coast arranger, who was due to arrive late Wednesday night.

Candle song

Paich, who previously accompanied Kay Starr and Peggy Lee, is featured on the Mel Tormé LP "Mel Tormé At The Crescendo," recently released on Vogue-Coral. Dorothy said that she will feature "candle standards and good-class ballads" as the Savoy. She will also reintroduce "Blow Out The Candles," the specialty number written for her by Phil Moore and sung by Dorothy on TV here.

LATE-COMERS WIN TRAD CONTEST

3,500. was for whites only. The second was to have played to a mixed race audience. Burnside insists on segregation. The bands were taken into custody. Police said they drove up, hoses and knuckledusters.



30s increase

Meanwhile, the Union announced that an award of the Industrial Court—made as the result of a claim presented by the MU—has increased the minimum salaries payable to musicians employed in many theatres. The award, controlled by Merce Danzine, Ltd., and Circuits Management Association, also the Hammermith Palace.

SINGERS DUE

Tony Carr (dr.), **Ken and Tony** accompanied Billy on his previous tour. Billy Daniels arrives on Friday (April 20) and will appear in *A Very Satisfying First* at The Palladium "two days later." He starts his tour Glasgow for the week commencing April 23, and from April 29 is booked for two weeks at the London Palladium before his provincial tour.

THE TRIOT THAT WILL NOT PLAY

Lena Horne's U.S. trip hits Town—but not to play. Liza: pianist Gene Di Novi (ex-Peggy Lee, Goodman, Shal), drummer Johnny O'Connell (in Britain's *6 G's*, has just played with New York jazz group), and bassist George Duvivier. (See back page.)

SILVESTER AND LOSS COULD ROCK U.S., HE SAYS

IF recordings by Joe Loss and Victor Silvester were issued in the States, it would be "a boon" to dancers, according to Howard Reid, 58-year-old doyen of American ballroom dancing teachers. Mr. Reid and his wife brought over the first American team to compete in the British Championships at the Empress Hall this week.

Dollar-earners

"British bands like Joe Loss could be big dollar-earners," he declared.

Harry Roy takes over new club

Harry Roy has bought the New Hollywood Club in Queens Street, Marble Arch, and will open it as Harry Roy's Femina Club on May 1. Two groups will be featured to play until 4 a.m., and already booked are Damian Robinson (pno.), Cyril Sherman (dr.), Dan Fisher (gtr.) and Ronnie Fallon (bass), with Harry playing clarinet. Other musicians are still to be fixed.

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MU hits at Africa colour bar

THE Musicians' Union this week hit out at the South African colour bar. Members have been told not to accept engagements in South Africa and Rhodesia if a contract clause specifies that they should play only to segregated audiences.

HARRY BENCE TO RE-FORM BAND

HARRY BENCE, whose band broke up last year, is re-forming. He told the Melody Maker that two businessmen have put up £10,000 to back the band, which will take the road next month. Saxophonist Harry, who has been with Harry Leader for the past seven months, will be managed by George Cooper.

Stockholm season for Ley Jazzmen

Eggy Ley's Jazzmen, who left London for Germany in September, are still in Hamburg. At the end of next month they leave for Stockholm where they are booked until August.

STOP PRESS

It is reported that Nat King Cole, broken up last week by illness, returned to America with Ted Heath package at Atlanta, Georgia. Said drummer: "He is afraid. It is too near Birmingham."

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STOP PRESS
It is reported that Nat King Cole, broken up last week by illness, returned to America with Ted Heath package at Atlanta, Georgia. Said drummer: "He is afraid. It is too near Birmingham."

DALLAS BIRD, CLIFTON 51, LONDON, E.C.3

'MARRIED IN SECRET'—MR. B

FROM LEONARD FEATHER
New York, Wednesday.
ON the eve of his departure for London, Billy Eckstine revealed here that he has been married for the past two years.
The handsome "Mr. B" announced that two years ago in Belgium he secretly married a beautiful model, Carol Drake.
He said that they already have one child—Edward, aged one—and are expecting a second in June.
Billy had persistently denied marriage rumors ever since the breakup of his first marriage to June Eckstine in 1953.
Eckstine's arrival at London Airport was postponed from Wednesday, as previously announced, until 9:45 a.m. today (Friday).
With him he is bringing his pianist, Bobby Tucker, and manager, Milt Robin. Road manager, Bernie Ebbins, is due to arrive tomorrow at Plymouth. He's looking after Billy's Cadillac. Billy opens his Variety tour at Finsbury Park Empire on Monday.
No dates have yet been fixed for his second week, but his tour will continue with a week at Chiswick Empire starting on May 7.

FRANKIE SIGNS FILM CONTRACT

FRANKIE VAUGHAN has been signed to make five or six films for Anne Neagle's new production company.
The first, to be made this summer, will be based on Frankie's own childhood in Liverpool.
Shooting on the film is scheduled to start in August while Frankie is appearing in Lawrence Wright's "On With The Show" at Blackpool.
Frankie will sing in the film.

ANNIE ROSS IN BRADEN SHOW

ANNIE ROSS is to be featured in the new Bernard Braden show, which starts a BBC Light Programme run on Monday.
There will be 12 weekly programmes and the music will be supplied by Nat Temple.
Annie told the Melody Maker: "Frankie is giving me a free hand with the music. I can sing old songs, good old-fashioned like. I know I shall enjoy doing it."
After her long association with the bands of Tony Crombie and Ronnie Scott, Annie is currently receiving plaudits for her part as the only woman in the revue "Cranks" at the St. Martin's Theatre.

Dean trumpeter leaves to form own band

AFTER 10 years with Syd Dean at the Regent Ballroom, Brighton, lead trumpeter Johnny Woolston is leaving to front his own band at the Majestic Ballroom, Leeds, on July 31.
"It's always been my ambition to lead my own band," says Johnny. "I'm grateful to Syd for recommending me to Mr. L. E. Fancourt, CMA ballroom controller, who gave me the chance. Johnny will lead a top-class group composed of three more trumpeters, four trombones and a rhythm section of three.
Johnny, who does most of the arranging for the Dean outfit, will write his own scores—aiming at complete originality, and including small-band jazz.
Before joining Dean he was with Wally Dewar at the West End Ballroom, Birmingham. Syd has not yet announced a successor.
Drummer Sammy Bryant has been left. Dean's sax and Jersey with a hand led by trumpeter Benny and who has been replaced by Frank Marshall.

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I WAS one of the many fans who had looked forward to the Anglo-American exchange, and now it has been achieved. We are having to pay through the nose to see the U.S. bands.
I paid 15s. to see Stan Kenton in Sheffield, and would have had to pay 25s. at Manchester. At the prices they are charging at the Vue for Louis Armstrong—35s. down to 10s.—are outrageous.
I fall to see why seats should be 10s. dearer for a band that will cost less money than Kenton (the All Stars consist of only six musicians).
Promoters ought to give consideration to the fact that the jazz followers, in general, are only working class people—Roy March, Grimthorpe, nr. Barnsley, York.

BECHET FOR ULSTER?

BELFAST, Monday.—Reports here state that Sydney Bechet is to play a concert in the King's Hall, Belfast, on September 15, and another at the National Boxing Stadium at Dublin.
One can see now the benefits gained by Johnny's trip to the States last year, for the band now sounds and swings better than ever. He and co-arranger Dave Lindup are writing great stuff these days, and I predict that his forthcoming LP containing the brilliant "Itinerary of an Orchestra" suite will be hailed as one of the best records of the year.
Americans should hear this band. Can't we have a Bessie Bechet—Ray Kimber, Kenilworth, Warwickshire.

Wrote title tune

He has written the show's title tune, "Hopscotch", which has been accepted for publication, and is working on a closing number.
Bert joined accordion-leader Eddie Mendoza six months ago and will move with him to Butlin's hotels at Cliftonville from the summer on May 12, when drummer-leader Norman Burns returns with his band to the club for a second summer season.
IN your report on the arrival of Dorothy Dandridge in London (14/4/56) you refer to her pianist, Marty Patch, as being featured on the "Mel Torme at the Crescendo." In fact, Mel's regular pianist, Al Pellegrini, accompanied him on this date.
Marty Patch can, however, be heard on the Brunswick "EJ Jazz Studio Two—Vol. 2" accompanied by, among others, John Craske, Herb Geller, and Milt Bernhart.—Gerald K. Dighton, London, W.C.1.

Kathy 'christens' Capitol Tower

HOLLYWOOD, Wednesday.—Kathy Lloyd, ex-Ted Heath singer now in Beverly Hills, has "christened" the fabulous new Capitol Tower—the fabulous new Capitol Tower—on the first-ever vocal session in the circular suite.
Titles cut were "Only When You're Lonely" and "You Are Mine."
After her long association with the bands of Tony Crombie and Ronnie Scott, Annie is currently receiving plaudits for her part as the only woman in the revue "Cranks" at the St. Martin's Theatre.

Bert Hayes to MD junior TV series

BERT HAYES, pianist-organist with Eddie Mendoza's Band at Butlin's Ocean Hotel, Saltdean, has been appointed MD of "Hopscotch", a BBC TV series on Wednesday and runs fortnightly for six weeks at 5.15 p.m.
Providing accompaniment with an alto-piano trio, Bert is playing the latest version of the Counton electronic organ, introducing it on TV for the first time.

from the Blue Rockets at London's Astor, and including small-band jazz.
The Dean band is featured in "Johnny's Programme" tomorrow (Saturday), spotlighting the attractions at Brighton, entitled "Brighton Night."
MIDLANDS.—Ken Rattenbury, Midlands jazz trumpeter, has a 10-minute spot in BBC television on May 15. The Rev. Percy Quintet, led by pianist Alf Keavin, who won the outstanding musician of the evening award at last year's MM Midlands Regional Final, is playing on Wednesdays at Club Five, West Bromwich. Vernon Alexander's Orchestra has been rebooked to play in the first season at Smethwick Baths Ballroom. Jazz will be played on a Sunday at the Theatre Royal, Birmingham, for the first time this week-end, when Tony Lundy is presenting "Jazz From London" at the Theatre.

NEW BOX

TWO pleasant memories of Kenton's provincial tour. The delight shown by trumpet star Phil Gilbert on being allowed to blow an old post horn when a friend took him to an old coaching inn near Derby; and the nice feature by promoter Sam Ramsden in allowing five members of Phil Foster's Band from the nearby palace to look in at Bolton Town Hall and listen to the Kenton band, for a few minutes before starting their evening session.

BRIGHTON.—George Murrell, one-time cabaret partner of Ken Lloyd, has succeeded Norman Fields as pianist-entertainer in the Royal Albion Lounge. The guitarist Harry Mundell, who spent October last with Foster with his Trio at the Adelphi Hotel, returns for the summer on July 1.

WORTHING.—Alto-leader Danny Tessed had a successful season at Calcutta's luxury Great Eastern Hotel. They return to Forquay in May for the summer season on the pier.

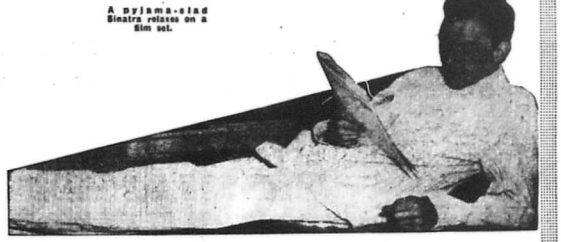
BOGNOR.—Ivory Kaye, currently touring in variety solo violinist and singer, will spend October and November at Rotham Park and Waterloo Square Gardens for Regent Corporation, opening on June 24 for 12 weeks.

FORQUAY.—Reg Evans and his singer wife Gloria Brent are Calcutta's luxury Great Eastern Hotel. They return to Forquay in May for the summer season on the pier.

DUBLIN.—Chick Smith takes his band into the Astoria Ballroom, Sandoran, on June 24 for his second summer season. He is at present working on a new series of Radio Eireann broadcasts.

Jerry Dawson

SINATRA HITS OUT



DESPITE practically everything that has ever been written about Frank Sinatra, he doesn't regard himself as a problem child.
He made that obvious at the Savoy Hotel last week.
Propped against the mantelpiece with a glass in his hand, he spatted and hit out further from my thoughts at this moment.
I ventured to ask if he contemplated writing an autobiography to put the record straight. "Nothing," he said with emphasis, "could be further from my thoughts at this moment."
"One of these days, I may get together with a journalist and dictate something. Someone hoped that his life story might be filmed.
"Film life? My life?" He appeared to ruminate bitterly. Then he raised the strangely blank blue eyes.
"No," he answered shortly. "Those who find themselves at odds with fate manifest a common symptom. They feel that the world is against them. We admire Sinatra for his vocal mastery, for his acting prowess. We also have to bow respectfully to his courage. For all the chips on Sinatra's absolute refusal to discuss his private life. The fact that his estranged wife, Ava Gardner, is in Spain and that Sinatra dropped in on his way there to film *The Price And The Passion* was bound to arouse speculation.
But even a natural reticence couldn't explain Sinatra's acrid resentment.



Ava and Frankie—estranged.

BY TONY BROWN
"I only wanted to punch about one guy on the nose in my life," he said.
"And I did it!"
There was some argument from the crowded Press conference. One man insisted that he had been personally threatened by the Hoboken bantam. There was a general loud insistence that Sinatra was "difficult."
Let's be fair to him. Many of his tormentors were frustrated by Sinatra's absolute refusal to discuss his private life. The fact that his estranged wife, Ava Gardner, is in Spain and that Sinatra dropped in on his way there to film *The Price And The Passion* was bound to arouse speculation.
But even a natural reticence couldn't explain Sinatra's acrid resentment.

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His LP, "Music For Young Lovers," he confessed, took months to make. One gathering that he didn't feel the time had been misspent.
He has been invited to play Schnozze Durante in a film and reaction.
"I'm very interested—and naturally a challenge, too, from the setting point of view, with that kind of make-up. I've heard gestured mealy."
His temperament permits him to be generous to other singers. He is particularly generous to Ella Fitzgerald. "Everything she does is so right," he said.
"And Johnny Desmond. It's marvelous to see why he doesn't quite get up there. He's been working well for you now. I just can't explain it."
Sinatra hopes to be able to do something soon for underprivileged children. He has been asked to donate funds. I haven't done much in the past couple of years.
Time has taken other toll. Sinatra is noticeably thinner on top. And although his career prospered, he looks bored and sounds disinterested. We can only conjecture why.

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"Bandleaders have built up their vocalists to the detriment of their bands"—BBC chief Jim Davidson

IT'S practically a matter of history now that vocalists have been ruling the roost in entertainment almost since the war. Today, they dominate the "pop" record scene; they are frequently seen and heard on radio and TV; they top the bill in Variety.

The same applies in America. In fact, Jim told that American bandleaders have formed an organization, the most urgent aim of which is to persuade disc-jockeys to give less air-time to singers and more to bands.

"I am determined to try to help our bandleaders this year," he told me. "Together we have to rectify a state of affairs that they themselves helped to create. For years they have been building up their vocalists to the detriment of their bands. We at the BBC are anxious to give the bandleader the chance of proving that the band in itself can be entertaining—that it isn't the singers alone who are the 'box office.'"

Jim Davidson insisted that the fault didn't entirely rest with us, but rather with the bandleaders themselves. He said that the record companies had given them better opportunities for singing than they have been offered.

"The public," he says, "expects any band to be an entertaining in its broadest sense. The record companies are not heading toward the public as a whole. They are looking for a niche. There must be a saturation point. Surely the public has more time for its monotonous diet of singers, singers—more singers!"

Davidson is himself critical of the policy of some record companies. "Orchestration," he says, "is engaged to write vocal scores, to book musicians, and then conduct the recording session. In consequence, the orchestra's name—one having not the slightest box-office value—goes on the record label. And in that manner, the record companies have developed a new race of 'bandleaders'—bandleaders who are mere ghosts of the studios, men who have no interest and no real existence outside the studio."

SWAN SONG FOR POPSINGERS?

by Jack Payne

A programme of thirty minutes' duration, the public might hear, he said, "of famous bands and their singers; but in a thirty-minute transmission of the normal band one hears on the air these days, they expect the same degree of entertainment to be maintained."

"The growing popularity of gramophone records as a medium of entertainment has, of course, very seriously affected the sales figures. The BBC's record programme has not enjoyed very high listening figures. If the public likes to listen to records, it also likes to hear the music of the songs, and this has led to such a high proportion of vocal records that I am beginning to wonder whether the record companies are not heading toward a saturation point. Surely the public has more time for its monotonous diet of singers, singers—more singers!"

Davidson is himself critical of the policy of some record companies. "Orchestration," he says, "is engaged to write vocal scores, to book musicians, and then conduct the recording session. In consequence, the orchestra's name—one having not the slightest box-office value—goes on the record label. And in that manner, the record companies have developed a new race of 'bandleaders'—bandleaders who are mere ghosts of the studios, men who have no interest and no real existence outside the studio."

Speculation

That is a matter of speculation. The inescapable fact is that bands have lost the initiative. I must say in all honesty that I was really surprised to discover, in a recent discussion, how strongly the BBC's Jim Davidson feels on the subject.

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Big boost

Not all I have anything against giving chances to unknown black room boys. But I contend that, at least, our established bands should be given an equal chance.

"When musicians put the band in front of themselves and let results be found to be better," said Benward, "the result is a better band." — who recorder One Guinea for the best opinion on this topic.

On the weekly series, *Meet The Band*, "Bandleaders," said Jim, "had to be chosen from those who have made an adequate number of records. Who is to say, though, that there were not several other worthy bandleaders who failed to qualify for selection because they had not been given the opportunity to make a sufficient number of records?"

Above, Dickie Valentine is acclaimed by his fans as a "Vocalist," says Jack Payne, "has ruled the roost in entertainment almost since the war."

DON'T TAKE ME FOR GRANTED

As a result of his contemporary, and in the opinion of some, a more technical source.

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Alun Morgan is an LCC architect whose jazz writings have appeared in the *MM*. Raymond Horrick, a former civil servant, now earns his living writing blurbs for Decca records.

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MIKE NEVARD reviews "the first comprehensive historical work on modern jazz"

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8.30 p.m.—"CHRIS BARBER JAZZ SHOW" A few tickets still available. Standing on day.

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TUESDAY, APRIL 24th, at 7.45 p.m. MODERN JAZZ WORKSHOP No. 22

BOB EFFORD (ten), TERRY SHANNON (pno),
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DIZZY REECE (tr), DAVE GOLDBERG (tr),
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PHIL SEAMAN (dms). Compete: TONY HALL.

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MEZZ PIANIST HERE: GETS TV CHANCE



PARIS jazz pianist Milton Sealey arrived in London last week to study the British jazz scene and work in this country. Shortly after docking, 25-year-old Canadian Sealey had been booked for a Muffin Centre show on Tuesday, and had a TV audition the following day.

Sealey, who was born in Montreal, went to Paris two years ago. He has been playing at the Calvados Club in the French capital, and last year toured North Africa and recorded with clarinetist Mezz Meszrow—who is at present in London.

Of Sealey, Mezz says: "I was very impressed by Milt's playing. He is an unusual pianist—the accompanies musicians rather than attempting to compose by himself while they are taking solos."

Hears Scott
"I enjoyed playing with him, and want to do so again."
Before leaving for England, Sealey visited Belgium for recording dates, and had played in Amsterdam and Rotterdam.

"I looked in on some of the London clubs," he told the M.M. "heard Ronnie Scott, and I was blown with him. He's a fine player."

JAZZMAN SEALEY
A TV chance

STRIKE HITS KENTON BAND IN DENMARK

COPENHAGEN, Wednesday. THE Danish general strike has deprived Stan Kenton fans of their progressive jazz. Two dates featuring concerts in Copenhagen and Aarhus have had to be cancelled.

Instead, Stan is playing extra dates in West Germany.

Loddy recovers

Ed Loddy, Kenton's lead trumpet, was taken ill soon after the trip arrived in Oslo. As at one time it was thought a replacement would be necessary, and feelers were put out for British musicians—among them Jimmy Deucher.

Loddy recovered and will remain with the band. British hornist Benny Green stepped for Harry Klein, who was indisposed, at Bolton Town Hall last week.

Harry was able to travel to Oslo as scheduled with Kenton on Friday.

Lita Roza names the wedding day

LITA ROZA'S marriage to Gerald trumpeter Ronnie Hughes has been set for May 8. She told the M.M. "We had a long courtship, but as neither of us has the necessary requirements, we will probably be married at Marylebone."

Yesterday (Thursday) Lita was due to cut two more titles for Decca. They are "Too Young To Go Steady" and "You're Not Alone."

Accompaniments are by Bob Sharpley.

On Palladium Bill

Lita will be on the all-star bill headed by Billy Daniels at the London Palladium on the forthcoming starting April 30.

Other star attractions include Eve Boswell, Dennis Lotta, Pearl Carr and Teddy Johnson, Howard Siders, Sid Millward and several with the Nikovis, and Gino Peres, a vocal group from France.

JAZZMEN HELP CHILDREN

A jazz concert will be run at Ilford Town Hall tonight (Friday) in aid of the mentally handicapped children of Essex.

Two bands have been booked—the Press Gang, from the Fleet Street club, and the Joe and Littlejohns and his band. Guest artists include Bill Jones, Mick Mulligan, George Melly, piano handliner Harry Walton, and trombonist Charlie Galbraith.

His first million

New York, Wednesday.—American hill-billy "rock 'n roll" singer Elvis Presley has hit the million sales mark with "Heartbreak Hotel," the disc with which he made his British debut on EMI.

Columbia get new Granz label for U.K.

COLUMBIA are taking Norman Granz's new Verve catalogue for British release. First sides will probably be out here in the autumn.

MR. Porter, who controls Columbia—already releases Verve's more-established partner, Clef. Company officials concluded negotiations with Granz in London at the week-end for the new catalogue.

Ella featured
Verve will not have its own label here. The record-releasing artists like Ella Fitzgerald, Anita O'Day, Oscar Peterson and Spike Jones—will appear on the regular Columbia label.

Many of Granz's jazz artists now on Clef and Norgran will be making for Verve catalogue.

The first Verve release here under the new deal will probably be Ella Fitzgerald's "Sings The Cole Porter Songbook."

This comprises two 12-inch LPs, each of two hours playing. It is Granz's first big recording project with Ella since he took her over from American Decca.

Oh, Mr. Porter! p. 11.

Scots summer for Sid Wilmott

Sid Wilmott, leader at Leeds Majestic Ballroom, leaves in June to spend his second summer season at the Pavilion, Hove, East Sussex. The Bill Goscar Quartet will remain at the Majestic and Frank Abbott, leading a 10-piece band, will replace Sid for eight weeks.

FOUR MOVES IN CLUB BANDS SHUFFLE

Taking it easy

Nathan for Churchill

FOUR famous West End night spots—the Edmundo Rose Club, Churchill's, the Barclay Club, and the Cabaret Club—will figure in band changes soon.

Arnold returns

For the Edmundo Rose Club, Arnold Bailey has been signed to lead a six-piece opening on April 30. He replaces Jack Nathan, who opens at Churchill the same day.

DUTCH AIRING FOR PAULINE

Pauline Johnson's return to the West End after three years in Harrogate. Following a four years' residency at the Bristol Hotel, she returned to Harrogate in 1953 as leader at the Grand Hotel. Her return to the hotel until it changed hands last year.

Horrie Dargie plans summer return

HORRIE DARGIE, leader of the Australian Horrie Dargie Quintet, who contracted polio eight months ago, hopes to rejoin the set by mid-summer.

Kenny Baker for trad society 'jazz fair'

TRUMPET star Kenny Baker has been added to the list of attractions at the first "Jazz Fair" to be held by the London Society of Jazz Music at Wimbledon Palais on Monday.

Sheila gets 208 and BBC dates

Columbia recording singer Sheila Buston taped two programmes with Max Bygraves for his television "dancing series" Meet Me On The Corner. They will be heard on May 2 and 9.

WORLD NEWS IN BRIEF

SINGER Dorothy Squires, who was due to return to the States on May 15 after her short British variety tour, will extend her visit home for another week to take in TV and radio dates.

Houston, Wednesday.—Ray Charles, orchestra leader and A and R chief of Columbia Records, has moved into the States on the Capitol label, with "Big Pink" and "Guitar Come Talk."

Mezz Meszrow will visit Doug Dobell's Record Shop, Charing Cross Road, at 6 p.m. on Tuesday to meet fans.

New York, Wednesday.—Julia London, who came up with a surprise hit in her record "Temptation," has been signed by Universal-International for a prominent role in a picture directed by, and starring, Paul Fierro, tentatively titled *The Great Man*.

Two concerts in aid of spastic children are to be held at the Royal Albert Hall, Colchester, on April 26 and May 6. The first features the Cy Laurie Band and the second stars the Ken Colyer and his band.

New York, Wednesday.—Tadd Dameron, released from prison not long after an arrest on narcotics charges, was seized in another dope raid this week when police picked him up at his New York home.

Altogether Billie Holiday has made two changes in her orchestra at Brian Parish's residence: Bobby Carr on trumpet, and pianist Jeff Warren takes over from Bill Stone, who is emigrating to Canada.

The 2,000 tickets for the mammoth five-part shuffle from London "Jazz" on March 20 and June 17 have all been sold.

Stone forms 12-piece for Manchester

LEW STONE is forming a new 12-piece band to open at the Ritz Ballroom, Manchester, on June 11, when Phil Moss and his band leave for their summer season at the Palace and Derby Club Ballrooms in Douglas, St. Leonards.

THE END OF THE 70s GETS NEARER

Monday night, Monday. The death of the 70s record in the U.S. came a step nearer last week when Columbia announced that in future most of its single records will be on 45 rpm only.

The demand for 45s has increased mainly to fans of hill-billy music.

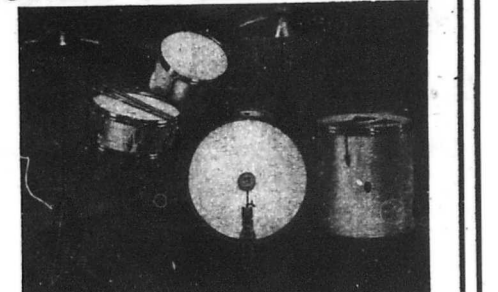
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ANOTHER WINNER BY "AJAX"



The new "EDGWARE" Drum Kit for £68.6.10 including P.T.

This is undoubtedly the finest drum kit for the price on the market today, combining outstanding value with the traditional excellence of workmanship always associated with "AJAX" DRUMS.

- ★ Can be supplied NOW—NO WAITING
- ★ All parts are sold separately
- ★ Just what you've been waiting for!
- ★ All the Drums and Tom Toms are finished in white cellulose
- ★ All fittings Chromium Plated

Ask to try this Outfit at your local dealer's TODAY

CUT OUT COUPON AND POST TODAY

To BOOSEY & HAWKES LTD., Advertising Dept., Frederick Close, Stanhope Place, Marble Arch, London, W.1.
Please send me the price list for the Edgware Drum Kit.
Name _____
Address _____
M.M. 4/56

Soak it and See!

Test proves SOLOIST read unaffected by 48 hours' immersion!

GET Soloist ON THE TIP OF YOUR TONGUE

SELMER

REGAL CINEMA, EDMONTON

MANTOVANI

and his NEW MUSIC

THIS SUNDAY, APRIL 22nd, at 6 and 8.40 p.m.

TICKETS 6/-, 5/-, 4/-, 3/- (all bookable from Regal Cinema)

Box Office—EDMONTON 5223

Composheets

By Hubert W. David

THIS week, I want to draw your attention to the few simple rules which govern the running of our Songwriters' Advice Bureau. This is entirely a free service for our readers, and I enlist your co-operation in making it run as smoothly as possible.

those abroad or in the Commonwealth. Now let us deal with a query which is always a talking point. So many of you ask whether it is necessary to arrange a full piano score when submitting songs either to publishers, ourselves, or as an entry for a competition. As a general rule, the answer is NO (although it will do you no harm to try to construct the piano part yourself. It's always good practice).

Topline melody

You will need to provide a topline melody copy, with the lyric (if any) written underneath this melody line—and a separate lyric sheet is an advantage. The lyric to accompany the melody you write your full name and address on every MS or lyric, and always keep a copy of every work that leaves your office. It is necessary to state the date and method of posting. The latter is necessary if you have to give details at a later date, for the purpose of settling disputes. Publishers, music editors, one work or, alternatively, an enquiry about some matter to do with copyright.

The coupon

WITH the many new forms of presentation for songs now in force, dozens of new, knotty problems arise—and we guarantee to give a faithful answer to all your queries. Our former point about the Songwriters' Coupon: if you find any particular issue of the Bureau has more manuscripts than can be included, then this indicates that the Bureau has more manuscripts on file than it can comfortably cope with at the moment. In this case, it may be convenient to request that any lyrics should be omitted until the coupon is again available. Note also that each coupon is only valid for two weeks from date of publication with a six-week allowance for

Strict rotation

A VAST amount of material passes through our Bureau each week and it is not possible to acknowledge all manuscripts as received from a writer. It is, therefore, necessary to rotate the material. Any queries about this are most readily answered by our staff. Your work will be posted in strict rotation. Note also that each coupon is only valid for two weeks from date of publication with a six-week allowance for

Rank	Title	Artist	Label
1	IT'S ALMOST TO-MORROW	Dream Weavers	Brunswick
2	POOR PEOPLE OF PARIS	Les Trois Femmes	His Master's Voice
3	ROCK AWAY	The Four Tops	Mercury
4	BALLAD OF DA WY	Crockett	Mercury
5	ZAMBEZI	Les Trois Femmes	His Master's Voice
6	ROCK AWAY	The Four Tops	Mercury
7	THE WITCHESTS	The Four Tops	Mercury
8	ROCK AWAY	The Four Tops	Mercury
9	THE WITCHESTS	The Four Tops	Mercury
10	ROCK AWAY	The Four Tops	Mercury
11	IT'S A WONDERFUL WORLD	The Four Tops	Mercury
12	ROCK AWAY	The Four Tops	Mercury
13	THE WITCHESTS	The Four Tops	Mercury
14	ROCK AWAY	The Four Tops	Mercury
15	THE WITCHESTS	The Four Tops	Mercury
16	ROCK AWAY	The Four Tops	Mercury
17	THE WITCHESTS	The Four Tops	Mercury
18	ROCK AWAY	The Four Tops	Mercury
19	THE WITCHESTS	The Four Tops	Mercury
20	ROCK AWAY	The Four Tops	Mercury

BRITAIN'S TOP DISCS and TUNES

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1	IT'S ALMOST TO-MORROW	Dream Weavers	Brunswick
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18	ROCK AWAY	The Four Tops	Mercury
19	THE WITCHESTS	The Four Tops	Mercury
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AMERICAN SONGWRITERS' TOP DISCS

Rank	Title	Artist	Label
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2	POOR PEOPLE OF PARIS	Les Trois Femmes	His Master's Voice
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4	BALLAD OF DA WY	Crockett	Mercury
5	ZAMBEZI	Les Trois Femmes	His Master's Voice
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POP PAGE

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Annie Ross—a clear case of talent

TO me, as to most Londoners, haggis was a thing heard of but un-tasted—a sort of bad joke—until I called on Annie Ross.

The red-headed singer, despite unusual accents, loves to eat. And she 'cooks like mad,' unconventionally dressed in pink stovepipe pants and contrasting shirt, ceasing occasionally for a *Gauleuse Biere*, a modern jazz record or a drink.

In the absence of brandy, I was introduced to vodka with orange juice; later to the mysterious haggis, surrounded by sweet corn, baked beans and buttered toast.

It was the only perceptible reminder of Annie's ancestry until she put on a startling Scottish demonstration of how she sometimes 'worked from the audience' when she was three, milk an extra laugh for the family act.

Probably the choice of haggis signified little except that Annie's tastes are cosmopolitan. She likes extreme favours, as well as extreme clothes.

The kitchen of the Upper Berkeley Street flat is equipped with businesslike utensils including a smashing two-handled garlic chopper, and food ranging from the exotic to the daily to grow bread and yoghurt.

Although the family was and is based in Glasgow, and Annie usually sees, usually, a 'Scott-born,' she was in fact born in Mitcham, Surrey.

"Because the family were living near there, Tooting or some place," she explained. "And my mother always worked almost right up to the time the babies were due."

At the age of four, or thereabouts, Annie was taken to the Gaiety Club in West End London, New York and Pennsylvania, and he is confident, I think, that she sang here with bands.

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JAZZ CLUB CALENDAR

STYRATONE... REED CUTTER... HOFNER... JIFFY GAS STANDS

STYRATONE... REED CUTTER... HOFNER... JIFFY GAS STANDS

STYRATONE... REED CUTTER... HOFNER... JIFFY GAS STANDS

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CLEO LAINE... By EDGAR JACKSON and ERNEST BORNEMAN

IT is not often that a vocalist, let alone a home-grown one, gets into this column, but Cleo Laine deserves it.

Irrespective of what may bring down on my greying hairs from the admires of other contemporary thrushes, I'm still going to say that in my opinion the best three of our female vocalists are Lita Roza, Marion Ryan and Cleo, especially when it comes to that riparian little matter in music as more of us know it.

Not that it matters very much, but as I have mentioned before, Cleo may not have such a schooled stage personality as Lita and as being an accomplished singer technically, when it comes to few singers act like her.

"FOUR SAXOPHONES IN TWELVE TUNES" (LP) ... "FRANTASTIC" (LP) ... "SHE'S A REALITY" (LP) ... "THE FOUR SAXOPHONES" (LP) ... "SHE'S A REALITY" (LP) ... "THE FOUR SAXOPHONES" (LP)

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It is excellent—though, for my taste, a bit too heavily embroidered with drumming and such just that crispness which is needed to balance the vocal group.

Of the eight tunes used here O'Reilly's own (the first four are far and away the best), the second four are all credited to various French songwriters and band-leaders—and I'm afraid they show it.

Latin-American music is harder to take than North American music. You may get away with a fair imitation of an American tune, but after that you've got a jazz tune, but try to imitate a simple Cuban son, or a naïve little Brazilian tango, and you'll find that the idiom will trip you up every time.

Not that it matters very much, but as I have mentioned before, Cleo may not have such a schooled stage personality as Lita and as being an accomplished singer technically, when it comes to few singers act like her.

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CONGA DRUMS. TO CLEAR, Well, and...

CONGA DRUMS. TO CLEAR, Well, and...

CONGA DRUMS. TO CLEAR, Well, and...

CONGA DRUMS. TO CLEAR, Well, and...

DRUMS. PEARL DRUMS, 20" D 14" x 14"

DRUMS. PEARL DRUMS, 20" D 14" x 14"

DRUMS. PEARL DRUMS, 20" D 14" x 14"

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CORNELL QUITS TOUR FOR STATES

DON CORNELL'S British Variety tour has been cut so that he can return to America to start rehearsals for his own coast-to-coast TV show.

He flies back to the States on

BRIEFLY

THE Chris Barber Band has a TV spot on Wednesday when it appears on BBC "Children's Hour." Ken Godfrey from Doncaster—has been appointed the band's first manager.

Tommy Dorsey has left New York's Statler Hotel for West Indian vacation after a row with the manager. Brother Jimmy will lead the band until he runs at the hotel finishes.

Vocalist Angela More, 22, who made her debut on Dickie Lee's "ATV Music Shop," has been re-booked for the last show in the series tomorrow (Saturday).

Decca recording artist Harry Farmer has his first broadcast for the Light Programme in Jimmy Grant's Hammond organ series.

Baritone saxist Lennie Daves is leaving the Carl Harrison Orchestra soon to join Bill Findlay's Band, which starts a summer season on May 7 at Bramley Holiday Camp, Isle of Wight.

Trombonist Sid Wilkinson has left the Royal Air Force because of ill-health. No replacement has yet been heard.

Altoist Wally Johnson and tenorist Ray Webb are leaving the Fred Foster Orchestra.

Saxist Douglas Campbell starts his new series on Radio 2 for Gerald, leading a quartet on the liner "Queen Mary."

American orchestra leader Andre Kostelanetz was due to arrive in London yesterday (Thursday) from New York.

Betty Smith, soprano with the Freddy Randall Band, has decided to sing in her chest and will be unable to play a week.

Six string band leader Alan Day is looking for a replacement for pianist Norman Ide in his group, who is leaving Six after 10 months to travel abroad.

The Ben Edwards Orchestra will play at Chelsea Town Hall on Wednesday when the wives of American consular officers hold a May Day dance.

PANTO STAR SPOT FOR THE BEVS?

THE Beverly Sisters may be the stars of Tom Arnold's pantomime *Cinderella* at the Theatre Royal, Birmingham, at Christmas—the last panto at the theatre before it is demolished.

N. AFRICA SEASON FOR DEE GIRLS
At less than three days' notice, Dinah Dee and her girls have left London for a five-month season in North Africa. Dee did not reach the Tito Berra Office until Friday. Early on Monday the girls were airborne.

Cassidy Quartet loses three
Leroy Mecca quartet leader Larry Cassidy has lost three members of his group. Guitarist George Firth leaves for Tony Walsh's Trio. Drums pianist Geoff Bee for solo hotel work the Isle of Wight. Bassist Don Carroll is to join Jimmy Moore in Donkey and Man. No replacements have been heard.

Baritone saxist Mary Lou (Edna Mae) has signed Alan Burst at Leeds, Mecca. Newcomer George Derrick (tpt.) is leaving to join Vic Davis's The Douglas Holiday Camp. Also joining the Davis band is saxist Alan Sellers, currently with Sid Wilmoth at Leeds.

May 20—four weeks earlier than originally planned.

The one-hour show will run from June 10 for at least three months and will be seen by CBS viewers every Saturday.

Don told the MM this week: "It will not be an ordinary Variety show, but a scripted production."

"That is why I have had to cut short my tour to get back for rehearsals."

Universal-International Films, who have Don under contract, have asked him to appear in *The Red Nichols Story*, which they

Como's tenth million

PERRY COMO has chalked up his tenth million disc for RCA Victor with his current coupling of "Hot Diggity" and "Juke Box Baby."

"Hot Diggity" is the fourth million-seller penned for Como by composer Al Hoffman and Dick Manning. Other golden disc tunes written by the team were "Fupa Loves Mambo," "Hibbidie-Hibbidie-Boo" and "Chi-Ba-Ba."

USAP Chickens, 12 miles away, have been banned from dances at the Cresta Ballroom, Luton. Last week the authorities at

THE EMercy jazz label of America's Mercury catalogue, now handled in Britain by the Pye-Nixa group, makes its bow in May with six new releases.

On the 12-in LPs are "Sarah Vaughan in the Land of Hi-Fi," "Presenting the Bullington Sextet" and "Julian 'Cannonball' Adderley and his band in the new solo session."

On 7-in. EPs are "Joe Turner and the Blue Belles," "Sweet Clifford" and "Paul Quinichette-Basiste."

Bernard DeLont will star singly. Ruby Murray and comedian Reg Dixon in a summer season at the Lyric Theatre starting on July 2.

CLARINET-LEADER Nat Temple is fronting a 12-piece band on the new series of "Back With Brads" broadcasts which started last Sunday.

Personnel comprises Tommy McQuater (tpt.), Jock Bain,

George Chisholm and Keith Christie (truba), Keith Harris (drums), Jimmy Power (bass), Jimmy Stewart (sax), Derek Smith (sax), Allan Gannock (truba), Jimmie Mundy (clarinet), and Bill Saege (vibes, alt.).

Braden show mainstay Benny Lee is back in his comedy spot. Nat continues with his successful "Bob Monkhouse" Star-Structure series, and the "Elephant" A-TV programme, which are running through to July.

He will introduce his singers Brian Clark, on ATV's "Music Shop" tomorrow (Saturday).

DRUMMER MOVES
Drummer Bobby Orr has joined the Jack Parnell Orchestra in place of Freddy Anderson, who is shortly joining another band. Trumpeter Joe Hunter is back and will be with the band for the next two weeks.

NEWSBOX
DURHAM, Wednesday. **DAT MORAN** and his Orchestra will leave the Four Provinces Ballroom June to summer at the Atlantic Ballroom, Framore, for the second successive season.

Sean O'Brien, currently at the Adelaide Ballroom, will form a

small role for my first big film," he said before flying to Britain last month. Don recorded his first 7-in. EP for Coral Records in the late '50s.

"But I don't want to pick a

no reason was given, and acting base commander Captain W. J. McCann said: "We just told our people they would be difficult entering the ballroom."

But there are other places to go to. Either Jack Barnes, a director of the Cresta, or manager Kenneth Gray would comment on the ban, except to say it was business reasons.

Both denied that the rule had been made because of trouble caused by servicemen.

DANNELL ENTERS THIRD YEAR
Portsmouth Council has just extended the contract for Harry Dannel and his Orchestra at the Grand Pavilion.

The band is now in its third year.

Patti Lewis signed for Yarmouth show
CANADIAN radio, TV and recording star, Patti Lewis, has been signed to appear in *The Laugh Of A Lifetime*, starring comedians Jimmy Jewel and Ben Warriss, which opens at the Royal Aquarium, Gt. Yarmouth, on June 22 for the summer season.

Ronnie Ronald, returns to the Wellington and the Pavilion in his own show, opening on May 19. Hands and fingers figure prominently in the Corporation's Sunday concert at the Wellington Pier Pavilion which begins on May 26.

Delaney Hayes (June 3); Malcolm Mitchell (June 10); Eric Delaney (July 3); Phillip (July 29), and the Hedley Ward Sextet (September 2).

The groups booked for the summer include: Ronnie Harris (June 3); Carol Carr (June 17); Jimmy Stewart (June 24); Edmund Rockledge (September 2). The resident bands will Harry Handman at the Winter Gardens Ballroom, and Billy Duncan at the Gorseton Floral Hall.

IRISH BANDS MOVE AS SUMMER STARTS
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new band to take over at the Four Provinces and the Pavilion. The sisters who recently left the Palm Court Ballroom will take over the band into the new Seabreeze Hotel Ballroom in September.

When the Roseland Ballroom reopens on May 12 under the management of promoter Raymond, it will be renamed the Palm Court and will feature Irish dancing only.

Jimmy Cameron and his Band from Bradford will have the opening night—prior to their return to the States.

Ken Mackintosh is here for a trial. He will be joined by Joe Lees and his Orchestra, who will open on Monday, May 29. They will be followed by Bar B Ballroom, following with appearance by Bray, Galsworthy, Belfast, Galsworthy, Galsworthy and Dublin.

MIDLANDS—Art Collins, drummer with Charlie and the Orchestra, may be one of the two ballrooms (truba and sax) required by Mecca. Blind Birmingham piano stylist Dennis Hunt opens in Warwick on June 26, fronting an eight-piece band (20th).

CARDIFF—Dan Donovan has taken leadership of the quartet at St. Melion's Country Club. He will be joined by a free public rehearsal last week.

LITON—The Delta Rock Jazz Band, led by Christopher Morris, stages a free public rehearsal last week.

Currently playing at Bullin's Ocean Hotel, Salween—where he has been playing since September—Eddie spends the week at Bullin's Hotel, Clontarf, with a quintet.

I HAVE just caught a broadcast of the new Johnny Dankworth Orchestra. I was hard to believe that this was really a British band. Surely this must be the outfit that will at last put our big brass on the map.

I look forward to the day when this combo will be allowed to go to the States and show Americans that the Old Country has musically fresh and original men over here.

When Johnny Dankworth must surely put an end to the theory usually have one good hotel and one auditorium. I hadn't bothered to enquire in advance where Ted could be found. Sure enough, I reached Mrs. Heath on the phone at the logical hour. Asked where the show was taking place, she gave a reply all too typical of traveling showfolk: "Let me see now, which town is this?"

WHAT unadulterated nonsense Maurice Burman wrote last week with regard to Cy Laurie and previously about Cy Laurie Band. I was in time at the Festival of Dance Music in London when the subject was said in the musical press concerning the alleged outcroakings of this group—Denny Dutton, Leitchworth, Essex.

CONGRATULATIONS to Maurice Burman for his well-earned success as a member of the Cy Laurie Band. I was in London when something was said in the musical press concerning the alleged outcroakings of this group—Denny Dutton, Leitchworth, Essex.

THANK goodness for the Kingston. After listening to last Saturday's "British Jazz" programme, I am convinced that this band could compare favourably with any American band, and in this respect leave behind British bands standing—B. W. Seddoes, Barron-in-Furries, Lancs.

MAY I add my tribute to the Kingston. After listening to last Saturday's "British Jazz" programme, I am convinced that this band could compare favourably with any American band, and in this respect leave behind British bands standing—B. W. Seddoes, Barron-in-Furries, Lancs.

RECALLING pleasant has been the playing of George Chisholm, Ronnie Harris, Keith Bird and (clarinet) and Bill Le Sage (on sax).

Here, thank heavens, are musicians developing the modern sound in the development of the "forgotten" tunes in the programme some of them quite transformed in new tasteful settings.

ASSURED that this was Richmond she told me to go to the Mosque Theatre. The first of the two evening shows had just started when I arrived. The rain that had been threatening was now coming down steadily, but I saw a huge hall (4,500 seats) apparently filled to capacity.

THOUGH I myself would not be perturbed in the slightest if I never heard another word of jazz, I consider that in the present state of our public taste is the decisive factor.

Since it seems that the majority of our concert-goers will go to bands and instrumental groups, the recording companies must provide them with what they want.

I would, however, suggest that a trial show be given in London, with the band for the next two weeks.

LEONARD FEATHER, MM Correspondent in New York, flew to Richmond, Virginia, to get this special front and backstage report on—

FEATHER

in America

It isn't easy to be on the road with a band in America.

Ted Heath and his men found that out fast—and I heard the details at first hand when I flew down to Richmond, Virginia, to catch their show.

With the sanguine reports on the tour's first dates running through my mind, I boarded the plane at La Guardia ready for an exciting evening. Two hours and 350 miles later, I arrived at Richmond airport.

Since towns like Richmond usually have one good hotel and one auditorium, I hadn't bothered to enquire in advance where Ted could be found. Sure enough, I reached Mrs. Heath on the phone at the logical hour.

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N. AFRICA SEASON FOR DEE GIRLS
At less than three days' notice, Dinah Dee and her girls have left London for a five-month season in North Africa. Dee did not reach the Tito Berra Office until Friday. Early on Monday the girls were airborne.

Cassidy Quartet loses three
Leroy Mecca quartet leader Larry Cassidy has lost three members of his group. Guitarist George Firth leaves for Tony Walsh's Trio. Drums pianist Geoff Bee for solo hotel work the Isle of Wight. Bassist Don Carroll is to join Jimmy Moore in Donkey and Man. No replacements have been heard.

Baritone saxist Mary Lou (Edna Mae) has signed Alan Burst at Leeds, Mecca. Newcomer George Derrick (tpt.) is leaving to join Vic Davis's The Douglas Holiday Camp. Also joining the Davis band is saxist Alan Sellers, currently with Sid Wilmoth at Leeds.

DRUMMER MOVES
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Irish bands move as summer starts

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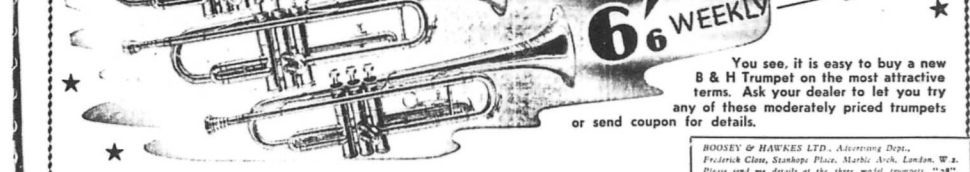
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BOOSEY & HAWKES FOR YOUR BRASS

Handmade Trumpets from Europe's largest instrument works made by the finest craftsmen.



Cash Prices for Gold Lacquered Trumpets: "78" MODEL £17.13.0 "REGENT" £22.12.0 "EMPEROR" £27.6.0

BOOSEY &

RUSSIANS VETO BRITISH JAZZ

RUSSIAN sailors do not like our modern jazz. That was the impression gathered by the MM at the South Parade Pier, Southampton on Saturday when a 125-strong party from the ship that brought Marshal Bulganin and Mr. Kruschchev dropped in.

At the Pier's Minor Hall, they listened to Reg Bannister's Jazz Group and watched the jazz with amused bewilderment.

"We have nothing like this in Russia," said one through an interpreter.

"This is not really our kind of music—our type of dancing. Then at the Pavilion, they expressed approval of Wally Fryer's style of jazz music.

"That is good. We like waltzes and foxtrots. Those we DO have in Russia."

And to confirm this, the Russian sailors joined in the dancing.

Commented Reg Bannister: "We didn't really expect them to appreciate our music—though we did notice that they did seem to be interested, even if they didn't dance."

Another party of Russians attended a Welcome Dance at the Savori Ballroom, Southampton, on Tuesday and heard Benny Freedman and his orchestra—and the Russian Navy reciprocated by putting on a show at the South Parade Pier the same evening.

Too cool for Ivan

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LONDON THEATRE CLOSES DOWN

CAMBERWELL PALACE, one of South London's most famous music-halls is closing down. But, despite rumours that it is following suit, the Chelsea Palace is definitely remaining open.

Mr. Giles, general manager at Camberwell, told the MM that he had no knowledge of the theatre being turned into a TV centre but he could not imagine it playing closed for long.

"It is a fine theatre," he said, "and I am continuing my engagement with it."

Mr. C. T. Hutchinson, manager of the Chelsea Palace, commented: "Rumour that we are closing pop up regularly."

Perez Prado exchange planned

AN Anglo-Continental exchange deal between mambo leader Perez Prado and Britain's Freddy Mitchell and his Orchestra is being planned by circus and Variety agent Robert Koralek.

If the negotiations work out, Prado and his Savoy Club Orchestra musical revue would play in England while the Mitchell unit would tour France, Belgium and Western Germany.

Robert Koralek told the Melody Maker that he had not yet been able to obtain the necessary permit from the Ministry of Labour, as the Musicians' Union still objects to his application.

"Only 14 members of the cast or 10 play instruments—mostly of the native variety—and they also take an active part in the show. A full British pit orchestra would be engaged to accompany them."

NUSSBAUM GROUP GETS NEW MEN

The quartet led by bandleader Nussbaum at his Savoy Club has seen a change of personnel and now comprises Dave Pullerton (dr., vcl.), Jimmy Currie (gtr., vcl.), and Conn Bernard (bass).

Joe will be bringing in singer Alma Decca on Monday.

GINGER'S AFRO-JAZZMEN DEBUT

The new Ginger Johnson Afro-jazz group gets into action on Thursday at London's New Wave Club.



HASTINGS MOVES

Drummer Leslie Hastings has left Alex Welsh's Dixielanders after 14 months to join Mickey Brennan's band which opens at the USAP Base, La Hoochelle, France, tomorrow (Saturday).

Working on the winner



Singer Malcolm Vaughan poses together with publisher Roy Kinnaman who is having the winning song 'Will Be Near To You' of the recent ELO song competition held in Luxembourg. Malcolm has just recorded it for HMV.

British trip for Cherry if disc clicks

A MERICAN singer-golfer Don Cherry has told the Melody Maker that he will definitely come to Britain and work if his latest recording, "Wild Cherry", is a success here.

Says Don, "who played for Cup matches in last year's Walker Cup." "My main concern now is to be built up reputation here. I feel I have a good opportunity to do so and I hate to pass it up."

"Wild Cherry" is due for release here by Philips on May 1. Says A&R chief Johnny Franz: "I feel like Don's 'band of Gold'."

Eartha Kitt flies in for Cafe date

EARTHA KITT flew in to London on Sunday with pianist-MD Sanford Gold for her six-week season at the Cafe de Paris starting on Monday. "It may be extended to eight weeks," says Sanford.

BIRDLAND BOOKS A LONGHAIR

New York's Birdland, second-stage club in the development of pop, has booked a classical pianist to lead a jazz group there in June.

Friedrich Gulda plays Carnegie Hall under the auspices of Harrold; he records Mozart and Beethoven for London.

Now he will play Birdland with Johnny Smith and Heri Southern.

Gulda has often sat in with the Modern Jazz Quartet and his jazz unit will probably be signed to a recording contract.

Harry Roy club opens May 9

The opening of Harry Roy's Pops Club has been put back two days, until May 9. It will feature two groups and stage a show-and-cabaret for which Harry is currently booking.

The address of the club is 10, Clifford Street, W. and not as given in last week's issue.

Geraldo signed for Blackpool dates

THE list of name bands to appear at the Tower and Winter Gardens Ballrooms, Blackpool, for the summer season is complete with the announcement that Geraldo and his Orchestra will appear there from August 6-13 and from September 10-22.

Geraldo will be in Blackpool to conduct the Empress Band when BBC television cameras pay two visits to the Winter Gardens on May 10 for the final Charles Parrell at the Winter Gardens from April 30.

Tommy joined the band in 1948. Last summer he conducted a nine-piece band in the Palace Ballroom and during the winter he led a sextet in the Spanish Hall.

For the Harold Polding concert at the Opera House on Whitsunday, Martha Kitt will be the star attraction. The Palace Theatre will feature the Jimmy Younger Quartet and guest-tickets Harriott and Evans.

HUMPHREY LYTTETLON JAZZ SHOW

THE LYTTETLON BAND & Guest Artists NEVA RAPHAELLO SANDY BROWN & AL FAIRWEATHER
SUNDAY APRIL 29th, at 3. ROYAL FESTIVAL HALL
316, 51, 716, 101. WAT 3191
Local Agents and the Humphrey Lyttelton Club, 6 Gt. Chapel Street, W.1

ODEON, GUILDFORD THIS SUNDAY, APRIL 29th

JOHN SMITH presents Two Concerts—
CHRIS BARBER'S JAZZ BAND At 8 p.m.
ERIC DELANEY BAND Tickets 4/-, 5/- and 6/- Tel: Guildford 4490

DORKING HALLS SATURDAY, 5th MAY CHRIS BARBER'S JAZZ BAND

Dancing 8-12 p.m. Tickets at door.

Herman asks Heath arranger to write for Herd

EX-KRUPA SINGER HERE

AUSTRALIAN singer Geoffrey Montgomery, who has toured in Australia with the Gene Krupa Trio and Red Norvo group, arrived in Britain last week.

She is here for a short holiday before going to America for cabaret engagements which are being fixed for her by ex-Count Basie singer Helen Humes.

Bonnie has already been booked for a concert tomorrow (Saturday) at the Royal Festival Hall, where she will be accompanied by the New Jazz Group.

GOLD ADDS FOUR TO HIS EIGHT

LADRIE GOLD'S Pieces of Eight become Pieces of Twelve on Monday, when Laurie leads an augmented band for a week at Green's Playhouse, Glasgow.

He will add trumpet, alto and tenor sax with British immigrant Victor Feldman, now a featured attraction with the Herman band, who have travelled on a one-nighter to New Jersey with Woody, says Johnny. "It was then that he asked me to write for him."

24-YEAR-OLD LEADER FOR REVUE ORK

Twenty-four-year-old Anthony Gilbert has been appointed leader of the Revue Orchestra, succeeding David Page.

Anthony's father is a "collie" in the Royal Opera House Orchestra, Covent Garden and his two uncles are both well-known musicians, Eugene and Anthony Pini.

Stateside label to plug British pop artists in America

A MERICAN record man Nat Shapiro flew into London last week-end to discuss plans with Philips disc chiefs for selling British pop artists and jazzmen to the Stateside public.

Shapiro—co-author of the highly acclaimed book "Hear Me Talkin' 'n Ya"—told the Melody Maker he is co-director of Foreign Pop A and B for Columbia, is all looking for discs by British artists to release in the States.

"If plans go through, Anne Shelton may be one of the first singers to record for American Columbia under the new scheme."

Shapiro is left for the Philips International recording convention in Honolulu, former Columbia's head of operations in the Stateside Press agent Shapiro discussed plans for putting "Hear Me Talkin' 'n Ya" on record. A record company which usually specializes in recording serious dramatic works and poetry will handle the project," he said.

The first volume "New Orleans" is already being collected and edited. So far we have recorded conversations with Armstrong, Alphonse Picon, Sid Allen and guitarist Danny Barker.

Shapiro—the "Denis Preston of the States"—recently joined Columbia after running the Hartstone Society, and under record business that achieved national importance in the U.S.

Now Sabrina gets off on a samba beat

BANDLEADER Denny Boyce has formed a Hawaiian band, the Paradise Hawaiians, which makes its debut on May 2 in the BBC-TV's "Camera One" programme.

Personal manager Eric Webb (tr.) Jacques (tr.) Terry (pno), and Peter Clark (bass).

Denny will bring the band when he is free from commitments at the Orchard Ballroom.

Denny has composed a samba which he has dedicated to Sabrina. The number "Samba Sabrina," will shortly be recorded by a famous Latin-American leader.

Denny Boyce Orchestra has airings in the Light Programme on May 18 and 19 while his vocalist, Martin Daniels, has another ITV engagement on Monday, May 22. He appears on the opening day of Purley, where he is resident leader.

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Trumpeter Paul Berman is not now leaving the Revue Orchestra, which makes its debut next month. He intends to continue freelancing.

ALL-STAR SESSION FOR HMV

The programme for this year's Newport Jazz Festival is shaping up as the most exciting yet.

For the first time, the Festival will be spread over four days, Thursday, July 6 until Sunday, July 8.

Jutta Hipp and the trio she fronts at the Hickory House, and Count Basie's band will be there on the first night.

Attractions for July 6 include Dizzy Gillespie with the band that is now touring Asia and the Near East, and probably Mugsy Spanier's group and the Anita O'Day band.

Probable starters for July 7 are Benny Goodman and Teddy Wilson, Gene Krupa and Anita O'Day.

The final night, which will be sponsored by Columbia Records and will later be released on LP records, will feature Duke Ellington's band, Miles Davis's Quintet and the Dave Brubeck Quartet.

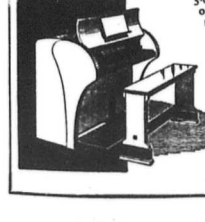
An organ that any good pianist can play right away...

Here at last is a punchy light entertainment organ at a price you can afford. Voiced to give the "bite" for dance work it is compact and portable yet produces two manual effects on single keyboard. Power for the largest auditorium. Trouble-free performance.

5-octave manual with wide range of tone variants from 6 rocker tablets. Extra tabs for Vibrato. Solo two-manual effect, and Mellotron. 4ft. 8ft., 16ft. couplers. Built by the makers of the Selmer Clavichord.

Standard model: **380 gns.** Catalogue "T.O.8" on request from Selmer

84 CHANCERY CROSS RD., LONDON, W.1



Lyttelton writes a new book

A new book by Humphrey Lyttelton, *Playing for Pleasure*, is scheduled for publication by the London firm of Macdonald and Co. in September or October.

The book on which Lyttelton is now working is a successor to *Play*.

Says Lyttelton: "The new book is not about jazz. It covers the past four or five years of the jazz scene and the various aspects of the whole business."

MICKLEBURGH SIGNS NEW VOYALIST

Bobby Mickleburgh has filled the vocal niche in his re-formed band by signing 18-year-old Angela Kent.

Angie, who is appearing in the revue "Stepping Out" at the Rutolph St. Theatre, makes her first appearance with the band on Sunday at the Theatre Royal, Aldershot.



FOUR NEW PLECTRUM ELECTRIC MODELS

SENATOR Acoustic-electric, 16 1/2" body, as acoustic. Semi-hollow, neck and volume controls 239 Gns.
CLUB 40 Small body, thin neck, for modern electric style. One unit, two controls - 32 Gns.
CLUB 50 As above, with two wets and control switches - 39 Gns.

114 CHANCERY CROSS RD., LONDON, W.C.2

BONGOES

Designed by Edmundo Ros

Acknowledged the best for fingers or sticks

List of Edmundo Ros Latin-American instruments available on application to the makers:

JOHN GREY & SONS (London) Ltd. West. A.C., 83-85 Paul St., London, E.C.2

Is this an impressionist here?

ECKSTINE APPLAUDED

BILLY ECKSTINE gave a last-minute twist to his blue bow-tie, picked up his Selmer trumpet and blew a piercing backstage blast. The clarion call was timely, four minutes, and he was due to make his third successive appearance at Finsbury Park Empire. And, as previously, it was Danny Bobby Tucker and Britain's Ken Paul (bass) and Tony Carter (drums) were lined up to accompany him.

Mr. B. kicked off his act with a heavy version of "Fins And Dandy," then switched to a smoky treatment of Cole Porter's "I Concentrate On You."

Throughout, he preserved a nice balance of ballad and best numbers, and also threw in a spot of soft-shoe dancing and his amusing take-off of Armstrong, which ends, with Billy supposedly muttering a high E flat—a note he could hit with ease!

One hopes...

But that, of course, would spoil the calculated effect on the audience, which was unresponsive in his applause. That Billy's engaging personality is a definite factor in winning it over is certain. But he can sing—and not believe it or not, he can sing like a pro. In bringing the well-deserved special mention for the Anglo-American supporting contingent, which when called for played with infectious, toe-tapping drive—**LAURIE HENSHAW.**

● Feature on TV—see foot of opposite page.

SECOMBE STRAPPED

IT takes more than a broken arm to suppress the cocky humour of comedian Harry Secombe, who sailed through the pre-London show circuit at Here, at Southampton Gaumont, and on Monday, strapped from neck to waist in plaster, he was back in the city.

Fortunately, the crippling effects of his recent accident in Bermuda would be no hindrance to him. It was the show opening at Birmingham Hippodrome, starting next Monday.

Secombe. Here is a mixed, palatable concoction—but no better than the average touring variety show. He certainly does with the added appeal it receives from Winifred Atwell and Alma Cogan when he reaches the Palladium. However, it is almost packed to the gills with the 2,000-seater Gaumont, banishing me to the balcony seat near the roof, where I could scarcely see or hear anything.

At times in two eleven-minute and amusingly imitative sketches, he demonstrated his excellent voice in a nicely presented operatic number. Beryl Reid amused with her lamp, singing school-girl "Monica," and her landlady, "The Old Maid," were a little better. Walton and O'Rourke provide a wonder-



Who is this elegant gentleman, complete with cigarette holder and charming smile? Could it be someone giving a convincing impression of Terry-Thomas...

PAT BRAND'S

ON THE BEAT

I HAVE just left one of the maddest art exhibitions ever staged in London. Which is not surprising considering it was an exhibition of Goom Art, staged by the BBC, with two of the Goons there to "explain" their work to the bemused critics.

It was the trumpet-playing madman Spike Milligan who seemed to produce the most lucid explanation when he described his work as resulting from free inhibitions on which the correct metabolism had been allowed full play in the range of the psyche.

Or maybe I got that part wrong. The BBC succinctly sums it up as psycho-somatic. The exhibition itself stems from the "doodles" which all Goons perpetrate on the backs (and even on the fronts) of scripts during rehearsal, or even while the show is being recorded.

Some of them (as you can see from Harry Secombe's self-portrait) show a high standard of drawing. Others are Goon attempts to give visual form to such well-known characters as Ernie Blueblite, Yoghurt Muleboot and Quagmire Vest. Carefully prepared by producer Denis Mal-Wilson, they now face a wider public.

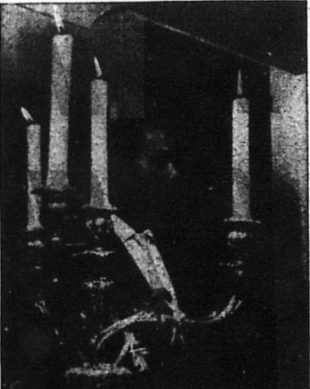


SECOMBE—by Secombe. Full puppet act and the show was completed by sick, haggard Pierre Bel; Les Mallin; Tom and Pauline; Derrick Jackson; James and Cornelia; the shapely chorus girls; and the competent accompaniment of veteran MD Al Francis and his orchestra.—CHRIS HAYES.

My "gimmick" was only a gag. But my congratulations were sincere. Max is a point of view to be admired. No to TV. A SIMILAR surprising "no" publicity decision came from Posters Agency last Saturday, not to allow Billy Eckstine to appear in ATV's On Town where he was to have been interviewed by Barbara Kelly and Bernard Braden. He would have been able to plug his appearance in the following day at Sunday At The London Palladium and also his current MoJo tour.

Harry Secombe said No, reasoning rightly enough, that he would have taken some of the girls off his Palladium spot. So Artie Shaw was invited to take his place. Billy tells me that he will appear, however, in On The Town on May 8.

They paid. It would be nice to forget the regrettable Laurie Pan Club incident. The lead singer of Dance Music, but Cy Laurie him-



Or, seeing the property cabaret, could it possibly be somebody attempting a male impersonation of the delectable Miss Dorothy Dandridge in the "Blow Out The Candle" number she uses in cabaret at the Savoy? Wrong both times, of course.

The star, who is appearing at London's Finsbury Park Empire this week, is—despite the fact that he does use impressions in his act—never anyone but his charming self. And, of course...



... It's the one and only Billy Eckstine. "Fooled you both times," says Mr. B. (above). The Eckstine act is reviewed by Louise Henshaw in col. 1; his TV appearance by Tony Brown below.

self wishes me to make it plain that the club members concerned re-purchased the tickets originally bought by band manager Don Kingswell, and that the club did not issue them free—or with wistfulness and rattle for the occasion. Apologies, Cy, for saying it did. Apologies, too, on behalf of the club come from a reader (or perhaps now only an ex-reader). He, apologising for members deaung a car with sour milk, and adds: I am told that, in actual fact, the car involved happened to belong to the Editor of the Melody Maker. "Sorry, fans! It didn't."

More Gooney? TALKING of lyrics—Oh, no! I am being remorselessly led by the ear over to:

POET'S CORNER. LYRICS. **ARE things that give the writers thereof hysterics.** FOR they, poor souls, have first to satisfy the composer. WHO insists that the tune was made for Ruby Murray. Joan ARD who, when he is asked if he could ever just one little queer, USUALLY replies with some protean remark like "Do me a favour!"

SECONDLY, they have to satisfy the publisher. AND things which, have previously been a little troubled now become very frankly. BUT publishers (telegenic to sin their names with crouch) ARE inclined to leap into the air at the sight of correct grammar or syntax. SO, while settling down innumerable tons of tea or anything else having that is suitable. He endeavours to describe the Grand Passion in words of one syllable.

THEREFORE, unless you aspire to something great like Bizet's "Carmen," THE best way to be a successful lyricist is to be silly with the villages where there are no musical.

'Emerald' Green. IT seems, it seems, from the wild west of Ireland, near tiny villages where there are no musical.

The honky tonk to end all honky tonks. EMIL STERN and his honky tonk piano plays Charming mademoiselle (from Paris, France) The kissing dance SD 80041 MARIA REMUSAT — starring in the West End production — offers a vocal version of The theme song and 'Pirate Jenny' from The Threepenny Opera' SD 80042 Still going strong THE BLUE STARS Lullaby of birdland Les lavandières du Portugal SD 80033



... It's the one and only Billy Eckstine. "Fooled you both times," says Mr. B. (above). The Eckstine act is reviewed by Louise Henshaw in col. 1; his TV appearance by Tony Brown below.



JOAN DIENER, the buxom girl who left Jack Hilton's Kismet production in the middle of its run in London last year, walks into the Gaiety Poodles when it opens here on May 28.

Tullulah Bankhead is starring. Jazz pianist Hal Schacter, who recently had a "Jazz Session" LP out on RCA-Victor, is penning the score for Jack Cole's choreographic musical. JAZZMEN are in the pit for Sammy Davis, Jr.'s stage show. Mr. Wonderful. They include ex-diplomat bassist Wendell Marshall, trumpeter Ernie Royal and the old Luncheon drummer, Jimmy Crawford.

No one knows yet if Cab Calloway will appear in the film version of George Gerahwin's "Sportin' Life" in the Party town that played London, but dropped out before he ever returned to Europe for its second tour. His name and place, however, he has an asset to any film version of the show. It may depend on who gets the film rights. Two companies are bidding for them: Columbia and an independent one headed by Louis B. Mayer and Clarence Brown. Latest bid was said to be a million dollars!

TELEVISION. BRAVE Mr. B. does a Louis! BILLY ECKSTINE as a substitute for Billy Daniels on ITV's Sunday Night At The London Palladium struck me as a most generous exchange. In the event, he was expected to play his normal fruity vocal offering—a series of imperious climaxes with the one of his instruments. Complete with trumpet, too!

In a land gripped by anti-Armstrong fever, this could have been rash. But Eckstine got closest to Louie's bubbling largeness than anyone I can recall since I had a brave try on trumpet. Armstrong's eloquently eloquent—and virtually imitable—style. The Strazzeras required well on the stand but with their cod version of "Love & Many Splendored Thing." Brass and vulgar it may have been—but that brought it right into the brassy musical tradition.

It is disturbing to reflect that Barbara Lyon, hailed on all sides as a bright singing discovery, has been rushed into a full series. In the last, I presume with Barbara. It became embarrassingly obvious that her voice hasn't yet sufficient flexibility to cope effectively with the diverse numbers she is apparently expected to sing. That weak upper register being overrated which could lead to trouble in the future. These points as one who enthused over her earlier and less ambitious recordings, with the earnest feeling that Miss Lyon has a talent that needs nurdling to reach full and pleasing maturity.—TONY BROWN.

Going, going... ONCE again the Chancellor of the Exchequer has disappointed the profession, refusing to remove or reduce the rate of tax. This despite pressure by a number of MPs who at least had the continued closing of theatres. They point out that there are about 200 theatres and music halls in the country contributing to the exchequer by way of entertainment tax. And that those who have had to close in recent years because of the burden of the tax. Prove it, says the Government. How can you be certain that the tax is to blame for their closing? Meanwhile, it has been announced this week that London is losing another Variety hall. The Cumberland Palace will ring down the curtain on May 13th (Saturday) for the last time after over 57 years.

HONOURS for Jimmy

THE internationally flavoured Top Twenty show, which includes three Australian, two Canadian and a Greek singer, was a big success on its opening this week at the Chiswick Empire.

It proved to be a well-knit show with plenty of good singing and excellent comedy material from comedians Bob Howlands and record mimists Mundy and Esmit.

But the chief honours went to 34-year-old Australian singer Jimmy Frawdon, who, on his first London appearance in Variety, greatly surprised her own natural field—cabaret.

His tone and control are faultless and he has a surprising range. But one fault that he overcame to his own credit was his amateurish manner, which are at times almost embarrassing.

Dark-haired singer and guitarist Michael Holliday was also impressive. He, like Jimmy, has good tone and control, but has the habit of being too hard and casual. A Variety audience seldom takes kindly to a performer who seems to take everything too easily.

Dramatic. Robert East comes with dramatic renderings of "My September Love" and "With Your Love," but I thought that Greek singer Kitza Kasanos looked distinctly unhappy on her first appearance in Variety, greatly preferring her own natural field—cabaret.

Completing the list were Desmond Lane, playing clarinet and tin whistle, the Yogi Yorgens, who had become extremely popular.—DICK HALL.

YOLANDA in London

EIGHTEEN-YEAR-OLD Yolanda (right) has just arrived in Britain from her native Ceylon for cabaret and concert appearances.

Discovered by an Australian in Colombo, she sponsored her on a visit to Australia, Yolanda met band leader Graham Bell there. Bell took over her management, and she then appeared in a package show with his band in Australia, Korea and Japan before returning to Ceylon.

High-class and television programmes at home and in India preceded her London trip. Yolanda (far left) is a mixture of ballade and modern jazz. She has been starring in her own show in Ceylon.



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Thrilling NEW Guitars! by Dallas. CORONET Cello Style 15 GNS. High vaulted top and back. Full professional model. Superb string responses in both treble and bass. Other models in this popular range of Guitars from £4.14.6.

Songsheets

By Hubert W. David

HOW time flies. It is fully half a year since we took our last analysis of the Hit Parade and quite a lot can happen in six months in the music business.

There have been signs of quite a different song approach in the Alley lately, yet the present trend in the song market proves once a good song always a good song for every type of number ever written can come back again for a new lease of life if it is dished up in a different way.

For example, the success of Francis and Jay's "Twenty Tiny Fingers" shows that the comedy song can live again, and what with "Pickin' A Chicken," "Never Do A Tango With An Eskimo," "Sixteen Tons" and "Davy Crockett," we are almost back in the days of the red-hot crocket!

Not that I think "Davy Crockett" was ever worthy of the top spot, but it is this ever-increasing demand for "something a little different" that rather plays havoc with our usual song groups. Yes, if you remember the make-up of "It Ain't Gonna Rain No More," and compare it with "Davy Crockett," there is not a vast difference in the style of the songs.

One song group, however, has gone on from strength to strength. Our musical theme from films shows and TV serials, etc. has more than held its own and we have a great example in the "Theme From The Three-Penny Opera," which is handled by one of our smaller publishing houses, Arcadia Music, through their association with the Continental firm, Lysons Editions of Vienna.

You might also note that "Poor People Of Paris" (having managed to slip from "Poor People") arrived purely and simply as a piece of music only without words, and Winifred Atwell's record has put this in the top flight.

It seems there is now no necessity for these themes to be hitched on to films or songs—they can come as a piece of music plain and undisturbed. But there can be no proper Sheet Music Hit Parade alongside. You might notice that there are many records which get a big sale, but their counterparts in sheet music never shows up at all.

However, that as a general rule, the five best-selling records always provide the top spots for the Sheet Music Parade.

Originality
WITH this craze for originality in the pop songs, our novelty group, over-time and most of the corny waltzes come from the writers Tolchard Evans, Paddy Sobierski and Peter Hart. Tolchard has always specialized in this class, although he always manages to put a touch of something new on the top of his "September Love" should follow his "Everywhere" to the top of the charts. Thanks to a great recording by David Whitfield, it is always a good friend to British songwriters. And as for the position now, here are my tips for the top —two more pieces of music in the top spot for the top.

London
(Week ended April 21)
(Compiled by Doug Doolittle, 77, Charing Cross Rd., W.C.2)
1. JO JO JONES SPECIAL (LP)
2. ROCK DEXLON JAMES BENNY GOODMAN (LP)
3. MERRY TORME AT THE CROCKETT (LP)
4. CHRIS BARBER SPECIAL (EP)
5. FRANK BULL AND GENE BRIDGES
6. BUCKNER HILL
7. LOST JOHN
8. CALIFORNIA CONCEPTS (LP)
9. GEORGE LEWIS—VOLUME II (LP)
10. ALL I WANNA DO IS SWING (LP)

Belfast
(Week ended April 21)
(Supplied by the Gramophone Shop)
1. ROCK DEXLON JAMES BENNY GOODMAN (LP)
2. MERRY TORME AT THE CROCKETT (LP)
3. HOBBY SHAPFOS
4. JO JO JONES SPECIAL
5. THE BENNY GOODMAN STORY (LP)
6. JAZZ AT THE ROYAL FESTIVAL HALL (EP)
7. PEANUT VENDOR
8. WHEN THE SAINTS GO MARCHING IN
9. OH, DIDN'T HE REMEMBER
10. DIXIELAND PARTY

Manchester
(Week ended April 21)
(Supplied by Hime and Addison, Ltd., 42, Beccles Road, Manchester)
1. LOST JOHN
2. RUBY BRAFF SWINGS (EP)
3. GEORGE LEWIS—VOLUME II (LP)
4. ROCK DEXLON JAMES BENNY GOODMAN (LP)
5. JAM SESSION No. 2 (LP)
6. JAY AND KAI PLAY (LP)
7. MERRY TORME AT THE CROCKETT (LP)
8. HOBBY SHAPFOS
9. MARVYLAND
10. CALIFORNIA CONCEPTS (LP)

ERIC DELANEY

does it again— with

COCKLES AND MUSSELS

NIXA 15046
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BRITAIN'S HIT-OP DISCS

Rank	Title	Artist	Label
1	POOR PEOPLE OF PARIS	Winifred Atwell	Decca
2	ROCK AND ROLL WALTZ	Ray Star	HMV
3	IT'S ALMOST TOMORROW	Decca Vocalists	Decca
4	NO OTHER LOVE	Donna Hill	HMV
5	A TEAR FROM	Terza Braver	Vogue-Coral
6	ONLY YOU	London Vocalists	London
7	MY DEAREST	Anna Martin	Decca
8	MEMORIES ARE MADE OF THIS	Donna Hill	HMV
9	MEMORIES ARE MADE OF THIS	Donna Hill	HMV
10	ZARBI	London Vocalists	London
11	SEE YOU	London Vocalists	London
12	THE A	London Vocalists	London
13	YOU CAN'T BE TOO TRUE	London Vocalists	London
14	THE GREAT	London Vocalists	London
15	ILL BE HOME	London Vocalists	London
16	THREE FROM "THE THREEPENNY OPERA"	London Vocalists	London
17	THEE FROM "THE THREEPENNY OPERA"	London Vocalists	London
18	WILLIE CAN	London Vocalists	London
19	MADE TO ORDER	London Vocalists	London
20	LOST JOHN	London Vocalists	London
21	THREE FROM "THE THREEPENNY OPERA"	London Vocalists	London

TOP JAZZ

Rank	Title	Artist	Label
1	HEARTBREAK HOTEL	Ervin Preley	Capitol
2	POOR PEOPLE OF PARIS	Winifred Atwell	Decca
3	BLUE SWING SHOTS	London Vocalists	London
4	LISBON ANTIQUA	Riddle	Parlophone
5	ROCK ISLAND LINE	London Vocalists	London
6	I'LL BE HOME	London Vocalists	London
7	WHY DO FOOLS	Pat Boone	Decca
8	LOVE	London Vocalists	London
9	LUKE	London Vocalists	London
10	THE GOLDEN AGE	London Vocalists	London
11	MOONLIGHT AND PICTURES	London Vocalists	London
12	FROM "PICNIC"	London Vocalists	London
13	LONG TALL SALLY	London Vocalists	London
14	THE GOLDEN AGE	London Vocalists	London
15	MAIN TITLE (MAN WITH THE GOLDEN ARM)	London Vocalists	London
16	THE GOLDEN AGE	London Vocalists	London
17	THE GOLDEN AGE	London Vocalists	London
18	THE GOLDEN AGE	London Vocalists	London
19	THE GOLDEN AGE	London Vocalists	London
20	THE GOLDEN AGE	London Vocalists	London

CASHEE

Rank	Title	Artist	Label
1	HEARTBREAK HOTEL	Ervin Preley	Capitol
2	POOR PEOPLE OF PARIS	Winifred Atwell	Decca
3	BLUE SWING SHOTS	London Vocalists	London
4	LISBON ANTIQUA	Riddle	Parlophone
5	ROCK ISLAND LINE	London Vocalists	London
6	I'LL BE HOME	London Vocalists	London
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20	THE GOLDEN AGE	London Vocalists	London

WORDS AND MUSIC

SEYMOUR SOLOMON, president of America's Vanguard Records, arrived in London on Tuesday to discuss the exploitation of the firm's classical catalogue.

He was due to leave after 48 hours, but will be back in June.

BRIGHTON provided three of the first eight prize-winners in a nationwide song-writing contest sponsored by the Portman Urban District Council and judged by a panel led by Mansion Music's Don Wilson.

Butler-clanet Fred Woodhouse came fifth with "Elegance" which was presented as a melody, but had no lyrics.

Royal Albert Hotel pianist-entertainer George Walter basinet-Journalist Len Prosser wrote sixth with "The Wind And Rain," described as a "fantasy piece with a lyrical alteration by any publisher, but perhaps needing slightly more punch."

Eight prizes went to lyricist Robert G. Griffin with "Daredevil Always A Someone Somewhere." The lyrics were submitted, but the melody was not quite up to the same high standard.

POP POPS

POP PAGE +++ POP PAGE +++ POP PAGE +++ POP PAGE +++

Pop Pops

Pop Pops

Pop Pops

Pop Pops

A CHUNKY musician from Halifax could rightly claim the distinction of being the first British jazzman to crash the pop record market—selling jazz.

That super-salesman is Gordon Langhorn, trombone alumnus of the Foster, Lewis and Mackintosh bands who shed his sideman status to solo as vocalist Don Lang.

Don's speciality is a "vocalese," a pop term for lyrics tailored to hot choruses. King of the "vocalese" genre, an American Negro, is accredited with the original idea. Annie Ross adopted it. Don Lang has given it a final polish. And, most important, sold his brand of vocalese in a big way to record buyers.

But he has also brought vocalese to a fine art. He practised for hours to deliver cool and crazy lyrics with a clarity at tongue-twisting speed.

One of Don's admirers is J. H. Hendricks, an American who has given it a final polish. He practised for hours to deliver cool and crazy lyrics with a clarity at tongue-twisting speed.

PROFILE & REVIEWS
by
Laurie Henshaw



DON LANG

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SEYMOUR SOLOMON, president of America's Vanguard Records, arrived in London on Tuesday to discuss the exploitation of the firm's classical catalogue.

He was due to leave after 48 hours, but will be back in June.

BRIGHTON provided three of the first eight prize-winners in a nationwide song-writing contest sponsored by the Portman Urban District Council and judged by a panel led by Mansion Music's Don Wilson.

Butler-clanet Fred Woodhouse came fifth with "Elegance" which was presented as a melody, but had no lyrics.

Royal Albert Hotel pianist-entertainer George Walter basinet-Journalist Len Prosser wrote sixth with "The Wind And Rain," described as a "fantasy piece with a lyrical alteration by any publisher, but perhaps needing slightly more punch."

Eight prizes went to lyricist Robert G. Griffin with "Daredevil Always A Someone Somewhere." The lyrics were submitted, but the melody was not quite up to the same high standard.

Don's speciality is a "vocalese," a pop term for lyrics tailored to hot choruses. King of the "vocalese" genre, an American Negro, is accredited with the original idea. Annie Ross adopted it. Don Lang has given it a final polish. And, most important, sold his brand of vocalese in a big way to record buyers.

But he has also brought vocalese to a fine art. He practised for hours to deliver cool and crazy lyrics with a clarity at tongue-twisting speed.

One of Don's admirers is J. H. Hendricks, an American who has given it a final polish. He practised for hours to deliver cool and crazy lyrics with a clarity at tongue-twisting speed.

EYDIE'S RIVAL

It seems as though we may have heard the last of Eydie Gorme, the "Frenesi" girl, since she has just switched to a U.S. label that has no outlet here. So make the most of "Come Home" and "Sincerely Yours," her last London releases (45-14227).

A close rival to Eydie for many aficionados is Toddie King, whose Vogue LP (LDL142) should be on every discerning pop buyer's turntable. Toddie's vibrant voice finds an ideal vehicle in the title, "I'll Never Be The Same," the worthwhile side on Vogue-Coral 45-97242.

"Never Before And Never Again," a quality song if ever there was one, gets a platinum treatment from Gordon MacRae, Crosby and Charles on Cap 45-CL14548. Get this "even though" it isn't a "Don't Blame Me" or a "Bite-dance" vocal rendition of "Man With the Golden Arm" is atmospherically sung by Sammie Davis (Cap 45-CL14548). The vocal version of "To A Persian Market" would have thrown composer Ketyla, but Sammy makes it swing. Jackie Gleason's Vocal Orchestra does this one through "You're My Greatest Love" and "Capri in May" (Cap 45-CL14548). Perfect mood music for the romantically inclined.

"Theme From The Three-Penny Opera" is ready-made for Les Paul, whose multi-guitarist LP again featured on Cap 45-CL14548. With a Merry Old Christmas Eve on Cap 45-CL14548. Perfect mood music for the romantically inclined.

Jerry Lewis, sassy sidekick of Dean Martin, is funnier visually than vocally. The President and Benny Carter's Oliver. Ella's singing is "way above the quality of the accompaniment."

Another 12-in. LP must "for students of vocal style": Gene Norman Presents Mel Torme At The Crescendo (Vogue-Coral 45-94004). Titled: "From This Moment On"; "That Old Black Magic"; "Friday, the 13th"; "Goody, Goody"; "Love Is Here To Stay"; "Blue Moon"; "Old Devil Moon"; "Get Happy"; "M.O.A. in L.A. (Greenville County Fair)"; "The Christmas Song"; "Lower Your Guard"; "You're Driving Me Crazy." Again, we heard better accompaniment than Torme's vocal improvisation catches the ear—and breath.

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SHOW BAND ARRANGER FOR NORTH ITV

Daniels arrives



American song star Billy Daniels arrived at London Airport on Wednesday with his wife, Perette. Billy, who sailed from New York, opens at the London Palladium on Monday for a two-week season. He will also be seen in "The Sunday Night at the Palladium" show on Sunday.

LANCASHIRE - born pianist-arranger Bob Sharples, who writes for the BBC Show Band, will arrange and conduct for at least two shows a week when commercial television opens in the North on Thursday.

Sharples to conduct

On that day, an additional half-million viewers will be able to receive commercial TV programmes when the first Northern transmitter at Winter Hill, near Bolton, comes into operation.

SYDNEY PRESENTS RAYMOND



Bandleader Sydney Simon and his wife Diana pose with their newly born son on Wednesday at University College Hospital. The baby, who is to be named Raymond Julian, weighed 7 lb. 3 oz. at birth. Sydney looked him being born on Monday.

and appoint musical directors for individual shows are permitted to originate from the existing London and Midlands studios, which will also be heard in the North on weekdays, are at Parnell's "Variety Star-line", "The Jack Hylton Half-hour", "The Vera Lynn Show", "Double Your Money", and the Liberace show.

Granada will also originate from different centres "My Wildest Dream" starring Tommy Trinder, Terry-Thomas, David Nixon and Alfred Marks.

THE MU AND S. AFRICA'S COLOUR BAR

THE Musicians' Union has asked the M.M. to clarify the implication of its recent instruction to its members that they shall not accept engagements in South Africa and Rhodesia if they are affected by the colour bar.

The Union has instructed its members that no engagements in South Africa or Rhodesia shall be even considered unless the contracts offered contain a clause that will ensure that sections of the population of these countries are permitted to hear its members' performance.

Armstrong-Randall exchange mystery

From Page 1
 forbidden, as the Vanguard "rumour is fantastic".
 Benn Reyes, one of the two American promoters handling

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MU holds off West End rates walk-out

THE Musicians' Union has agreed to postpone the threatened strike of 500 musicians working in London hotels, clubs and restaurants until next Monday, when negotiations on pay claims will start.

The MU is seeking new standard contracts and rates of pay for the musicians who work at 80 London establishments.

Immediately strike notices were withdrawn, a meeting was arranged between MU officials and representatives of the employers, under the chairmanship of Mr. H. J. Smith, Regional Conciliation Officer at the Ministry of Labour.

JUKE BOX BAN ON NAT COLE DISCS

NEW YORK, Wednesday.—The "Jim Crow" attack on singer Nat "King" Cole when he appeared with the Ted Heath Four Freshmen-June Christy package show at Birmingham, Alabama, last week has started a wave of prejudice against Cole from Negro newspapers and organisations throughout the country.

The sympathy Cole received shortly after he was attacked on stage during a performance to an all-white audience has been fired upon in a New York newspaper quoted Nat as refusing to join the crusade against racism and claimed that he refused to support a white de-jay who had been tried for defaming him on the air in North Carolina.

Cole denied both stories, but he has been condemned unanimously by Negro newspapers, one of which stated that his records had been banned from Harlem juke boxes.

Ex-Shaw singer sues disc co.

HOLLYWOOD, Wednesday.—Helen Forrest, the girl whose voice was considered too sexy for AFN, is suing RCA Victor for 500,000 dollars.

TOP 20 STARS GET TOGETHER

Some of the stars who are appearing in the "Top Twenty" show at Chiswick Empire this week get together before the show opened on Monday night. Left: Ken Frith, singers Robert Earl, Jimmy Parkinson, Alvin Karpis, Michael Holliday, and Freddy Earle, of the Mundy and Earle vocal duo. (See page 11.)



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