

Melody Maker

APRIL 13, 1957

EVERY FRIDAY 6d.

Ray has a problem!

See Page 3

DUKE ELLINGTON HERE IN THE AUTUMN

Clooney & Son



Rosemary Clooney flew into Britain on Tuesday with her son, Miguel, to join her husband-actor Jose Ferrer and to appear on television and radio

Dankworth for States

AFTER Count Basie, it looks like Duke Ellington for the next Anglo-American big band exchange.

And while the Duke makes a three-week tour of Britain, America will hear Britain's bright young man of jazz, 29-year-old Johnny Dankworth and his Orchestra.

24-year absence

Negotiations, the MM was told this week, are well past the discussion stage and contracts await signatures.

The exchange is likely to take place this autumn with Dankworth going to the States in September or October.

It is 24 years since Britain

ⓔ Back Page, Col. 3

Top disc stars are feted



The Variety Club of Great Britain on Tuesday honoured the top British record stars at a "Golden Disc Luncheon" at the Savoy Hotel, London. And the five stars who have each made a record selling over a million copies are (l.-r.) David Whitfield, Winifred Atwell, Mantovani, Vera Lynn and Eddie Calvert. And even the menus were disc-shaped and printed in gold!

Eddie Fisher package to play 13 cinemas

EDDIE FISHER will follow in the footsteps of Bill Haley and his Comets with a 13-day tour of luxury cinemas in June for the Rank Organisation.

The tour will start directly Eddie has finished a week at the

London Palladium on June 15. He will open at the Odeon, Nottingham, on Monday, June

17, an official of Ranks told the MM on Wednesday.

He will then visit Odeon and Gaumont cinemas for one night in this order:

Birmingham, Manchester, Leeds, Newcastle, Glasgow, Bradford, Doncaster, Liverpool, Coventry, Cardiff (Capitol), Plymouth and Southampton.

Package show

Films will be suspended for each concert and Eddie will be backed by a package show. Neither the names in the show nor the band which will accompany him have yet been fixed.

NEW DEADLINE

Next week's issue of the MELODY MAKER will be on sale a day earlier.

Copies will reach newspapers and bookstalls on Thursday, April 18, to allow for the Easter holidays.

Derek Smith quits Britain for U.S.

Pianist Derek Smith—complete with new bride—left for America yesterday (Thursday).

He told the MM: "The idea is to see if I can get work there. If I fail, then I shall come back."

Derek, who has been broadcasting regularly with Kenny Baker's Dozen, was married last Thursday to Miss Shirley Bent, daughter to gig trumpeter Ted Bent.

Best man at the wedding was drummer Allan Ganley.

Joan Regan is home

Joan Regan on Monday returned home after a fortnight in St. Mary's Hospital, Sidcup, recovering from injuries sustained in a car smash.

It is unlikely she will be able to undertake any work before rehearsals start for the Palladium summer show.

LEADERS GET IVOR NOVELLO AWARDS



JOHNNY DANKWORTH (l.) and Mantovani chat about their Ivor Novello Awards after the presentation on Sunday. The Awards, presented by impresario Joseph Fenston for outstanding contributions to British popular music, were pre-recorded on Sunday at the Camden Theatre and broadcast the following day. Johnny's Award was for "Itinerary Of An Orchestra" and "Experiments With Mice," while Monty's was for personal services to popular music.

Other Awards were: Best selling song—"My September Love," Tolchard Evans and Richard Mullin; outstanding song musically—"By The Fountains Of Rome," Matyas Selber and Norman Newell; novelty song—"Nellie And The Elephant," Peter Hart and Ralph Butler; orchestral composition—"The Westminster Waltz," Robert Farnon; stage, film, TV or radio score—"March Hare," Philip Green.



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AUDIO FAIR SEE PAGES 16 AND 17

BILL SIMON, MM New York correspondent, reports that record companies are being blamed for America's predicted...

JAZZ SLUMP

RECORD dealers here in the East are complaining of the drop-off in jazz record sales. Although the record business generally is slumping somewhat during Lent, dealers are reading into this the demise of the jazz "fad." Old-timers have the impression that jazz comes up strong for about two years in each decade, and then the disc companies proceed to record it to death. Certainly there is much dissatisfaction with the sameness of material coming out, and the major companies in particular have stuck the vendors with sickly-packaged but unimaginative jazz that simply won't sell.

Same names

There has been the tendency in the key production cities to use the same musicians over and over again. At the same time, the public is reluctant to buy "names" that it doesn't know.

Musically, there are new, fresh things happening, but the question is are they going to be properly promoted and sold?

Brilliant examples are the virtuosic, adventurous Sonny Rollins LP on Blue Note, and more rolling in Thelonius Monk's new Riverside set, "Brilliant Corners."

Max Roach is also on this "experimental" but happy collection, plus altoist Ernie Henry and Duke's trumpeter Clark Terry.

Then there's a new Chico Hamilton Quintet disc on Pacific Jazz—warm, delightful chamber music.

A. knock-out

BEN SELVIN, recording chief for RCA Victor's Camden label operation and also for RCA's radio transcription library, returned last week from six weeks of recording in London, completely "knocked out" by British musicians.

Selvin, who has been making records for 40 years, has been a. and r. man for Victor, Columbia, Muzak and others and, as a bandleader

in the '30s, employed most of the great jazz men. It was Selvin, at Columbia in the early 30s, who recorded those first Benny Goodman sides directly for British Columbia.

Fabulous

Selvin, after recording almost daily in London, told the MM that "In all my 40 years of experience, I've never enjoyed recording so much. As readers, those men are positively fabulous."

NEW YORK DEADLINE

Selvin did add that he almost got ulcers when he scheduled a date at 10 a.m. "At two minutes to 10, there wasn't a soul in the studio, and I was plenty upset. Then, in the next two minutes everyone was in his place and ready to play."

Elliott at college

COLLEGE concerts are proving profitable to more than a few "clean-living" jazz men.

Latest to join that circuit is Don Elliott, who insists that he has given up club work for the rest of the season.

A top-flight combo can make out nicely with two or three such engagements per week.

Don, incidentally, after a successful job of substituting at the helm of Jackie Gleason's TV orchestra, March 23, is being considered for a summer replacement show on TV, under the auspices of Jackie Gleason Enterprises.

Richards debut

THE new Johnny Richards big band broke in last week at the Red Hill Inn, Camden, New Jersey.

The great modern arranger expects now to give a Town Hall concert early in May, and to settle down for a week or two at Birdland.

Among the personnel is Doug Mettome (tpt.), Gene Quill (alto), Frankie Socolow (trn.), Wade Legge (pno.), Jimmy Cleveland and Frank

Rehak (tmbs.), J. Livingston (truba), Maurice Mark (drs.), and Mike Colgrass (typman, etc.).

No Columbia

COLUMBIA RECORDS, apparently, is not interested in recording the Newport Jazz Festival this year. From the way the programmes are shaping up, it seems a cinch that Norman Granz will go for the bundle this time around. Most of the acts have disc contracts with him.

Georgia changes

LAST Thursday, Georgia Gibbs surprised the trade by signing with RCA Victor after several years on Mercury.

It's reported that, at the last minute, Mercury tried to hold her by offering a yearly guarantee of \$15,000.

But it's believed that her price was at least double that amount.

New Miller disc

PART of a set of recordings of a Glenn Miller Carnegie Hall concert in 1939—recently unearthed—will be issued on a Victor LP in the autumn. The McKinley-Miller Band is to make its first recordings next month.

Tommy Whittle all ready for States

The Tommy Whittle Quartet will leave for America on the "Queen Mary" on April 18.

Tommy, who goes in exchange for the Gerry Mulligan Quartet, will open in Berkeley, California, on April 27 for a 14 days' tour.

Apart from Tommy (trn.), the group will comprise Eddie Thompson (pno.), Brian Brocklehurst (bass) and Jackie Dougan (drs.).

The quartet will tour with a package show, but the other acts have not been settled.

DEEJAY PROMOTED

Comedian-disc-jockey Len Marten has been appointed general manager of the Era, Mansion and Plaza music firms.

LETTERS TO THE EDITOR

A bouquet for the Harriott Quartet

I AM one of the many people who have condemned British modern jazz. I have rated our musicians as being far inferior to their American counterparts. But after hearing the recent Columbia release, SEG.7665, featuring the Joe Harriott Quartet, I feel I must at last apologise to the British musicians.

Altoist Harriott blows and improvises with great skill. Pianist Max Harris plays some brilliant solos. Seamen and Stokes blend with Harris to make the perfect rhythm accompaniment on this superb recording.

I challenge any fan of Hodges, or even of the great "Yardbird" Parker, to produce a better and more co-operative recording of "Don't Blame Me" and "My Old Flame."

Here is a group which lives up to the best of the American quartets.—B. Marland, Middleton, Lancs.

Tell me—please?

FOR 25 years I have managed to wrest a precarious living from the gig business. Yesterday, for the first time, I heard Tommy Steele's record of "Rock With The Caveman."

Somebody please tell me: Who's kidding who?—Al Chinnery, Chippersfield, Herts.

Tribute to Graettinger

I WAS very sorry to read of the untimely death of Robert Graettinger in Hollywood last week. I have a great admiration for his compositions, especially "City of Glass," which is one of my most treasured records.

His music is some of the most exciting and stimulating ever written, and the world of music has lost one of its great contributors, even though his work is not yet fully appreciated.—Adrian J. C. Murray, Haywards Heath, Sussex.

Swinging Hastings

I WOULD like to thank Lennie Hastings and his Band for the enjoyable evening at Wood Green Jazz Club recently. Here is a band for those who like good, modern Dixieland, with a looge swinging beat.

The inclusion of an electric guitar in the rhythm section gives a bigger, more musical beat—quite a change from the usual rooty-tooty sound of slapped basses, belted wood blocks, and everybody thumping four in a bar.—Peter St. Clair, Barnet, Herts.

ROCK BANDS IN CROSS-CHANNEL 'SHUFFLE'

TEN bands will rock across the English Channel on June 1.

The first cross-channel shuffle has been set for that date by London's Club Haley in association with the home of skiffle—the 21's Coffee Bar.

Already booked for the sixteen-hour trip, which includes five hours in Calais, are the Chas. McDavitt Skiffle Group, "Lo Don and his Ravin' Rockers, Bobby Breen's Rockers, the Four Buddies, Rory Blackwell's Blackjacks and Hal Robbins and his Rocketeers.

£2 journey

Singer Steve Murray has also been signed and Johnny Gunnell will complete.

Some 2,000 fans at £2 a time are expected to pack aboard the "Royal Daffodil," which will leave Gravesend and call at Southend before making for Calais, where she will be met by French bands.

Galbraith is tops in first concert

Singer David Galbraith, who appears every day on commercial television's "Lunch Box" programme in the Midlands and North, makes his concert debut at Dudley Hippodrome on Easter Sunday.

Supporting David will be blind pianist Dennis Hunt, the contesting Bev Patty Quintet, and Birmingham's New Orleans Jazzmen.

Commercial television to be offered jazz film

A DOCUMENTARY film starring the Merseyside Jazz Band, the Ralph Watmough Jazz Band and the Ron McKay Skiffle Group is being made at the Cavern, Liverpool. Sponsor is club proprietor Alan Sytner and he hopes to interest commercial television in the finished product.

MIDLANDS.—Playing every Saturday at Haslucks Green Ballroom, Shirley, is the re-formed Les Williams orchestra. . . New-comers to the Maurice Fifer group at Birmingham Swing Shift are pianist Johnny Hocken and guitarist Johnny Woodhead.

BRIGHTON.—David Nixon will star opposite Winifred Atwell in the Hippodrome Theatre summer show. . . Don Sollash's "El Rockambo" at the Aquarium Restaurant on Sundays, combines rock-'n'-roll and mambo. . . Accordionist-leader Eddie Mendoza, wintering at Butlin's Ocean Hotel with a trio, augments to a Dixieland eight-piece commencing Easter.

ISLE OF WIGHT.—Quartet formed by Ronnie Munt (drs.) and Jeff Mariner (gtr.) will summer at Atherfield Bay Holiday Camp. . . Vic Smith, pianist with Charles Farrell and Tommy Lewis at Blackpool, returns to the profession to play Melotone Organ at the Seagull Restaurant, Ryde Pier, for the summer.

LIVERPOOL.—On Easter Sunday, Eric Silk and his Southern Jazz Band start off a series of Sunday concerts at the Floral Pavilion, New Brighton.

NORTH EAST.—At a meeting in Newcastle, seven clubs and seven bands combined to form the North Eastern Jazz Federation.

LITTLEHAMPTON.—Sextet leader Sid Plummer is celebrating his 11th year at the Beach Hotel.

CRAWLEY.—Jam Sessions have been started on Tuesdays and Thursdays at the El Salvador coffee-bar.

PRESTON.—Saxist Sid Munson, who manages an instrument shop in the town, has formed a new 12-piece band.

LUTON.—The Grand Theatre is to close in May.

KENT.—Winners of the American Air Force Instrumentalist Competition at Manston U.S.A.F. Base recently were the Manston Quartet. Trumpeter-Aircraftman Arthur Mackey was second. They go forward to the forthcoming

U.K. finals. Saxist Noel Davis, currently with Joe Blake's "Westenders" at St. Mildreds Hotel, Westgate, was the judge.

YORKSHIRE.—Peter Wulman, lead trumpet with the Howard Douglas Moderns of Bradford,

has emigrated to Canada. . . Name band attractions due at Wakefield Unity Hall include Mike Peters Jazz Band (13th), Mick Mulligan's Jazz Band (27th), Laurie Gold and his Pieces of Eight (May 4) and the Vic Lewis Orchestra (11th).

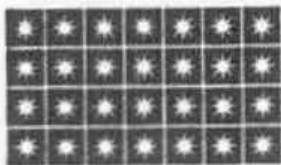
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Let's be fair to—



JOHNNIE RAY

JOHNNIE RAY SLUMPED in an armchair in his Glasgow Empire dressing-room last Friday and vehemently denied that he should be classed as a gimmick singer.

"There was a woman journalist in here a couple of days ago. She shot the questions—trying to corner me. Finally, she came right out with it.

"What's your gimmick?" she asked.

Johnnie flung his arms outwards to emphasise his exasperation. "I took a deep breath and then let her have it. 'In one word,' I said, 'showmanship.'

"She gaped at me. 'Showmanship?' she repeated blankly. 'That's right,' I said."

This was only part of Ray's protest at being angled, slanted and taken for a ride by the national Press. Reports of fan mobbing have been run prominently, in some cases blown up; then follow-up stories have been printed charging Ray with encouraging demonstrations, of menacing the moral welfare of teenage girls.

WORRIED

"I've been accused of organising my fans and disturbing the peace in general. It's not true. Believe me, they don't need organising.

"During this tour, I met a group of teenagers who were obviously sleeping in bus depots and so on, following me around. I asked them if their parents knew about it and they said yes. But I was worried about it. Who wouldn't be?"

"Is it my fault, though? Where does my responsibility as an entertainer end? Surely the actual control of young people is in the hands of their parents.

"If I say hullo occasionally to the kids who wait at the stage door, am I doing wrong? I can't ignore them—and I don't want to. The fans have become part of my life and I feel a responsibility toward them."

Johnnie sipped a lager as he pondered gloomily on his predicament. "When I was playing the London Hippodrome, the kids used to gather in the side street by the stage door. A couple of times, I threw pictures out of the window to them. Then one evening, a policeman burst in on me.

BITTER

"Show yourself once more at that window," he said, "and I'm running you in!"

I asked Johnnie what the charge would have been. "Inciting a riot, I suppose. They'd have found something and made it stick."

Ray sounded bitter and not without cause. To hold an artist culpable for the extravagant or stupid behaviour of a section of his audience is surely taking things too far. And aren't the authorities rather taking the lead from the section

of the Press that has led the Johnnie Ray witch-hunt?

The fact of the matter is that those worried about adolescent escapades are eager to find a scapegoat and, for the moment, they've rather settled on Ray.

And the truth, again, is that Johnnie hasn't exactly had to sit up and beg for publicity during his trips over here. With the whiff of those "Prince of Walls" and "Cry-guy" stories from the States, the baying hounds of Fleet Street were immediately in full cry themselves.

AMAZED

When he last appeared on "Sunday Night At The London Palladium," Johnnie was visited by one.

"He'd barely said hullo," Johnnie told me, "when he blurted out: 'Don't you think you've had too much publicity?'"

At least Ray was able to counter that one.

"Well, what are you doing here?" he demanded.

Ray has been a wonderful source of copy—but I doubt if that particular comeback was printed.

"There's been so much written about me that I'm amazed that they find anything new to say. To be truthful, I'd far rather read about myself in a paper like the MELODY MAKER. At least, you deal with me as an artist instead of as a stunt."

"And all these other singers who mimic me. I don't think some of them have ever seen me work. All that rolling about and beating the head on the floor. I had a couple of mannerisms in the early days, but the act has changed a lot since then."

"Sure, I work hard on-stage."

BRUISES

Want to see my bruises?"

Johnnie broke off at this point to expose a largish portion of his pelvis. The hip bone was a violent shade of blue.

"Toward the end of 'Such A Night,' I fall back against the piano. They must have changed it for a lower one that night. "I thought the critics might

have panned me on this tour. I've a lot of new material. I must say sincerely that I have never read an unfair review of my performance in a British paper. Sometimes a critic has said that I'm not his cup of tea. That's his prerogative and I honour such frankness. But always he has added that the audience liked it."

STAGED

As has been widely reported, the really determined Ray fan is not content to try to get to

Johnnie through the stage door. Frequently, fans have climbed on to the stage during the actual performance.

"I've been asked for my autograph while I've been singing. What did I do? Gave my autograph, of course—and then carried on."

Inevitably, it has been hinted that these interruptions were staged. Ray waves the suggestion wearily away.

"Listen to this," he said, reading from a lilac-tinted letter on his dressing-table.

"Dear Johnnie,

You've been everything to me since I was 17. They said that I would grow out of it—but I'm 21 now and I haven't...."

PROBLEM

"You can't organise that kind of letter and you can't ignore people who feel like that."

"If they want to keep me from my fans, then they'll have to take the responsibility of smuggling me out of theatres."

"It's a tremendous problem. ..."

says
TONY BROWN



● "The fans have become part of my life and I feel a responsibility towards them."

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SPRINGTIME IN PARIS

From Henry Kahn

THIS year's Jazz Jamboree is scheduled for the famous Roman Arena on June 2. Prices will range from 4s. to 6s. and the promoters aim to pack in 20,000 fans—all standing!

The jamboree will resemble the New Orleans Festival, which proved such a success in Paris last year.

Last time jazz was heard in this ancient arena was in 1953 when, because of bad organisation, there was a riot.

New Orleans bands will be invited from every country in Europe. The Oxford University N.O. band is likely to represent Britain.

JATP visit

Jazz at the Phil, with Ella Fitzgerald, Jo Jones, Stuff Smith, Oscar Peterson and Roy Eldridge, will give two concerts at the Salle Pleyel on May 2.

Thompson back

Lucky Thompson, who is at present in Germany, is expected back in Paris this week—either to play in a club or to give concerts. He may also undertake a tour of French cities.

And Clayton

More wonderful news for jazz fans. It is reported that Buck Clayton is coming over and will probably play at Metro Jazz.

MORE POPS AFTER BBC 'SHAKE-UP'

THE RETURN OF MALCOLM MITCHELL



Guitarist-vocalist Malcolm Mitchell was welcomed back by singers Lorraine Desmond (l.) and Margaret Bond on ATV's "Jack Jackson Show" on Sunday. Malcolm was making his first professional engagement after four months in hospital.

A NEW emphasis on pop music was announced by the BBC at a news conference on Monday. More and more dance music will be featured on the Light Programme, which will now be used for "easy listening and relaxation."

PATTI LEWIS ON TV—IN COLOUR!

CANADIAN singer Patti Lewis, who recently underwent a throat operation, will be featured in four experimental colour shows to be screened by BBC-TV.

The programmes, on April 17, 18, 24 and 26, will be sent out after normal viewing hours, but can be picked up on normal TV sets in black and white.

Patti will be singing the titles from her new Columbia release—"Your Wild Heart" and "A Poor Man's Roses."

She stars this Sunday in ATV's "Jack Jackson Show."

To Hell and back

The "Hell's Angels" Skiffle Group makes a return appearance at the Savoy Ballroom, Catford, next Wednesday.

The Light will start at 7 a.m. and feature almost continuous music interposed with just a few Variety programmes, news items and serials.

There will also be more area broadcasting with the regions taking fewer programmes from London.

Network 3

Network Three, the BBC's new programme, starting in October, will also include pop and jazz music.

Asked by MM Radio Critic Maurice Burman if the 60 per cent. plug rule would be discarded, Sir Ian Jacob, the Director-General of the BBC, said he would consider the question.

In future at least one of the programmes will broadcast music on Saturday afternoons—at present reserved for sport.

... BANDS BACK IN THE NORTH

ON Friday, May 31, Northern Home Service listeners will hear the first dance band broadcast in the region since the "Party Night" series ended more than two years ago.

Visiting name bands playing resident seasons at Northern holiday resorts will be featured, in addition to local leaders with their bands.

The series will include visits to Blackpool, Southport, New Brighton, Scarborough and Bridlington.

Dizzy Reece forms a star quintet

Trumpeter Dizzy Reece has formed an all-star quintet which makes its debut tomorrow (Saturday) at the Florida Club, W.

Remainder of the personnel is Benny Green (tnr. bari.), Phil Seaman (drs.), Stan Tracey (pno.) and Frank Donnellon (bass).

The quintet appears at the new Flamingo Club, Wardour Street, on April 20.

Dizzy's third 12-inch LP for Tempo is scheduled for release next week. Titled "Progress Report," it features Victor Feldman, Ronnie Scott, Dave Goldberg, Lennie Bush and Phil Seaman.

Bellcats debut on both TV channels

Leon Bell and his Bellcats last week made their commercial TV debut on AR-TV's "Palais Party" and on April 27 have their first taste of BBC-TV on "6.5 Special."

The "Palais Party" screening was the Bellcats prize for being one of the four winners in Lou Preager's Jazz Band Contest at Hammersmith Palais.

The Omega Jazz Band has already made its appearance on the programme and the other two winners, Claude White's Jazzmen and the Chas McDevitt Skiffle Group, go before the cameras today (Friday) and April 26 respectively.

Lee Lawrence going on TV in America

LEE LAWRENCE is to make his first trip to the States in September.

He will stay a few months and undertake television dates from the West Coast, and theatres and TV dates in New York.

During the summer, Lee will be playing seaside engagements in Britain.

Heartbreakers will debut in New York

New York, Wednesday.—A new American vocal group, the Heartbreakers, will debut in New York with the Alan Freed Rock-n-Roll Show at the Paramount Theatre at Easter.

Led by Paul Hemmelstein, the group has been formed and rehearsed by Rupert Branker, pianist-MD with the Platters.

The youngsters have signed a contract with RCA-Victor and their first disc, "Without A Cause" and "One, Two, I Love You," is already selling well.

Tony Brent donates fees to Spastics

Tony Brent will donate his fees to the National Spastics' Association when he appears in cabaret at London's Club de la Côte d'Azur today (Friday).

The club will double the amount.

Tony's latest record is "Butterfly" and "How Lonely Can One Be."

Future dates

He broadcasts in "Workers' Playtime" on April 16, "Midday Music Hall" on April 30, and televises in ATV's "Jack Jackson Show" on April 29.

The Geoff Love Orchestra backs Lee for the first time on his latest recording of "Chapel Of The Roses."

Jimmy Logan quits Philips for Decca

Scott's singer-comedian Jimmy Logan has switched from Philips to Decca Records.

His first for Decca will be an LP of numbers made famous by the Logan family and will be recorded before a live audience.

Tomorrow (Saturday) Jimmy co-stars with Eve Boswell in ATV's "Saturday Spectacular."

'GOON' MEETS COTTON

Harry Secombe makes a guest appearance on BBC-TV's "Billy Cotton Band Show" on Tuesday.

News in brief

MALCOLM LOCKYER has recorded two 12-in. LPs for release in the States by RCA-Victor. The recordings were supervised by Ben Selvin, chief of the company's Camden label, during his recent British visit.

Malcolm will take over from Steve Race as MD of AR-TV's "Tommy Cooper Show" during Steve's three-week visit to America.

Maxine Daniels opens on Monday for a two weeks' cabaret season at the Celebrite Club, W. and will appear on Tuesday in BBC-TV's "Alfred Marks Show."

Ron Rubin, bassist with the Ralph Watmough Band, is in Liverpool Infirmary with injuries sustained in a road accident.

Trumpeter Ian Hamer has joined the Roy Kenton Band at Wimbledon Palais in place of John Huckridge. Ian was recently with Jack Parnell.

Ella Fitzgerald, Louis Armstrong and Oscar Peterson will be featured separately on the BBC Light's "Transatlantic Turntable" on April 20. Ella will be heard imitating Louis and Boe Murphy.

Bungay and District Jazz Club plans a "shuffle" on the Norfolk Broads on June 9 with Brian Green's Dixielanders, the North Suffolk Tailgate Band and the Collegians.

French clarinetist Lionel Kerrien leads the resident seven-piece group at the newly opened Le Vieux Colombier, W.

Soprano saxist Ted Palmer, from Cornwall, has joined Eric Silk's Southern Jazz Band.

Ken Conlin, drummer-leader at Scarborough's Royal Hotel and local branch MU secretary, mar-

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SATURDAY, APRIL 13:
 11.30-12.0 A 1: Big Maceo, Ella-Louis, Herman, Adderley.
 11.45-12.15 p.m. DE: Stories in Wax.
 12.0-12.15 A 1 2: Camp Meeting.
 Choir, Lillian Randolph Singers.
 2.5-2.30 C 2: Mainly Modern.
 4.10-4.45 P 1: World Of Jazz.
 4.15-4.45 Z: Swing Serenade.
 5.0-5.30 P 2: Ragtime To Cool.
 6.15-7.0 M: Female Jazz Singers.
 7.0-9.0 T: Marterie, Bushkin, James.
 9.0-9.30 J: Music From Hollywood.
 9.30-9.57 B: Albert Ammons.
 9.30-11.0: 11.5-12.0 Q: Jazz.
 10.0-10.30 W: Swing Club.
 10.5-11.0 J: America's Pop Music.
 12.10-10.30 Y: Jazz 1957.
 11.5-12.0 J: D-J Shows.
 12.45-1.0 a.m. H: Milt Buckner.
 1.5-2.0 H-Q: Hollywood-New York.
 British Summer Time commences here. Continental readers should note that times henceforth given agree with Central European Time.

SUNDAY, APRIL 14:
 3.45-4.10 p.m. A 1 2: Bechet, Luter.
 8.0-10.0 T: Anthony, T.D., Auld.
 Daily, Ellington, Hamp, Peterson.
 10.0-11.55 S: For Jazz Fans.
 10.30-12.0 H 1: Werner Müller, RIAS.
 10.45-11.30 B: French Jazz.
 11.5-11.30 F 2: Harry James.

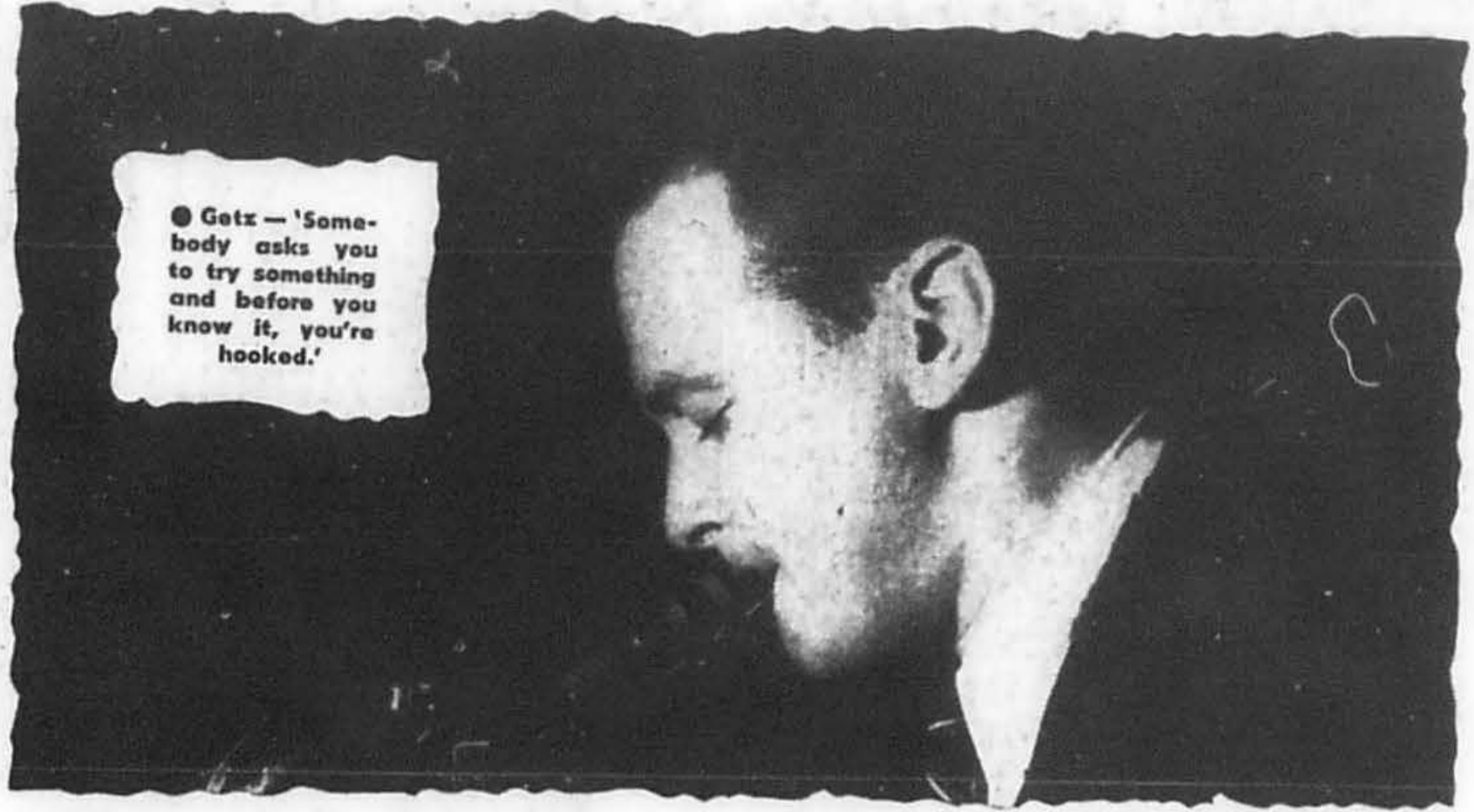
MONDAY, APRIL 15:
 1.0-1.30 p.m. J: Martin Block (daily to Thursday).
 2.0-2.15 P 2: Shearing Quintet.
 8.0-10.0 T: Les Brown, Goodman, Baster, Hi-Lo's.
 9.20-9.55 S: Life Of Bechet.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.0 K: Jazz Panorama.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-1.0 J: D-J Shows (nightly).

TUESDAY, APRIL 16:
 6.30-7.0 p.m. R: Modern Jazz.
 8.0-10.0 T: 60 Minutes with Sinatra, Brubeck-Desmond, Venuti-Lans All Stars (1931), Condon.
 9.30-9.45 P 2: The Masters Of Cool.
 9.30-9.45 H 2: Ellington.
 10.10-11.0 S: For Jazz Fans.
 10.15-10.55 B-258m: The Real Jazz.

WEDNESDAY, APRIL 17:
 2.0-2.45 p.m. P 3: Jazz In Sweden.
 6.20-6.50 Z: Jazz à la Carte.
 6.30-6.55 P 1: Modern Jazz '57.
 8.0-10.0 T: 30 Minutes with Miller, Lena Horne, solo improvisation.
 9.30-10.30 P 3: Jazz For Everyone.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.15 O: M.J.Q.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

THURSDAY, APRIL 18:
 7.5-7.40 p.m. C 2: AVRO Jazz Club.
 8.0-10.0 T: Brown, Kenton, Goodman, T.D., Miller, Anthony, Brookmeyer, Waller, Berigan.
 9.30-10.0 J: Instrumental Mood.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.0 P 4: Benny Goodman.
 10.45-11.0 J: S for Blues.
 11.15-11.50 DL: Jazz Band Ball.

FRIDAY, APRIL 19:
 6.40-7.0 p.m. Z: Mahalia Jackson, Golden Gate Quartet.
 8.0-10.0 T: Gould, T.D. with Sinatra, Goodman, S-F, Shaw, Survey of Basie recordings.
 10.0-11.0 S: For Jazz Fans.



Stan Getz talks about— DRUGS

THE other evening I saw an amazing spectacle — before an audience of millions on one of New York's biggest television stations, a famous jazzman bared his soul and told the whole story of his ten-year battle with narcotics.

The musician was Stan Getz; the interviewer was Mike Wallace, and the programme was "Night Beat," an exceptionally frank interview series.

Wallace opened by sketching Stan's musical and social back-

ground, relating that he had begun work in big bands at the age of 14, later working with Jack Teagarden, Benny Goodman, Woody Herman, and Stan Kenton. At the age of 18, he became a narcotics addict. Wallace then asked what made him turn

—the famous U.S. tenor player bares his soul in a unique broadcast reported by **LEONARD FEATHER**

While you're kicking, you feel bad but you get over it. The point is to stay kicked. If something goes wrong in your life your nerves are so bad from being recently withdrawn that it's very hard.

WALLACE: I suppose you have been tempted to go back on drugs?

GETZ: No. I've had enough of it. It was a long time and a lot was lost. You build up a tolerance for it and if I was to go back on it now, it would be a slow death. It's just like whisky. People can drink for years and never become alcoholics, but then suddenly the alcohol rate may change in their body and they become alcoholics.

finally go about kicking and staying kicked?

GETZ: A combination of circumstances plus a suicide try. They say anybody can kick and kicking is over in a week or so.

Ignorance

Getz replied: "I guess at first it was ignorance. You don't know what you're getting into. Somebody asks you to try something and before you know it, you're hooked."

WALLACE: Does the use of dope give a musician greater technical ability?

Getz answered in the negative, saying that it was a fallacy to think that dope helped you play better. He stated that you could be drunk and yet have the presence of mind to overcome it if you had to perform—the same was true of narcotics.

WALLACE: Has your musicianship suffered since you kicked the habit about three years ago?

GETZ: No, it's much better. **WALLACE:** You say in the nine-year period you were addicted you used the drugs on and off. What made you go back? Are people constantly after you trying to make you keep using narcotics?

Kick

GETZ: Yes, but I blame no one but myself. Either you're strong enough to abstain or you're not. During those years it was one thing or another, I tried to kick many, many times—and, by the way, kicking is really the tough part or narcotics. You can live a pretty full life and not hurt yourself on narcotics except after a while it eats away the brain cells, so I've been told. But the thing that's wrong is that it makes you a social outcast and you don't have the humanity a human being needs.

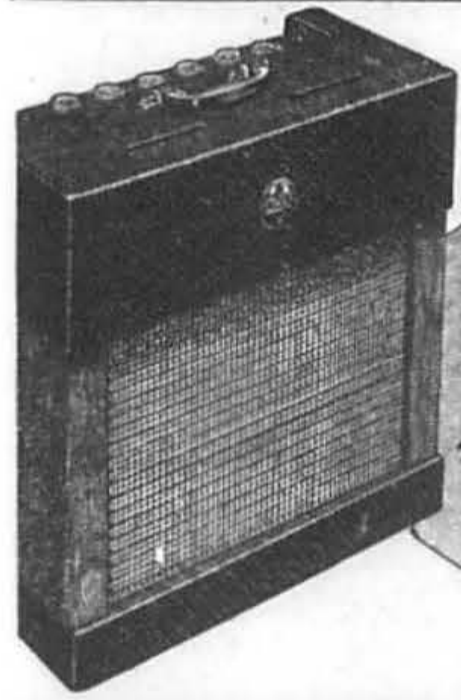
Wallace then asked Stan who the pushers are, to which Stan replied that sometimes musicians who become addicts and can't play any more may become pushers in order to obtain narcotics for themselves. But the real pushers, he said, are the kind who are just out to make money. They are the really bad kind.

Had enough

WALLACE: I understand that you haven't taken any dope for about three years. How did you

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 - C: Hilversum: 1—402m, 2—298m.
 - D: BBC: E-644m, L-1500m, 247m.
 - F: Belgian Radio: 1—484m, 2—325m, 3—267m, 4—198m.
 - H: RIAS Berlin: 1—303m, 2—497m, 49.94m.
 - J: APN: 344m, 271m, 347m.
 - K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.
 - M: Copenhagen: 263m, 210m.
 - O: BR Munich: 375m, 187m, 48.7m.
 - Q: HR Frankfurt: 396m.
 - R: RAI Rome: 355m, 290m, 269m.
 - S: Europe 1: 1647m.
 - T: VOA Washington: 19, 31, 41m bands, 12.0-1.0 a.m. only: 1724m.
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TV ban on Teenagers star Frankie Lymon

FOURTEEN-YEAR-OLD Teenagers' singing star Frankie Lymon was barred from making a "live" appearance with the Teenagers on ATV's "Sunday Night at the Palladium" last weekend.

This was because London County Council regulations forbid performers under the age of 16 from appearing on commercial television on Sundays.

Telerecording

Instead, viewers saw a telerecording of Frankie and the Teenagers made at the Palladium last Wednesday.

While the telerecording was shown, cartoonist Roger Price entertained the audience at the London Palladium.

BBC not ITA

A spokesman for ATV told the MM: "Performers under the age of 16 are allowed to appear on BBC-TV, but not commercial TV. We are negotiating with the LCC for the regulations to be brought into line."

Frankie and the Teenagers finish their two-week season at the London Palladium tomorrow (Saturday).

First choice

Dorothy Baker's "Young Man With A Horn" is this month's choice of the Jazz Book Club, in place of "King Joe Oliver," by Brian Rust and Walter Allen, which will be the May choice.

It's hard to Swallow...



Singer Frankie Vaughan takes a last look at the fishbone which kept him in hospital for two days last week. And, believe it or not, the nurse he is saying good-bye to is Nurse... Swallow!

SPOTLIGHT ON SKIFFLE

Lonnie leaves the Press cold

SKIFFLE King Lonnie Donegan is at present touring America as one of the acts presented during the intervals at a series of basketball matches with the Harlem Globetrotters. MM correspondent Bill Simon cabled this report of America's initial reaction to Lonnie:

So far as the Press is concerned, Donegan's presence here could be a well-guarded secret.

Of New York's seven daily papers, only the "Times" mentioned Lonnie at all and it referred to him as "Britain's answer to Elvis Presley."

Apart from "Rock Island Line" all Skiffle discs have had an ice-cold reception from the American public.

Sportswriters and fans have been peeved at the entire presentation because the Globetrotters have failed to supply their usual comedy during the games.

Signing on

SKIFFLE groups will compete for a Donegan Trophy at a contest at Coronation Gardens, Leyton, on May 18.

The contest is being organised in connection with a fete to raise money for local hospitals.

Donegan has autographed the cup which will be presented to the winners who will also earn themselves a private recording.

Skif(full)d

SKIFFLE comes into its own on Easter Monday with an all-skiffle concert in the main auditorium at the Royal Festival Hall.

Five top recording groups will be presented.

They are: Chas. McDevitt Group, Johnny Duncan, Dick Bishop, Bob Cort, and Ray Bush with the Avon Cities Jazz Band from Bristol.

Quickstep

SKIFFLE will invade the country's ballrooms if plans to present the Vipers on a nation-wide tour are finalised. Wait Whyton, leader of the Vipers, told the MM this week that a leading dance hall circuit has offered them a tour.

Yesterday (Thursday), the Vipers waxed the first tracks of an LP for the Parlophone label for release by Capitol in the States.

Downbeat

SKIFFLE will be presented seven nights a week at the Skiffle Cellar which opens at 49, Greek Street, Soho, tomorrow (Saturday). Featured will be Russell Quay's City Ramblers, the Vipers, the Chas McDevitt Skiffle Group with Nancy Whiskey, and the Bob Cort Skiffle Group.

TORONTO TELEGRAM Perry Como's charity aid

TORONTO, Wednesday.—Perry Como headlines the annual Easter Seal Variety Show at Maple Leaf Gardens this Sunday (14th). Funds are in aid of the Ontario Society for Crippled Children.

The Weavers started off a two-week tour at Massey Hall on April 1. The tour takes them through the American West to California, where Ronnie Gilbert, only girl in this folk-singing quartet, now lives.

Lee Hays and Fred Hellerman reside in New York, and Pete Seeger, only one to carry on professionally since the Weavers officially disbanded five years ago, lives in upper New York State.

Vanguard is releasing a Carnegie Hall concert presented by the four over a year ago.

Making history

THE Traditional Jazz Club and the Dixieland Jazz Club are sponsoring a jazz concert at Hart House on May 3. Resident bands of each club (Mike White's Imperial Jazz Band and Cy Ware and his Wanderers) will trace the history of jazz through the New Orleans-Chicago eras up to the present-day revivalist period.

New arrivals

UPCOMING visitors to Toronto clubs include pianist Buddy Greco, the Pat Moran Quartet, Marian and Jimmy McFarland, Rita Reys and Kai Winding. Now living in this city is Ray Sonin, former London musical journalist, who arrived here on March 29. He expects to enter the newspaper business here shortly.

Musicians get new recording rates

Under a new agreement between the Musicians' Union and the principal record companies, musicians will get increased rates for recordings from this week.

The increases range from one-third to 50 per cent. on the previous rates.

Negotiations have been going on since the beginning of the year.

A statement from the Union and the companies points out that this was the first time that representatives of both sides had negotiated direct to fix the rates.

Stan Kenton easily tops American poll

NEW YORK, Wednesday.—Stan Kenton has romped ahead of all contestants to win first place as Favourite Leader in the first All-Stars Poll conducted by the American monthly, "Playboy."

A number of musicians identified with the early Kenton bands rate high in the voting.

- Here are the other top placings:
- Trumpet: Louis Armstrong.
 - Trombone: J. J. Johnson.
 - Alto: Paul Desmond.
 - Tenor: Stan Getz.
 - Baritone: Gerry Mulligan.
 - Clarinet: Benny Goodman.
 - Piano: Dave Brubeck.
 - Guitar: Barney Kessel.
 - Bass: Ray Brown.
 - Drums: Shelly Manne.
 - Misc.: Lionel Hampton.
 - Male Singer: Frank Sinatra.
 - Female Singer: Ella Fitzgerald.
 - Instrumental Combo: Dave Brubeck.
 - Vocal Group: Four Freshmen.

Harold Collins now scores his 1,000

Prince of Wales MD Harold Collins made his 1,000th broadcast last Thursday.

It was 30 years ago that Harold entered show business as a musician. This year he completes 14 years as MD with the Bernard Delfont Organisation, the last five and a half at the Prince of Wales.

He is currently rehearsing the new Follies revue "Plaisirs de Paris," which opens on April 20.

Wilbur de Paris will make jazz history

NAIROBI, Wednesday.—The Wilbur de Paris Band will make jazz history by being the first American jazz group to visit East Africa when it opens at the Torrs Hotel, Nairobi, this Friday.

With de Paris will be Doc Cheatham (tpt.), Omer Simeon (clt.), Sonny White (pno.), Lee Blair (bjo.), Benny Moten (bass) and Wilbert Kirk (drs.).

IRISH JIGS AT THE CRYSTAL BALLROOM

The Crystal Ballroom, one of the Bill Fuller chain of dance-halls in Dublin, is this week celebrating its tenth birthday.

The celebrations include a visit by the Melotones from Belfast and a cabaret spot by the Rossie Sisters, supported by the resident orchestra of Tom O'Brien, with singer Jon Clarke.

Cafe de Paris ban on TV denied

Rumours that artists are to be banned from appearing on television during their seasons at the Cafe de Paris, W., were denied on Wednesday by general manager Donald Neville-Willing.

"The Cafe places no restrictions at all on artists with regard to TV appearances," he said.

"How can there be a ban if our present attraction, Sophie Tucker, is appearing next Saturday in 'Eamonn Andrews Show'?" he added.

Yearly paddle

Croydon Jazz Club will hold its annual Riverboat Shuffle on Sunday, July 7, with Terry Lightfoot's Jazzmen, the River City Jazzmen, and the Pete Curtis Quartet.

From the swiss rolls to rock-'n'-roll!

SEVENTEEN-YEAR-OLD Peter Small, of Pontypridd, South Wales, last Thursday started on a three-year Variety contract at Aston Hippodrome, Birmingham.

He is doing a rock-'n'-roll singing act—complete with guitar.

Discovered

Peter was heard singing by impresarios Rosemary Andree and her husband when they were making a tour of Lyon's food factory in London. Peter was baking swiss rolls!

The show, "Strip-Tease Queens of 1957," goes to Jersey for the summer after bookings at Doncaster and Wolverhampton.

Sonny Rose clicks his twenty-first

This month marks the completion of 21 years with the West End Ballroom, Birmingham, for bandleader Sonny Rose.

To mark the event Sonny has sent over one thousand "Thank You" cards to his friends.

Sonny first went to the West End as a saxist with the Wally Dewar Orchestra in April, 1936. The next year he started leading his own band at the ballroom.

Cecil Alden takes over at Southend

Bandleader Cecil Alden will succeed Ben Oakley at Southend Pier this summer.

He will open at Easter with an octet playing week-ends until Whitsun and then daily until mid-September.

Taking over from Alden at Hastings will be pianist-composer Charles Tovey. He will lead a sextet at the Sun Lounge from Easter to the end of October.



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BRUBECK PLAYS BRUBECK



How free he is of those cliché phrases which leap to the fingers of other pianists.

STEVE RACE ON THE BRUBECK LP

keen listener discovers—perhaps to his surprise—is essentially diatonic.

The third section of "2-Part Contention" is improvised: a fact which the attentive listener could discover for himself even without the aid of programme notes, since for all its air of counterpoint the left hand has the indelible stamp of "bass part."

When, in due course, Dave is fully emancipated from that "melody-and-chords" convention which is the scourge of jazz training, his "Part Three" may sound like his "Part One." Then, my friends, we shall really hear something,

audience that thinks Brubeck is performing best when he is beating the piano to its knees.

Did Dave rush "The Duke" at Newport because he sensed the audience glancing at its watch? The listener is tempted to play the psychologist with Brubeck records; to be too presumptuous in reading the rest of a mind so nearly laid bare. One must beware. All the same, I wonder.

"When I Was Young" is pure Brubeck, starting out as a bland statement and ending in a fever of examination. Parts of this and of "One Moment Worth Years" are deliciously redolent of Ellis Larkins (whom, by the way, I inadvertently omitted from last week's list of self-sufficient pianists).

Nothing could be more charming, and I don't give two hoots whether or not jazz by definition includes Brubeck by candlelight.

The sleeve notes make rather a lot of the "Half-time-or-double-time" vacillation in "The Waltz," a moderately insignificant point to my mind, at any rate, compared to the brilliant way in which Dave embroiders his innocent little theme.

How astonishingly free the man is from all those cliché phrases which leap to the fingers of other pianists working at speed.

Fascination

At the end of all nine numbers one thought lingers with the listener. Where other pianists spend their time recalling and rearranging, Brubeck spends his creating. If he were to sit down and record all over again, one feels the whole affair would go differently. Could the same be said of Tatum, Powell or a dozen others?

This reverence for the passing moment holds little appeal for some music lovers. For Brubeck and his followers it has a fascination which can hardly be overstated. For them, so far as the future of improvised music is concerned, it holds the brightest promise in all jazz.

Pink Lounge

I wrote last week that the Pink Lounge lies in wait for every modern solo pianist. Dave puts it better in his sleeve essay: "The cocktail style piano is one which most pianists have hidden far up both sleeves."

As most readers know by now—and some are deeply resentful of it—I don't object to a drop of cocktail with my jazz. The other way round is better, of course: it's a greater pleasure to find a lacing of jazz in one's cocktail.

"Weep No More" then, is Dave in the Pink Lounge—or if you prefer it, Dave in the drawing room playing for his grannie.

Omit this track if you wish. To me it merely proves that one great modernist is not ashamed to show a romantic streak.

Treason?

In a jazz world, where the slightest concession to beauty is looked on as weakness, almost as high treason, I greet "Weep No More" much as I would welcome a pair of fur-lined gloves in an artificially cold climate.

Dave's delightful "The Duke," which we have heard him play elsewhere, is described as a tribute to Duke Ellington, though what it has to do with that great man, either in content or mood, I am at a loss to know. What intrigues me about this performance is its tempo: far slower than at last summer's Newport Festival.

This really is odd. There is one precisely correct tempo for every composition, and whoever else may not hit it the composer usually does. What caused "The Duke" to be taken so much faster at Newport?

Answer, I submit: the presence of an audience. Or to be more specific, the kind of



One of the Brubeck tracks is a tribute to Duke Ellington.

LAST week's discussion of the Dave Brubeck solo LP (Philips BBL7116) covered the problems facing the modern solo pianist, the techniques Dave uses to surmount them and the basic premise on which he works.

This week we look more closely at the nine items which constitute that historic recording.

It is when Dave Brubeck explores an idea that one realises how few jazz performances are based on anything worthy of a capital letter. Not that music has to be deeply significant all the time. Jazz can equally be small beer or vintage liqueur.

Serious jazz

No one in his right mind rejects a Fats Waller record as shallow any more than the student of Shakespeare turns up his nose at "Midsummer Night's Dream."

Still, there is such a thing as serious jazz, even "structural jazz." All Brubeck's music has a technical *raison d'être*, either when viewed in the round or, more often, phrase by phrase. It repays the strictest attention on the part of the listener.

The first track on Side 1, for instance ("Swing Bells") is based on an idea which merits a capital I—the Idea of a pedal note.

Little known

Nothing new here by the wider standards of concert music. But many of the common techniques used by the great big world outside are comparative novelties in the jazz workshop.

Brubeck's dominant pedal (Bb in the key Eb) not only provides a home for all the

conceptions which overlay it but colours every note subsequently heard.

Even through the pedal-free middle section that deep, singing Bb haunts the listener's mind, adding point to the most remote modulations—as when he swerves into the key of C major—but keeping the side door of home, as it were, always in sight.

The basic Idea also explains that extravagantly long final note; a pedal point for further improvisations imagined but unheard.

"Walkin' Line" is named, as Dave explains in the sleeve notes, "for the starkly etched bass." (Though even that doesn't explain why an intelligent musician should ape fashion and omit the final "g" of "walking.")

This is the least happy of all nine recordings. Brubeck is not a happy settler in Basle country, probably because he is not at root a beat pianist.

In chains

There is a wealth of rich, harmonic playing on this track but also one of the great drawbacks of walking bass. When coupled with a single-note right-hand line, a walking bass—no more than a succession of scales—implies a counterpoint which turns out in practice to be of little worth.

It takes a J. S. Bach, working on manuscript paper, to conjure greatness from two parts when one of them is in chains.

If not in the same exalted street, Brubeck is still something of a contrapuntal wizard when he stretches his beloved word "Creation" to cover a little advance thought with the

"2-Part Contention"—played, by the way, with the forthright touch of the true Bach exponent—is more of a composition than an improvisation. As such it is a fine piece of work, full of that characteristic Brubeck sound which, the

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SHE sings with a distinct coloured quality. Her voice has the virility of youth. At times she sounds like a hot-gospeller—at others like Ethel Merman and even Billy Daniels.

Her name is Roberta Sherwood. She is 40, white, and the mother of three children. And I think she's wonderful.

In my family circle—myself, mother and sister Sandra—her newly-released LP (Bruno's LAT8159) is definitely the most played.

Side two is the one that thrills me. "Lazy River" is sung with all the emotion and feeling of the great coloured artists.

As I write this I'm off myself for New York. My first call will be at the Copacabana where Roberta opened on April 1. I hope to see, hear and meet this great artist, who must surely become a world star.

says Alma Cogan

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Basie tells British audiences in an exclusive interview with MAX JONES

COUNT BASIE, one of the most relaxed characters on earth, was far from relaxed when he entered the arena for the first time in Britain. And that, he says, accounted for the band's slow getaway at the Royal Festival Hall.

Basie was asked to comment on the suggestion, made in last week's MELODY MAKER, that "a touch of nervousness" prevented the band from finding its best groove for a while. "You know it's right," he said. "I think everybody was quite nervous, I know I was. I mean, some of the guys might have felt relaxed, but I didn't. So the tempos weren't right and you could feel the tenseness in the music."

Enthusiasts

"You asked me why there were no piano leads into the first numbers. Well, I tell you—that's why. The occasion... everything was so big. That advance publicity was wonderful, too wonderful. How you going to live up to it?"

"Then the people have so much enthusiasm—they say they've waited years to hear the band and that it's the greatest before you've even got up there and played. It kind of puts you in a spot."

"That opening! I tell you I never felt quite like that before—at none of the places we've played, not even the very first time in Europe, nor on any of my concerts here since."

Terrific

"The hall is so beautiful and the people were wonderful. Truthfully, I haven't got over that Festival Hall yet. But ever since we left London last week everyone has been quite relaxed and the band's really cut loose. "Wherever we went there's been a terrific Press. And the

audiences here—well, I don't know, they can really put you to ease, rest you a little bit because they're so kind."

"They will listen to you here I found. There's no room noise, no rustling while you're playing. I mean, I can hear every little thing that's going on."

"If you play piano in a band and you can really hear yourself all the time, then you know it's a good audience. I don't like a mike right on the piano. You can't get the balance or dynamics you want."

"But when I play in England I feel I could hear a pin drop, old boy." (Basie sometimes lapses into very English English for the occasion.) "That's almost a tribute. I mean, that is the kindest thing they can do."

Basie contemplates his return to the Festival Hall tomorrow with equanimity.

Picture

"One thing I've got to put right though," he says. "What I did wrong last time was not to have a picture taken in that beautiful place—taken from the gallery or somewhere, showing all the people and the band sitting among those effects."

"We never had that display on concerts before. Man, that Fielding's really given us a spread. Every time we get up on that rug it gasses us. Yeah, I think it's kind of artistic."

"Do you think I can get that picture? I'd buy that one. I'd

like to put it up in my bar, you know? It's called Basie's... on 137th and 7th Avenue. I'm up there all the time when I'm in New York."

"We're going into the Waldorf Roof on June 3 for maybe a few weeks. Well, I don't know for how long. I mean, if we cut loose suddenly it's liable to be for one day, you understand. But while I'm there I'll get a chance to spend quite a bit of time in my place."

Goodman

"I caught Benny in the Waldorf last year—he did four or five weeks in there—and he's playing good, yes he is! When I caught him he was doing 'King Porter Stomp'—you know, for dinner."

"But you can't count on doing like Benny; he means so much to this business. I mean, if he's got a band going it seems like the business is good. He needs to be in there. It looks so good to walk into a town and see that Benny Goodman is there or is going to be there."

"The kids want to see him, I'm telling you. I've got two or three young players in my band have never heard him play—would you believe that?"

Cootie

"Yeah, Benny—we've had some times." Basie reminisced happily about Goodman sessions for a bit and Cootie Williams came into the talk.

"I went over to the Savoy to

hear Cootie a few times," Basie said. "He's got a band and he's blowing. He's got that organ with him, makes it sound like 19 pieces. I don't remember the guy's name, but he's real down. Yes, Cootie really had them. The big band opposite was in trouble the way Cootie had them."

There were three questions to be asked; the first about the music so far missing from the tour. This was not a problem which disturbed Basie's relaxation.

Goofed

"Why are there no books? We goofed," he explained. "But I've sent for some music. I mean we've got a few numbers they need to look at a bit to see what's happening."

This brought up "Moten Swing," unexpectedly introduced at the Davis Theatre. "I like to see how long the guys can remember some of these things."

And finally, the mystery of Reunald Jones's unusual one-handed style. Said Basie: "Pa's always played that way since he's been in the band. I think he got it from Taft (Jordan)—he used to play like that."

"They listen to you in England. When I play here I feel I could hear a pin drop."

A LIGHTER LIGHT?

LATIN LOVERS

—YOU CAN KEEP THEM!
says Jackie Lane

In PICTUREGOER, out Wednesday, the experiences of an English glamour-girl in Italy are told by Jackie Lane, Mara Lane's traffic-stopping sister. She's on the cover—all of her—and remember, PICTUREGOER covers alone are worth the price! "In Rome, it's all sex, society and snobbery," says this gorgeous brunette who knows all about high living and low necklines. "Men! They just can't leave you alone!"

Don't Knock this Fan Club. Preview of Dickie Valentine's sixth annual get-together with his fans.

At last, a man for British musicals. The amazing dance man, Paddy Stone.

Don't miss Disc Parade. PICTUREGOER's hard-hitting record review. "Jazz fans are hopping mad," says David Hammond. "Not enough Jazz on TV or Radio".

PICTUREGOER, Britain's zippiest weekly, brings you the snappiest articles on jazz, pop, films and entertainment, the finest pictures and stories on what you want to know, what you don't know, and what you ought to know. Make sure of it every week with a standing order to your newsagent.

IF YOU HURRY you may just get a copy of the April 13 full-colour issue, containing part 1 of Marlon Brando's laughter-hit, "The Teahouse of the August Moon". Look for that luscious full-colour cover of Elsa Martinelli!



Picturegoer

OUT WEDNESDAY, 17th APRIL—4½d.

SATURDAY'S Light Programme presented, in separate programmes, Norman Burns, "Salute To Count Basie," Ronnie Aldrich in "Piano Playtime," a three-band session (Billy May, Benny Goodman, Paul Smith) and, from 9 p.m. till midnight, the BBC Northern Dance Orchestra, the Jack Payne record show and, finally, Kenny Baker's "Let's Settle For Music."

It was the best Saturday's worth of jazz and dance music we've ever had from the Light. If this is a foretaste, then the future is rosy.

THE FUTURE

Perhaps this is significant, for Tuesday's Press conference, called to explain the BBC's policy for the future of its sound services (full report on page 4) indicated that popular music, including jazz, is at last coming into its own.

As the conference dealt with principles rather than detail it is not yet clear exactly what sort of jazz and dance music we shall be hearing on the Light.

Unofficially, however, I hear that music will play a big part in making an even lighter Light to try to lure listeners from foreign programmes.

"The battle will become increasingly important during the next three years," says my informant. "Then a Government committee is expected to consider renewal of the Corporation's charter which expires in 1962."

JAZZ AND POPS

Well, what do the "foreign" programmes such as Radio Luxembourg and the American Forces Network consist of? Simply dance music, pop singers and jazz.

And so, if you think for a moment about the unofficial statement I have just quoted, it becomes apparent that the



BBC is turning to jazz to save its life.

It is, therefore, only fair for me to add that had the Light followed the course MELODY MAKER has been advocating since the end of the war,

the Corporation would not now find it necessary to "lure" the listeners away from the foreigners. They would have stayed at home in the first place.

Is the Light going to feature the best type of bands and singers—Americans as well as the British? Is the Light going to abolish the restrictive practice of the 60 per cent. plug rule which has desiccated our dance bands?

It will be interesting to see.



THE REED WITH A HEART

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● George Lewis

GEORGE LEWIS OPENS HIS BRITISH TOUR AT NEWCASTLE TONIGHT.

Those nine words mean a great deal to many musicians and thousands of enthusiasts who make up the solid and fanatical core of New Orleans jazz fans in Britain.

Lewis, the Creole clarinetist from the Crescent City, has been described by Rudi Blesh as "perhaps the finest jazz clarinetist since Johnny Dodds." Many of his devotees consider that the understatement of the century.

The on-off-on saga of the present trip has had their hearts bouncing between their mouths and boots like a yo-yo, but at last the Great Man of the "only true jazz" has finally arrived.

Legendary

Born in New Orleans on July 13, 1900, Lewis is a self-taught musician who has never learned to read music. He worked in his native city with many of the legendary names of jazz, including the Black Eagle Band, Buddy Petit, Red Allen, Chris Kelly and Kid Rena.

During the 1930's he was forced to turn from music to work as a stevedore to earn his living.

Turning point for George, at least as far as international fame was concerned if not financially, came when Bunk Johnson was rediscovered in 1938.

After Bunk's death in 1949 Lewis took over the musicians who had made the many historic recordings and they have formed the nucleus of his group ever since.

Speaking to the MELODY MAKER shortly after his arrival at Manchester Airport on Monday, Lewis reported that he was

Link with early New Orleans

"feeling pretty good" and had recovered from the "blood pressure and asthmatic heart" which hospitalised him last year.

He was obviously touched by the reception organised for him by promoter Paddy McKiernan and trumpeter Ken Colyer, whose band will accompany him on most of his dates.

"I remember playing with Ken when he visited New Orleans and I am really looking forward to playing with him again," said George. "We shall be rehearsing hard for the next few days ready for the opening."

Soft-voiced and with a quiet charm, George was equally enthusiastic about the prospect of Colyer's visit to the States to play with his band.

Line-up

This is George's first trip outside America and he is hoping to visit some British jazz clubs during the tour.

At present he is leading Dick Smith (tpt.)—who has temporarily replaced Thomas Jefferson—Bob Thomas (tmb.), Don Ewell (pno.)—replacing Alton Purnell, who left two weeks ago—"Slow Drag" Pavageau (bass) and Joe Watkins (drs.). While George is away his place has been taken by Bill Shea.

Stinsons coming

FIRST of all, a welcome to George Lewis. We look forward to his London concert this weekend. What with this and Basic all around us, it is hard to concentrate on mundane collecting matters. But here we go.

One reader, at least, has not been overwhelmed by visiting attractions. E. T. Spiers, of the RAP, North Weald, thanks us for writing "at last on the more important folk artists in England," and asks for more.

Gap closed

"Is there any reason," he wants to know, "why the U.S. Stinson label, which has so many musts for the folklore enthusiast, has no outlet here?"

We can answer that. Topic Records have obtained the local rights to this catalogue, and their first issue is expected within three months. Artists to choose from include Josh White, Led-better, Bechet, Guthrie and Sonny Terry.

Now to the Capitol 78

rpm deletions. From those listed here we would find room for Tiny Brown's rocking vocals; the Duke's "Ballin'," "Bluejean," "Ultra Deluxe," "Satin Doll," "Chile Bowl" and the entertaining "Band Call" and mambo version of "Capri." "Lead Belly's "Backwater Blues," and perhaps the Hawkins and the Daily-Manone coupling.

Kentons cut

The Mervin Ash sides will appeal to ragtimers; modernists should note the Miles Davis and Dameron singles. In addition, 43 Kenton discs have received the boot, also a Bill Holman Octet.

A worthwhile item, if you're amused by anti-bop sentiments, is Betty Jones' "This Joint's Too Hip For Me." She sings somewhat in the manner of a younger Monette Moore.

MERVIN ASH (Solo Piano)
CL:3281 Maple Leaf Rag/Cannon Ball Rag

CHARLIE BARNET ORCHESTRA
CL:3124 Gloomy Sunday/Bebop Spoken Here
CL:3131 Cu-ba O'Henry
CL:3281 Ill Wind/All The Things You Are



Ken Colyer and Ian Wheeler (ct.) greet Lewis at the airport.

COLLECTORS' CORNER
edited by Max Jones and Sinclair Troil

TINY BROWN (Vocal)
CL:3206 No More Blues/Slow Motion Baby

PETE DAILY CHICAGOANS
CL:3153 When The War Breaks Out In Mexico/She Looks Like Helen Brown
CL:3170 South/Manone

TADD DAMERON ORCHESTRA
CL:3132 Casbah/Sid's Delight
CL:4291 John's Delight/Focus

MILES DAVIS ORCHESTRA
CL:3156 Godchild/Jeru
CL:3249 Budo Move
CL:3285 Boplicity/Israel
CL:3429 Venus de Milo/Darn That D.ram

DUKE ELLINGTON ORCHESTRA
CL:3264 Ballin' The Blues/Ain't Nothin' Nothin' Baby, Without You
CL:3274 Warm Valley/Bluejean Bezuine
CL:4912 Boo-dah/Olive Me The Right
CL:4069 Ultra Deluxe/Blue Moon (Quintet)
CL:4132 Isle Of Capri/Band Call
CL:4153 Satin Doll/Bunny Hop Mambo
CL:4186 If I Give My Heart To You/Smile
CL:4229 Twelfth Street Rag Mambo/Chile Bowl
CL:4269 Echo Tango/All Day Long

BUDDY DE FRANCO SEXTET
CL:3247 Extrovert/When We're Alone

BENNY GOODMAN QUARTET
CL:3273 The Lonesome Road/Goodman Sextet
CL:3141 Benny's Boogie/Goodman Orchestra

BENNY GOODMAN SEXTET
CL:3232 Gonna Get A Girl/Goodman Orchestra
CL:3273 The Varsity Drag/Goodman Quartet
CL:3136 Hi'ya Sophia/Goodman Orchestra
CL:3142 Oo-bla-dee / Goodman Orchestra
CL:3296 Bedlam/How High The Moon (Septet)

BENNY GOODMAN ORCHESTRA
CL:3003 On A Slow Boat To China/For Every Man There's A Woman
CL:3222 Oogh! Look-a-There, Ain't She Pretty/Goodman Sextet
CL:3125 The Huckle-Buck/Havin' A Wonderful Wish
CL:3136 Undercurrent Blues/Goodman Sextet
CL:3141 Shishkabop / Goodman Quartet
CL:3142 Chicago/Goodman Sextet
CL:3264 You're Always There Back In Your Own Backyard
CL:3225 It Ain't Fair/Brother Bill
CL:4255 Let's Dance/Jumpin' At The Woodside

BENNY GOODMAN AND STAN KENTON (Vocal Duet)
CL:3267 Happy Blues/Them There Eyes (Hollywood Hucksters)

COLEMAN HAWKINS ORCHESTRA
CL:3405 It's The Talk Of The Town/Red Norvo

WOODY HERMAN ORCHESTRA
CL:3135 That's Right I Got It Bad
CL:3184 Tenderly/Early Autumn
CL:3341 More Moon / Jamaica Rumba
CL:3263 The Crickets / Keeper Of The Flame
CL:4183 Muskrat Rumble/Wood-chopper's Mambo
CL:4233 The Girl Upstairs/You're Here My Love
CL:4299 Kiss The Baby/Long Long Night

BETTY HALL JONES
CL:3266 This Joint's Too Hip For Me/You've Got To Have What It Takes

LEAD BELLY (Vocal and Guitar)
CL:3282 Eagle Rock Rag/Backwater Blues

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*I'M WAITING JUST FOR YOU • BLUEBERRY HILL

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TRUE LOVE • ALL OF YOU
TRA LA LA

STERLING

DON'T KNOCK THE ROCK
THE BUCCANEERS

MADDOX
Pat Boone's Smash Hit

*WHY BABY WHY

*KATIE-O

YALLER YALLER GOLD

MORRIS

BANANA BOAT SONG

*CINCO ROBLES

NEW WORLD

SOMEDAY SOON

The Teenagers' Choice

BABY BABY

*ORCHS. IN THE PRESS

Billie a stand-out

I COUNT myself as lucky to have caught the performance of Billie Anthony in Val Parnell's "Star Time" last week. And for two reasons. Billie's offering was a stand-out, particularly in a medley of old favourites which included a short dancing routine. This was right in the best music hall tradition and it came over with a bang.

The second reason is that the accompaniment was atrocious. Mike Austin's piano accompaniment sounded about half a beat removed from Jack Parnell's studio orchestra throughout the proceedings, which is an odd circumstance.



Billie Anthony

Explanation

Even odder is the explanation. The Parnell band was playing in another room and Billie heard it only through the loudspeaker system, with a resultant acoustical drag. Whoever is responsible for

this ridiculous set-up should do something about it fast. Singers and musicians work under enough disadvantages in the TV studio in the normal course of events, without adding to the hazards.

Glued

Welcome back appearance to the Tanner Sisters was in ITV's "Saturday Spectacular." But they weren't heard to the best advantage. If there is a point to "The Water Melon Song," then it eluded me and it simply wasn't their material, I fear. What we expect from them is the characteristic pep and punch. On Sunday night, I dutifully

glued myself to my chair, waiting for sight and sound of Frankie Lyman and the Teenagers. All I got for my pains was a telefilm and Tommy Trinder's explanation that Lyman was precluded by his tender years from appearing on Sunday. *Somebody booped.*

Question

All that the film proved was that Lyman and his associates aren't Palladium top-of-the-bill artists. And that should answer the question: Do best-selling records necessarily provide stars? Plainly on this showing, they don't.—*Tony Brown.*

Little Richard

DANNY KAYE once said: "Let it stink, so long as it's got the spirit."

Due respect to Little Richard, who currently has three of his discs in the Best Sellers, but Kaye's classic dictum would in some respects seem to apply.

Those who have seen his act in films know that Little Richard fairly huris himself into the business of selling all of a song except, perhaps, the lyric. If "Long Tall Sally" is typical of his work, then Richard's frenzied phraseology could hardly be described as articulate.

But it has the spirit. Not the jazz spirit exactly; something not-too-distantly related to it. There's more than a touch of

the Negro Gospel Shouter—the being possessed by the message. Little Richard's musical roots in fact lead back to the Macon Sanctified Church, where he was early on a pianist and singer. He took a step toward fame when he joined the Tempo Toppers, a vocal group that managed to sell a few records. But it was Little Richard's first solo record release "Tutti Frutti" that put him on the map.

Shock-trooper

His arrival recordwise coincided with the advent of rock-'n'-roll, so the audience for Richard's peculiar talents was ready-made.

In the rock-'n'-roll films, "Don't Knock The Rock" and "The Girl Can't Help It," he proved both an eye and an ear catcher, the leading shock-trooper of an absolute barrage of aural assault.

This whirling dervish of modern entertainment is only 21 and already threatens to invade Britain in the winter. Such is the appeal of energetic youth to youth, that public demand jumps each new Little Richard disc into the top record lists automatically. His latest, "Lucille" and "Send Me Some Lovin'" made it in America in a week.



Natalie Wood

HOLLYWOOD HEADLINES

FILM CLIPS. . . . Elvis Presley's latest picture, as yet untitled, goes into production in May. . . . Singer Andy Griffiths stars in his first for Warner's— "A Face In The Crowd". . . "Hot Rod Rumble" features Barney Kessel, Shelly Manne, Frank Rosolino, Pete Candoli, Maynard Ferguson, Bud Shank, Bob Cooper and Dave Pell. . . Rudy Vallee plays himself in "The Helen Morgan Story". . .

DID YOU KNOW THAT. . . . In the Los Angeles musicians' union there are players of the Tarozato, Salterio, Cuenephone, Shakhachi and Cor de Chasse? . . .

NITERY NEWS. . . . The H-L-O social group and the Dave Pell Orchestra hold forth at the Crescendo. . . . Eddie Fisher won the opening attraction at the Trans-Lux new 15-million-dollar Las Vegas hotel. . . . Jackie Cain and Roy Kral are singing up a storm at Gene Norman's Interlude. . . . Peacock Lyles no longer books the jazz attractions. . . . With the closing of Jazz City, the Hollywood shows are now at the Continental, the spot owned by drummer George Redman. . . . The Ben Webster Quartet has been booked into Zucca's, in Pasadena, "to give jazz one more chance". . . .

PACIFIC Jazz Records president Dick Beck will be in England with Gerry Mulligan. Beck will include in his British activities, the taking of colour photographs for future album covers. He will also, later on, record Gary Crosby in Germany.

DISC DATA. . . . New vocal album is titled "Jackie Coonan Goes Calypso". . . . Fess Parker (Davy Crockett) has recorded a rock-'n'-roller backed with a calypso. . . . New LPs, just released here include "Eve" (Eve Boswell with Reggie Owen), "International Vibrations" (Ray Martin) and "Dancers' Choice" (Les Brown). . . . Natalie Wood is the latest movie star to sing on record.

IN BRIEF. . . . The famous Kok-hong Chinese band of 60 musicians, playing ancient Mandarin and other instruments, makes a coast-to-coast tour in the autumn. . . . Charlie Emge, west coast editor of Down Beat, and beloved by all musicians here, committed suicide, last week, in a Hollywood hotel room.

Eva

There is not much of a story attached to the new musical film, "10,000 Bedrooms"



Bartok

... "but at least this thin fabric is elegantly decorated by Eva Bartok and Anna Maria Alberghetti," says Tony Brown



Pat Brand's



NEGATIVE aggressiveness. That's how Bob Shad, Mercury A&R chief, describes the attitude of too many British record men.

"You've got a boom," he told me, "and it's going to grow. This is a time for optimism. I've been in the middle of the American boom, and I know what's happening here."

"Every year, you're going to pick up something like 20 per cent, more sales—if you work for it."

And are the British record men working for it? Not according to Shad.

On this side of the Atlantic, record people are uncertain about it—afraid it'll be here today and gone tomorrow.

"Too many record men have an attitude that I describe as 'negative aggressiveness.' It's an attitude that's completely out of date."

Too dear

SHAD was over here last week in the course of a visit to his company's European associates. His comments on the price of British records? Much too dear.

"In the States, it takes the average man two to two and a half hours to earn enough to buy a 12-inch LP. In Britain, what? Maybe six hours."

"There's your answer to the difference between the British and U.S. record markets. But you could still do a bigger volume of business than at present."

Too late

ONE of Shad's grouses is the unnecessary time-lag between U.S. and British release dates.

When the record is hot in the States and everybody's talking about it—that's the time to bring it out in Europe.

"Not after it's cooled off and the same artist's next release is in the news in America."

Star luncheon

I DON'T suppose there has ever been another session like it—the entertainment that followed the luncheon given last Tuesday by the Variety Club of Great Britain in honour of our five Golden Disc recipients.

First we had Vera Lynn sing-

ing her million-sale "Auf Wiederseh'n."

Then came Eddie Calvert to blow his "golden" winner, "Oh Mein Papa"—on his Golden Trumpet.

Then the unique spectacle of Mantovani (himself a Disc winner with "Charmaine") accompanying David Whitfield in his own composition, "Card Mia," that won David a Golden award.

And—biggest surprise of all—Winifred Atwell ("Let's Have A Party" and "Let's Have Another Party") playing and singing her own calypso, "Golden Disc Dav."

Topical

THIS—as all calypsos should be—was completely topical to the occasion. Two of the verses went:

"At this moment in Parliament
"Chancellor Thornycroft is Budget bent,
"Will he take off entertainments tax
"From the theatres and records of spinning waz?"

"If Chancellor does, then we should whisk
"To the House a special golden disc,
"But if he stays a mean old soul,
"All we'll give him is the centre hole!"

"A short, fat man in black silk suit."—*The Star.*

"Slumped at the piano like a chocolate pear with legs."—*Daily Express.*

"Fifty-one-year-old Jellybaby with the black-currant flavour. . . . Eyelids are like metal covers lowered over two poached eggs."—*Daily Mail.*

Answer: Count Basie—as seen by some of our lay Press critics.

Fame

A WELL-KNOWN Variety artist was driving past a London theatre after spending a few weeks on tour. The name at the top of the bill puzzled her.

"Who's that?" she asked. I explained that he had recorded a certain song.

She shook her head. "Not only haven't I heard of him, I haven't even heard of the song!"

But that's the way it goes these days.



SPIRITED
Little Richard's antics and delivery are spirited—perhaps not in the jazz sense, but there's more than a touch of the Negro Gospel Shouter about him.

MARTIN A HIT IN NEW MUSICAL

I CAN'T say that Dean Martin has ever been one of my favourite singers, nor did I find joy in his half of the Lewis-Martin comedy partnership.

Having this in mind, MGM's "10,000 Bedrooms" was an eye-opener. This is Martin's first solo essay in films—a full-scale rôle that keeps him on the screen for most of the time and he carries it off with an assurance that is almost arrogant.

The story has the dramatic content of one day's instalment of a strip cartoon. Martin plays at being the owner of a string of hotels and flies in his private plane to negotiate a purchase in Rome. There he dallies with two beautiful sisters and finally gets hooked.

But at least this thin fabric is elegantly decorated by Eva Bartok and Anna Maria Alberghetti, the last of whom has some pretensions as a singer. The film offers a few mild chuckles on the side, plus a fistful of agreeable



● Martin
songs written by those cunning old hands at the game, Nicholas Brodsky and Sammy Cahn. "Only Trust Your Heart" was the one which tickled my ear most.

"10,000 Bedrooms" will relieve acute boredom without taxing the intellect. And it should establish Dean Martin as a competent player of the light and musically comic.—*Tony Brown.*

NEW ORKS
TOP SCORE
I WONDER WHO'S KISSING HER NOW
GOLDDIGGERS' SONG
YANKEE DOODLE BOY
BLAZE AWAY
ROCKABYE YOUR BABY WITH A DIXIE MELODY
THREE O'CLOCK IN THE MORNING
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As promised
HE took the tax off theatres. So, true to her promise, Winnie made a private recording yesterday (Thursday) at the Decca Studios.

After having it gold plated, she will present it to Mr. Thornycroft.

Title: "We're In The Money."

Tribute
WORTH noting: The excellent introductions given each artist by "King For The Day" George Elrick.

And the tribute paid by Eddie Calvert to Columbia A&R man Norrie Paramor—who helped to make the record so successful.

Guess who
WHO'S this?
"Heaped like a shipy shantung bag of oats on the edge of a piano stool."—*Evening Standard.*

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SONGSHEET

by Hubert W. David

MANY people who experience some disappointment in life turn to song to express their feelings. It has ever been so. They may be 'unlucky in love, fail to pass an examination, or lose a dear one. And songwriting can prove a wonderful safety valve.

Little wonder that out of the thousands of manuscripts passing through our bureau each year we find that fully 75 per cent. are written with "adverse love interest." We can quote the classic examples "Happy Days And Lonely Nights" and "Here Am I Brokenhearted" as songs written "against the lover" which reached the Hit Parade. But generally, this sort of song rarely appeals to the music-loving public.

It is not surprising that Steve Race and Jack Payne are continually slapping down the unknown writer. The popularity of their respective radio and TV programmes must invite shoals of mediocre manuscripts and if the same 75 per cent. average of "miserable" songs applies, I can well understand both Steve and Jack getting a "thing" about all unknown writers' songs.

But I could at this moment name, say, a dozen regular correspondents of this column who can write a reasonably good song. This last couple of years we have been able to put many unknown writers on the way to every tunesmith's ambition—membership of the Performing Right Society.

Conjecture

DON'T think I want to be an old fuddy-duddy but, to look on the black side for a moment, it is possible for sheet music to become entirely non-existent in time. Moreover, if the public's interest switches to some new medium, we could have a slump in the sale of records. This happened just before the last war and could happen again.

But the songwriter's (and the publisher's) salvation will always be his performing fees. Income of the PRS has gone up every year since it was first inaugurated and this income will continue to rise as more markets for performance are combed. So, though my own voice may be crying in the wilderness, I prefer to encourage the unknown songwriter than discourage him. After all, everyone has got to start some time, whatever business he is in.

Ten years ago Paddy Roberts was virtually unknown. Mrs. Marie McNeill, of Lancing, thinks that the "shocking" amateur is literally killing the amateur who might have a chance. How to sort the wheat from the chaff is indeed a problem and if we could get some solution of this knotty problem, we might be able to help a lot more writers individually.

Calypso craze

AND how fares the calypso? So far only one number in this idiom has moved off with a really big bang. This is "The Banana Boat Song" with the Harry Belafonte, Shirley Bassey and Tarriers discs all doing very nicely, thank you.

This is a commercial calypso and to my mind this is the only kind that is going to have general appeal. A story in the lyric of some native place where the calypso hails from—the West Indies—must surely be the right approach.

Yet Alan Holmes, of Robbins Music Corporation, always a smooth and fast worker, steps in where angels fear to tread with "The Manchester United Calypso!" This is written by unknown 19-year-old Eric Watterson, of Bangor, Co. Down, and extols the virtue of the wonder football team of the year, Manchester United—a bunch of bouncing Busby Babes! Eadie Connor has recorded it for the Oriole label and his record has already been requested several times on the Housewives' Choice programme.

Whatever the pleasure Player's complete it



Because they are so perfectly packed, so swiftly sold, the reputation of Player's for freshness and value is unexcelled.



[NCC 10888N]

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended April 6, derived from information supplied by 20 leading record stores.*

This week	Last week	Title	Arist	Label
1	(1)	YOUNG LOVE Other discs—Sonny James (Cap); Tommy Steele (Dec); Crown (Mer).	Tab Hunter (Cap); Tommy Steele (Dec)	London
2	(2)	CUMBERLAND GAP Vipers (Par); Dick Bishop (Dec).	Lonnie Donegan (Par); Dick Bishop (Dec)	Pye-Nixa
3	(3)	DON'T FORBID ME Glen Mason (Par); Freddy (Poly).	Pat Boone (Par); Freddy (Poly)	London
4	(4)	LONG TALL SALLY Pat Boone (Lon); Marty Robbins (Phi).	Pat Boone (Lon); Marty Robbins (Phi)	London
5	(14)	THE BANANA BOAT SONG Ina Te Wiate (HMV); Steve Lawrence (V-Cor); Sarah Vaughan (Mer); Fontaine Sisters (Lon); Dorothy Squires (P-Nix); Shirley Bassey (Phi); Tarriers (Cap); Peter Lowe (Par); Freddy (Poly); Lilli Versus (HMV); Stan Freder (Cap).	Harry Belafonte (HMV); Steve Lawrence (V-Cor); Sarah Vaughan (Mer); Fontaine Sisters (Lon); Dorothy Squires (P-Nix); Shirley Bassey (Phi); Tarriers (Cap); Peter Lowe (Par); Freddy (Poly); Lilli Versus (HMV); Stan Freder (Cap)	HMV
6	(6)	KNEE-DEEP IN THE BLUES Tommy Steele (Dec); Ricky James (HMV).	Guy Mitchell (Dec); Ricky James (HMV)	Phillips
7	(5)	DON'T YOU ROCK ME, DADDY-O Lonnie Donegan (Par); Vipers Skiffle Group (Par).	Lonnie Donegan (Par); Vipers Skiffle Group (Par)	Pye-Nixa
8	(9)	LOOK HOMEWARD, ANGEL Johnnie Ray (Phi).	Johnnie Ray (Phi)	Phillips
9	(12)	THE GIRL CAN'T HELP IT Little Richard (Lon).	Little Richard (Lon)	London
10	(10)	TRUE LOVE Bing Crosby and Grace Kelly (Dec); Ruby Murray (Col); Four Grads (Ori); Jane Powell (HMV); Eve Boswell (Par); Kitty Kallen (Bruna); Jean Campbell (Poly); Margaret Whiting (Cap).	Bing Crosby and Grace Kelly (Dec); Ruby Murray (Col); Four Grads (Ori); Jane Powell (HMV); Eve Boswell (Par); Kitty Kallen (Bruna); Jean Campbell (Poly); Margaret Whiting (Cap)	Capitol
11	(15)	YOU DON'T OWE ME A THING Johnnie Ray (Phi); Penny Nichols (Simb).	Johnnie Ray (Phi); Penny Nichols (Simb)	Phillips
12	(-)	BABY, BABY Don Lang (HMV).	Teenagers (HMV)	Columbia
13	(11)	ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY Al Jolson (Bruna); Dickie Valentine (Dec); Judy Garland (Cap); Big Ben Banjo Band (Col).	Jerry Lewis (Bruna); Dickie Valentine (Dec); Judy Garland (Cap); Big Ben Banjo Band (Col)	Brunswick
14	(18)	HEART Tony Bennett (Phi); Johnston Bros (Dec); McGuire Sisters (V-Cor); Ronnie Hilton (HMV); Dennis Lotis (P-Nix); Ruby Murray (Col); Joe Loss (HMV); King Bros (Par).	Max Bygraves (Phi); Johnston Bros (Dec); McGuire Sisters (V-Cor); Ronnie Hilton (HMV); Dennis Lotis (P-Nix); Ruby Murray (Col); Joe Loss (HMV); King Bros (Par)	Decca
15	(12)	CUMBERLAND GAP Vipers Skiffle Group (Par).	Vipers Skiffle Group (Par)	Parlophone
16	(17)	THE BANANA BOAT SONG Tarriers (Par).	Tarriers (Par)	Columbia
17	(18)	KNEE-DEEP IN THE BLUES Tommy Steele (Dec).	Tommy Steele (Dec)	Decca
18	(-)	SHE'S GOT IT Little Richard (Lon).	Little Richard (Lon)	London
19	(-)	SINGING THE BLUES Guy Mitchell (Phi).	Tommy Steele (Phi)	Decca
20	(-)	MAGGIE MAY Vipers Skiffle Group (Par).	Vipers Skiffle Group (Par)	Parlophone

Two titles "tied" for 8th, 12th, 14th and 16th positions. Three titles "tied" for 18th position.

*STORES SUPPLYING INFORMATION FOR RECORD CHART:
Dove Wholesale, Ltd., Manchester, 1; Saville Bros., Ltd., South Shields; H. J. Carroll, Manchester, 18; W. A. Clarke, London, S.W.8; Popular Music Stores, London, E.9; Leading Lighting, London, N.1; J. W. Macdonald, Ltd., Worthing; Banpartie Music Stores, Ltd., Edinburgh, 1; Boyd, Cardiff; Sydney Scarborough, Ltd., Hull; Imhofs, London, W.11; Nones, Ltd., Liverpool, 4; Sykes Record Shop, Middlesbrough; Eola for Records, London, E.19; A. V. Ebbw Vale, London, E.C.3; Engineering Service Co., Bolton; Hickins, Slough; Fisk and Co., Torquay; Glyn Lewis, Blackwood; E. C. Mansell, Ltd., Birmingham, 2.

THIS copyright list of the 24 best-selling songs for the week ended April 6, 1957, is supplied by the Popular Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	YOUNG LOVE (A) (2/-)	Cromwell
2.	(3)	SINGING THE BLUES (A) (2/-)	Frank
3.	(4)	DON'T FORBID ME (A) (2/-)	Campbell Connelly
4.	(2)	THE BANANA BOAT SONG (A) (2/-)	Morris
5.	(6)	KNEE-DEEP IN THE BLUES (A) (2/-)	Leeds
6.	(5)	TRUE LOVE (A) (2/-)	Chappell
7.	(14)	HEART (A) (2/-)	Frank
8.	(9)	THE WISDOM OF A FOOL (A) (2/-)	Leeds
9.	(7)	ADORATION WALTZ (A) (2/-)	Bron
10.	(8)	I DREAMED (A) (2/-)	Duchess
11.	(11)	FRIENDLY PERSUASION (A) (2/-)	Robbins
12.	(12)	GARDEN OF EDEN (A) (2/-)	Duchess
13.	(10)	YOU, ME AND US (B) (2/-)	John Fields
14.	(13)	DON'T YOU ROCK ME DADDY-O (B) (2/-)	Essex
15.	(24)	MARIANNE (A) (2/-)	Montclair
16.	(16)	LOOK HOMEWARD, ANGEL (A) (2/-)	Kassner
17.	(18)	ALL (B) (2/-)	Anglo-Continental
18.	(15)	ST. THERESE OF THE ROSES (A) (2/-)	Daah
19.	(21)	BY YOU, BY YOU, BY YOU (A) (2/-)	Cinephonic
20.	(19)	AUTUMN CONCERTO (F) (2/-)	Macmelodies
21.	(16)	GIVE HER MY LOVE (B) (2/-)	Michael Refine
22.	(-)	THE GOOD COMPANIONS (B) (2/-)	Peter Maurice
23.	(-)	MANGOS (A) (2/-)	Bron
24.	(-)	ALL OF YOU (A) (2/-)	Chappell

Two titles "tied" for 23rd position. A—American; B—British; F—Others. (All rights reserved.)

BRITAIN'S TOP JAZZ RECORDS

London	Manchester	Birmingham
(Week ended April 6)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous)	(Supplied by R. C. Mansell, Ltd., 35, Union Street, Birmingham 2)
1. JAZZ WEST COAST (LP) Vogue	1. CUMBERLAND GAP Lonnie Donegan, Pye-Nixa	1. BASIE (LP) Count Basie, Columbia-Clef
2. MISSISSIPPI BLUES—Volume 1 (EP) Big Bill Broonzy, Pye-Nixa	2. BASIE (LP) Count Basie, Columbia-Clef	2. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy
3. BUD SHANK QUARTET (LP) Vogue	3. CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa	3. ENCORE (LP) Eddie Bert, London
4. MUDDY WATERS (EP) London	4. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef	4. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef
5. AN EVENING WITH ANITA (LP) Anita O'Day, Columbia-Clef	5. WHISTLING RUFUS Chris Barber, Pye-Nixa	5. SHORTY ROGERS (LP) London
6. BASIE DANCE SESSION, NO 1 (LP) Columbia-Clef	6. BASIE DANCE SESSION, NO. 2 (LP) Columbia-Clef	6. SIDNEY BECHET WITH SAMMY PRICE BLUESIANS (LP) Vogue
7. LEE KONITZ WITH WARNE MARSH (LP) London	7. FOR HI-FI BUGS (LP) Pete Rugolo, Emarcy	7. JAZZ WEST COAST (EP) Vogue
8. BABY DOLL Humphrey Lyttelton, Parlophone	8. MAGGIE MAY Vipers Skiffle Group, Parlophone	8. SANDY'S SIDEMEN (LP) Sandy Brown, Tempo
9. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef	9. BABY DOLL Humphrey Lyttelton, Parlophone	9. HERE IS PHINEAS (LP) Phineas Newborn, Jun., London
10. THE ENCYCLOPAEDIA OF JAZZ—Volume 1 (LP) Brunswick	10. BASIE DANCE SESSION, NO. 1 (LP) Columbia-Clef	10. CY TOUFF (LP) Vogue



AMERICA'S TOP DISCS

As listed by "Variety"—issue dated April 10, 1957

1.	(5)	ALL SHOOK UP	Evva Prealey
2.	(1)	ROUND AND ROUND	Perry Como
3.	(2)	LITTLE DARLING	Diamonds
4.	(10)	COME GO WITH ME	Dell Viking
5.	(3)	I'M WALKING	Fats Domino
6.	(4)	PARTY DOLL	Buddy Knox
7.	(8)	BUTTERFLY	Andy Williams
8.	(11)	MAMA LOOK AT BABU	Harry Belafonte
9.	(6)	BUTTERFLY	Charlie Gracie
10.	(16)	WHY, BABY, WHY	Pat Boone
11.	(12)	MARIANNE	Terry Gilkyson
12.	(13)	PARTY DOLL	Steve Lawrence
13.	(9)	GONE	Perlin Huskey
14.	(7)	TEENAGE CRUSH	Tommy Sands
15.	(19)	NINETY-NINE WAYS	Tab Hunter
16.	(14)	THE BANANA BOAT SONG	Harry Belafonte
17.	(-)	YOUNG LOVE	Tab Hunter
18.	(-)	SCHOOL DAYS	Chuck Berry
19.	(-)	MARIANNE	Hilltoppers
20.	(-)	LUCILLE	Little Richard

Two records "tied" for 14th and 17th positions.

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Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. MS must bear name and address of the sender, and must be accompanied by s.a.e. The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until April 25, 1957, for readers in Britain; until May 25, 1957, for foreign and Colonial subscribers.

Glasgow	Belfast
(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2)	(Supplied by the Gramophone Shop)
1. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef	1. CUMBERLAND GAP Lonnie Donegan, Pye-Nixa
2. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy	2. HAWAIIAN WAR CHANT Avon Cities Jazz Band, Tempo
3. LES BROWN'S IN TOWN (LP) Capitol	3. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve
4. CUMBERLAND GAP Vipers Skiffle Group, Parlophone	4. I'M ALABAMA BOUND Lonnie Donegan, Pye-Nixa
5. BASIE (LP) Count Basie, Columbia-Clef	5. ELLA AND LOUIS (LP) HMV-Verve
6. HI-LO'S UNDER GLASS (LP) London	6. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
7. SHORTY ROGERS (LP) London	7. THE BENNY GOODMAN STORY—Volume II (LP) Benny Goodman, Brunswick
8. FREIGHT TRAIN Chas. McDevitt Skiffle Group, Oriole	8. GOSPEL SONGS (EP) Marie Knight with Sam Price, Brunswick
9. JAZZ WITH HUMPHREY LYTTTELTON—No. 4 (EP) Parlophone	9. RAY BUSH AND THE AVON CITIES SKIFFLE (EP) Tempo
10. WHISTLING RUFUS Chris Barber, Pye-Nixa	10. CITY BLUES (LP) Sonny Terry and Alex Stewart, Vogue

CALL SHEET

(Week commencing April 14)	Terry LIGHTFOOT Jazzmen
Count BASIE and Orchestra	Sunday: Shakespeare Hotel, Woolwich
Sunday: Capitol, Cardiff	Tuesday: Mack's, Oxford St.
Monday: Winter Gardens, Bournemouth	Wednesday: Market Hall, St. Albans
Tuesday: Royal Festival Hall	Thursday: Ex-Servicemen's Club, Watford
Wednesday: Royal Albert Hall	Friday: Shakespeare Hotel, Woolwich
Thursday: Royal Albert Hall	Saturday: Jazz Club, Wood Green
Friday: Rialto, York	The PLATTERS with Ronnie ALDRICH and Squadrinaires
Saturday: Town Hall, Birmingham	Monday: Gaumont, Cheltenham
Johnny DANKWORTH and Orchestra	Tuesday: Gaumont, Taunton
Sunday: Hippodrome, Dudley	Wednesday: Odeon, Plymouth
Tuesday: Stratford-on-Avon	Thursday: Gaumont, Salisbury
Friday: Empire, Chiswick	Friday: Odeon, Leeds
Saturday: Town Hall, Loughborough	Saturday: Odeon, Nottingham
Eric DELANEY and Band	Johnnie RAY
Sunday: Empire, Liverpool	Week: Palladium, W.
Thursday: Town Hall, Wimbledon	Eric SILK and Southern Jazzband
Saturday: Marine Gardens Pavilion, Folkestone	Friday: Southern Jazz Club, Leytonstone
The KIRCHIN Band	Saturday: New Carlton Ballroom, Shepherds Bush
Tuesday: Lyceum, W.C.2	The TEENAGERS with Frankie LYMON
Saturday: Coronation Ballroom, Ramsgate	Week: Palace, Manchester
Cy LAURIE and Band	Dickie VALENTINE
Sunday: Cy Laurie Club, W.1	Week: Theatre Royal, Hanley
Monday: Ipswich	Frankie VAUGHAN
Tuesday: Cy Laurie Club	Week: Empire, Nottingham
Thursday: Town Hall, Battersea	Alex WELSH and Band
Friday: Cy Laurie Club	Sunday: Jazz Club, Wood Green
Saturday: Cy Laurie Club	Wednesday: Carlton Ballroom, Slough
Lee LAWRENCE	Thursday: Savoy Ballroom, Southsea
Week: Hippodrome, Birmingham	Friday: Mack's, Oxford St.
Vic LEWIS and Orchestra	Saturday: East India Hall, Poplar
Friday: Granada, Tooting	Slim WHITMAN
Saturday: Festival Hall, Kirby-in-Ashfield	Week: Empire, Edinburgh
Freddy RANDALL and Band	Jimmy YOUNG
Sunday: Pontefract	Week: Hippodrome, Manchester
Tuesday: Jazz Club, Harrow	
Thursday: U.S.A.F., High Wycombe	
Saturday: Gillingham	



● The Hi-los are a vocal group with the accent on precision and musicianship.

THE HI-LO'S: Swing Low, Sweet Chariot; Life Is Just A Bowl Of Cherries; Deep Purple; My Sugar Is So Refined; Brahms Lullaby; The Desert Song; Stormy Weather; I Married An Angel; Tenderly; Down The Old Ox Road; Love Walked In; Basin Street Blues. (Philips 12-in. LP-BBL 7154.)

NO doubt about which is top disc this week. The Hi-Lo's make any other vocal group sound like a coach party after the firm's day out.

The group's latest LP entitled "Suddenly It's The Hi-Lo's" is, if possible, even better than its "Under Glass."

The four singers—Gene Puerling, Bob Morse, Clark Burroughs and Bob Strasen—combine with incredible precision and have amazing freshness and clarity.

But the group's greatest strength lies in its arrangements which are always interesting and at times downright brilliant.

A good sympathetic backing is provided by the Frank Comstock Orchestra.

DORIS DAY: You're My Thrill; Bewitched; Imagination; I've Only Myself To Blame; I'm Confessin'; Sometimes I'm Happy You Go To My Head; I Didn't Know What Time It Was; If I Could Be With You; Darn That Dream; When Your Lover Has Gone; That Old Feeling. (Philips 12-in. LP-BBL 7126.)

ANOTHER good one from the ever-fresh Doris Day. Doris proves that you don't have to

Hi-Lo's—fresher than ever

have a great voice to turn in an extremely listenable performance.

She is presented in a mellow mood singing 12 first-class old standards. Nostalgia seeps from every track.

The unnamed orchestra gives fine support to the Day vocal chords.

A good one for late-night listening.



FRANKIE LYMON and the TEEN-AGERS: Teenage Love / Paper Castles. (Columbia DB 3910.)

THE mixture as before from the current bill-toppers at the London Palladium, Frankie Lymon mouths what pass as lyrics and is vaguely in tune for most of the time. "Teenage Love" includes a

tenor player whose solo makes Haley's Rudy Pompelli sound as refined as this year's debs.

Fans of the Teenagers will no doubt send this into the Top Twenty.

ROBERT MITCHUM: Mama Looka Boo Boo What Is This Generation Coming To? (Capitol 45-CL 14701.)

AFTER the tremendous success of Tab Hunter with "Young Love," we are no doubt in for a spate of film stars trying to outdo him.

I don't think this is the disc to do it. Mitchum is saddled with rather poor material in two pseudo-Calypsoes which he sings in a mock West Indian accent.

TOMMY STEELE: Butterfingers / Cannibal Pot. (Decca DRX 23171.)

BRITAIN'S most authentic sounding rock-'n'-roll man tries his hand at comedy with "Cannibal Pot." The reverse

shows his debt to a certain Mr. Presley. Tommy is supported by his own Steelemen.

LONNIE DONEGAN and his SKIFFLE GROUP: Cumberland Gap Love Is Strange. (Pye-Nixa Pop. N 15087.)

DONEGAN fans are in for a surprise, for "Love Is Strange" is in the Calypso idiom. It boasts an attractive tune which Lonnie gives the full dramatic treatment. The reverse is the number which ensured this recording a big sale by ensnaring over 79,000 orders before it had even been recorded.



THE VIPERS SKIFFLE GROUP: Cumberland Gap / Maggie May. (Parlophone R4289.)

JUST to make sure Donegan doesn't get it all his own way, the Vipers have also waxed "Cumberland Gap." Their version, however, lacks the drive of Lonnie's, but should prove popular enough despite that.

"Maggie May" is a cleaned-up version of the song which will be familiar to all Liverpudlians and former "squadies."

ELLA FITZGERALD: Stay There / Hotta Chocolatta. (HMV 45-Pop 316.)

IT is almost impossible to envisage the great Ella making a poor record. Her superb musicianship, infallible taste and flexible voice can surmount the worst obstacles in the way of bad material. These two sides certainly don't rate among her best but are still worth the cash.

POP DISCS by Bob Dawbarn

Backing on "Love" is by Terry Gilkyson's Easy Riders, which gives the side a Western flavour. The reverse gives Frankie a more comfortable accompaniment by the Paul Weston Orchestra.

HARRY BELAFONTE: Banana Boat; Will His Love Be Like Ha Rum? Jamaica Farewell; Dolly Dawn. (HMV EP-7EG 8211.)

THOSE who find calypso monotonous should lend an ear to this fine EP. It should change their minds. The selection varies from the famous Belafonte version of "Banana Boat" and more "normal" calypso material of "Will His Love" to the haunting "Jamaica Farewell" and novel "Dolly Dawn."

Belafonte receives good backing from the Tony Scott Orchestra and there is some excellent guitar work by Millard Thomas on "Jamaica Farewell."

I still find this version of "Banana Boat" the best.



SUNNY GALE: Maybe You'll Be There Two Hearts. (Brunswick 45-05659.)

MISS GALE has the nasal brittleness of Kay Starr and attacks "Maybe" with plenty of gusto. "Two Hearts" is less successful because of a rather cloying coyness which creeps into the grooves. On this track double recording has been used to present Miss Gale ginging with herself for a few bars at the beginning of each chorus.

SHIRLEY FORWARD: Juke Box Lover Two Hearts. (London 45-HL-D 8402.)

"TWO HEARTS" gets another work-out from Shirley Forward and the same double-voice gimmick is used. Her voice is sweeter than Sunny Gale's.

Less impressive is "Juke Box Lover," because she lacks the beat for this type of 12-bar blues.

JOAN REGAN: Cross My Ever-Loving Heart Nearer To Me. (Decca 45-P 1087.)

GLAMOROUS Miss Regan emotes to good effect on "Cross," which gets the seemingly indispensable off-beat treatment.

Reverse is an ever-so-jolly up-tempo waltz. The Roland Shaw Orchestra shades efficiently.

TEDDY JOHNSON and PEARL CARR: Cinco Robles (Five Oaks); I'd Give You The World. (Polydor BM 6068.)

TEDDY and Pearl harmonise in romantic mood on two above-average ballads. Strictly commercial stuff with nobody trying to be clever.

ROBERTA SHERWOOD: Mary Lou / What Does It Matter. (Brunswick 05676.)

MISS SHERWOOD has a big, round voice which she uses to belt out two beat numbers. Despite a tendency to shout at times, she turns in a healthy extrovert performance which should please all who like their music to drive along.

FRANKIE LAINE: Love Is A Golden Ring There's Not A Moment To Spare. (Philips PB 676.)

EVER-POPULAR Frankie comes up with a couple of ballads and tones down his usual forceful delivery for the occasion.

Echoes of Lunceford

GEORGE WILLIAMS AND HIS ORCHESTRA (LP)

I Wanna Hear Swing Songs (a); For Dancers Only (a); Lunceford Special (a); I'll Take The South (a); Margie (a); Rhythm Is Our Business (a); Swingin' On C (b); Uptown Blues (b); White Heat (c); Harlem Express (c).

(HMV DLP1140). Williams (leader); Al Cohn, Hal McKusick, Ed Scatzi, Sol Schlinger, Eddie Wasserman (saxes); Conte Candoli, Jo Ferrante, Bernie Glow, Ernie Royal, Charlie Shavers, Nick Travis (tpns.); Jimmy Cleveland, Harry Di Vito, Phil Giacobbi, Tommy Mitchell (trmps.); Phil Parks (tuba); Hank Jones (pno.); Barry Galbraith (gtr.); Milt Hinton (bass); Jimmy Crawford (drs.). Am. Victor. (a) 23/4/56; (b) 24/4/56; (c) 25/4/56, USA.

ALTHOUGH there is nothing in this cleanly played set to take exception to, I doubt if it will find many buyers outside the ranks of avid swing band followers.

"For Dancers Only," "Margie," "Swingin' On C," "Uptown Blues," "I Wanna Hear Swing Songs" and "I'll Take The South" are pleasant reminders of the Lunceford specialties. And George Williams' own highly familiar tribute, "Harlem Express," with Wasserman's tenor and coolish contributions from Candoli and Cleveland, is an agreeable enough riff piece.

Williams describes the performances as "interpretations rather than recreations," which is fair enough in view of the solo offerings. A lot of talent has been assembled, the trumpets, for instance, probably representing more virtuosity than Lunceford could have mustered in any of his sections, and Williams has captured the trimmings of the Lunceford style and something of the orchestra's lift.

But of course, a band like

this—even with Crawford on drums and all kinds of Lunceford devices in the scoring—cannot do more than hint at the group spirit and the special exuberance of the originals. And the soloists here are, in general, less impressive.

Royal stands in successfully for Paul Webster, copying his "Dancers" solo and some of his climactic squeals. Scatzi and Wasserman play in the manner of Buckner and Thomas in "Margie" and "Take The South" respectively. Shavers (listed as Swede

Enlovely in the notes) and Cohn don't bother about the old Lunceford men and both have one or two notable outings. On "Swing Songs" Shavers—if it is he—sounds more like Joe Newman than anybody else.

"White Heat," as a composition, was hardly worth reviving, and it seems likely that "Tain't What You Do" (included on the 12in. Victor release) would have been preferable.—M. J.

More jazz discs are reviewed on pages 15 and 17.



Teddy Johnson and Pearl Carr

Play this winning foursome!

All records available on both 78 and 45 r.p.m.

STAN Freberg
"BANANA BOAT" (Day-O)
"Tele-Vee-Shun"

SONNY James
"FIRST DATE, FIRST KISS, FIRST LOVE"
"Speak to me"

LES Paul and MARY Ford
"CINCO ROBLES"
"Ro-Ro-Robinson"

NAT KING Cole
"WHEN I FALL IN LOVE"
"Calypso Blues"

Capitol

HUMPHREY LYTTTELTON CLUB

THANK YOU, THE BASIE CREW, FOR DROPPING IN ON OUR SESSIONS

Midweek's most exciting news: Mapleton Restaurant, 29, Coventry Street, W.1.

FRI., 8-11: RONNIE SCOTT and TUBBY HAYES blowing wild with the Allan Ganley Trio. Plus the Hank Shaw Quartet.

CLUB BASIE Sat. night is Basie Night: Doric Rooms, 10, Brewer Street, W.1.

SAT., 7-11.30: Saturday's most exciting and best attended jazz club. This week: The **NEW ALLAN GANLEY QUARTET**, re-incarnate the Kenny Graham Afro-Cubists, with Stan Jones and Sammy Stokes. Plus the fabulous new sound of **VIC ASH-HARRY KLEIN** Quintet, with Eddie Harvey, Phil Bates, Don Lawson. All-top-polling, star-studded, presentation with your new comers, **JOHNNY GUNNELL**. Come early and really dig these sounds.

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THE STORYVILLE JAZZMEN

SATURDAY
THE STORYVILLE JAZZMEN

SUNDAY (7.15)
THE JUBILEE JAZZMEN

MONDAY
THE STORYVILLE JAZZMEN

WEDNESDAY
THE STORYVILLE JAZZMEN

OPENING SAT., APRIL 13 AND OPEN EVERY NIGHT

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AT
WIMBLEDON PALAIS
★ LEON BELL AND THE BELLCATS ★
Also ROY KINTON AND HIS ORCHESTRA
MEMBERS 3/- — JOIN OUR CLUB NOW! — 7.30-11.0 p.m.

JAZZ CLUB CALENDAR

JAZZ! JAZZ! JAZZ!
THANK YOU, THE BASIE CREW, FOR DROPPING IN ON OUR SESSIONS

Midweek's most exciting news: Mapleton Restaurant, 29, Coventry Street, W.1.

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BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): **PAUL SIMPSON JAZZMEN**.

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BUD POWELL (LP)
 Deep Night (Vallee, Henderson) (b);
 That Old Black Magic (Mercer,
 Arlen) (b); 'Round Midnight
 (Thelonius Monk) (b); Thou
 Swell (Rodgers) (c); Like Someone
 In Love (Van Heusen, Burke)
 (a); Someone To Watch Over Me
 (Gershwin) (c); Lover, Come Back
 To Me (Romberg) (c); Tenderly

pianists to have arrived on the contemporary jazz scene. He is also one of the most important.
 Before he was out of his 'teens he had become a frequenter of Minton's, and the influence of the bop pioneers there was strongly revealed in his first records, made during 1943 and '44 as a member of Cootie Williams's band.

In 1945 he suffered the first of a series of nervous breakdowns which have dogged his career ever since, and the neurotic mentality this suggests has been reflected in many of his subsequent recordings under his own name.

It is not absent from this 1954 "Jazz Original" set. There are phrases which suggest a sudden and almost complete loss of the original and logical idea in a confused struggle to find means of continuing it.

But these moments are few and far between. Most of the time the record is another fascinating instance of a man who is not only a great musician, but who at his best is a deep and clear-minded creative thinker.

Except where Max Roach gets too loud (e.g. "Black Magic") the accompaniments are all good.—E. J.

CY TOUFF OCTET/QUINTET (LP)
 Keester Parade (Johnny Mandel) (a1); T.N.T. (Tiny Kahn) (a1); What Am I Here For? (Ellington) (a); Groover Wallin' (Mandel) (a); Prez-ence (Lester Young, Touff, Kamuca) (b); Half-past

**JAZZ DISCS
 REVIEWED BY
 Max Jones and
 Edgar Jackson**

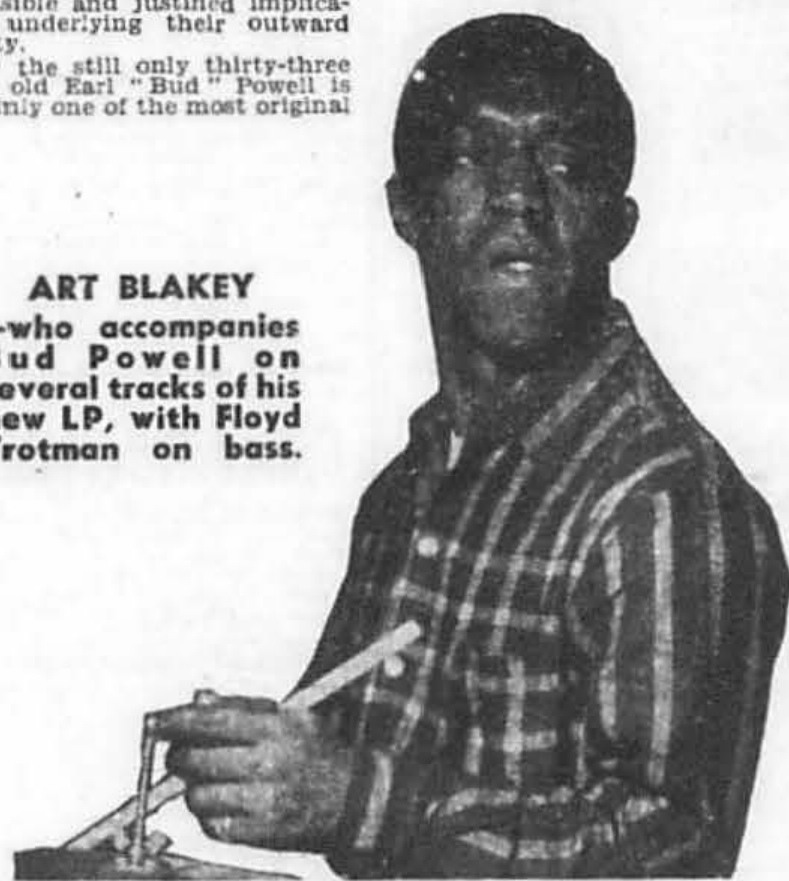
(Lawrence, Gross) (c); How High The Moon? (Lewis) (c).
 (Columbia-Clef 12 in. 33CX10069—39s. 7d.)

(a)—Powell (pno.); Percy Heath (bass); Max Roach (drs.).
 (c)—Powell (pno.); Floyd Trotman (bass); Art Blakey (drs.).
 All Am. Clef. 1954. USA.

THEY call this "Jazz Original," and it is one of the few of the many fancy titles cooked up for LPs that may be said to have a sensible and justified implication underlying their outward fatuity.

For the still only thirty-three years old Earl "Bud" Powell is certainly one of the most original

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● Cy Touff—with the Woody Herman brass section—on bass trumpet.

Jumping Time (Neal Hefti) (b);
 A Smooth One (Benny Goodman)
 (b1); Primitive Cats (Touff,
 Kamuca) (b).

(Vogue 12 in. LAE12040—38s. 3d.)
 (a)—Touff (bass-tpt.); Matt Ural
 (alto, bar.); Richie Kamuca (tr.);
 Harry Edison, Conrad Gozzo (tpts.);
 Russ Freeman (pno.); Leroy Vinnegar
 (bass); Chuck Flores (drs.). Am.
 Pacific Jazz, 4/12/1955. Forum
 Theatre, Los Angeles.

(b)—Touff (bass-tpt.); Kamuca
 (tr.); Pete Jolly (pno.); Vinnegar
 (bass); Flores (drs.). Do, 5/12/1955.
 Do.

Note: (a1) and (b1) available also
 on Vogue EPV1193.

WE have had the thirty-year-old, Chicago-born Cy (for Cyril) Touff in various recent Woody Herman records, but this is his first as leader of his own recording group.

It gives us our first opportunity of hearing him at worth-while length, and a wonderful experience it has proved to be.

Although not only Touff, but also Kamuca and Flores were members of the Herman band at the time this record was made, the whole thing savours much more of Basie than Herman, and it isn't due to any particular extent to the presence of the ex-Basieite Harry Edison, outstanding a part as he plays in the proceedings.

Three Johnny Mandel arrangements — "Keester Parade," "T.N.T." and "Groover Wallin'" — quickly give the recipe for a lusty Basie-like beat, which, though pronounced in the Octet items, still keeps going throughout the later ones by the Quintet.

Furthermore, despite the fact that he plays bass-trumpet, there is a distinct Lester Young-ish flavour about Touff's playing (the tune of "Prez-ence" is actually Lester's record extemporisation on "You're Driving Me Crazy") that adds to the Basie touch.

The Quintet tracks are perhaps the more revealing because they feature the soloists *per se* at greater length, and so give Kamuca, Pete Jolly and bassist Vinnegar (brought in as a last minute dep. for Red Mitchell) as well as Touff, more extended chances to prove what fine jazz men they are.

But as sheer, feet-tapping entertainment the Octet's offerings are even more enjoyable. In addition to including equally good solos, the larger group permits also ensemble passages that inject a colour and robustness that the smaller combination cannot achieve.

The recording is excellent (note, for instance, the wonderful detail of Vinnegar's playing, produced by strapping a separate mike on to his bass) and has a big share in making this one of

the (as Alun Morgan put it when reviewing the disc for me in "The Gramophone") "best records to have been made in California since the official advent of West Coast jazz."—E. J.

MILDRED BAILEY AND HER ALLEY GATS (EP)

Willow Tree; Honeysuckle Rose; Squeeze Me; Downhearted Blues. (Parlophone GEP 5000)

Mildred Bailey (voc.); Johnny Hodges (alto); Sunny Berigan (tpt.); Teddy Wilson (pno.); Grahan Moncur (bass). Am. Decca, December, 1935. New York.

A STANDOUT reissue, this EP presents four wholly attractive tracks by the late Mildred Bailey with a quartet of gifted accompanists.

When these were made, more than 21 years ago, very few jazz singers were more highly esteemed than Mildred Bailey. And there are not that many

around today who could match the originality, warmth and personal charm displayed on these sides.

All four songs are winners. "Willow Tree," an unjustly neglected tune, gets a particularly haunting performance, with Berigan shining in support. "Downhearted" features Mildred's light, fluent blues singing in a superb small-band framework; while "Squeeze Me" shows off all the Bailey qualities, including a slight coyness often echoed by today's ladies.

On "Honeysuckle," Wilson's piano leads to and underlines a vocal verse, then a chorus with Hodges complementing the voice. Alto and trumpet split the next 32 bars and Mildred returns for a final well-phrased chorus.

The session (supervised by John Hammond for British release) has the informal, unhurried air of so many 'thirties recordings.

Each track grips the attention with its introduction and holds on, because all the participants have interesting ideas to impart and an individual way of expressing them. Recommended to all comers.—M. J.

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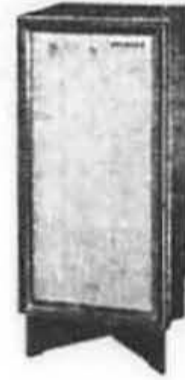
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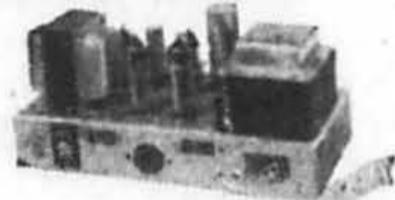
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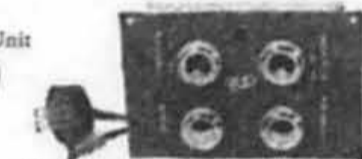
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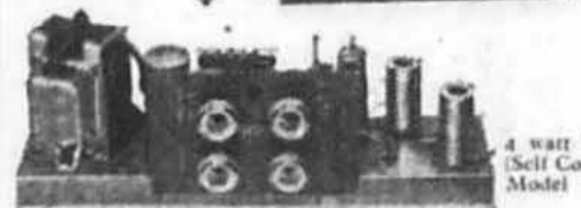
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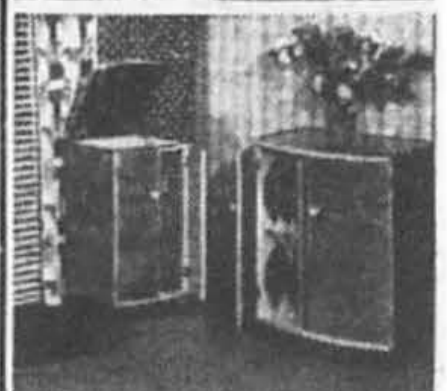
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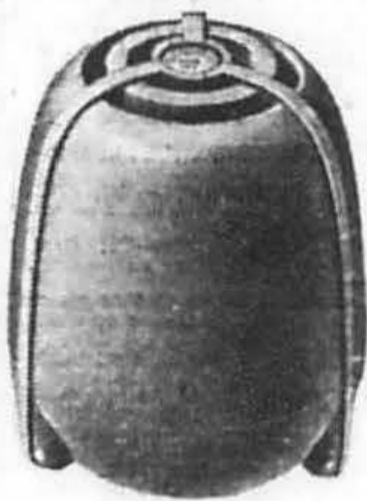
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FINEST PIANO SINCE POWELL

"To say that George Wallington is one of the finest post-Bud Powell-era pianists would be praise enough," says Edgar Jackson. Powell's new LP is reviewed on page 15.

● BUD POWELL



Italy. He is the son of an Italian opera singer who emigrated to America just a year after bambino Giorgia had given his first lusty cry.

Despite a left hand that tends to make one wonder what would happen in fast tempo numbers if he had to dispense with a rhythm section, Wallington is a most technically accomplished instrumentalist. He is even more outstanding as a composer. He was responsible for, among other good jazz themes, "Godchild" and "Lemon Drop," and his flair for original and catchy melody seldom fails to shine through his improvisations, no matter whether they be on his own or someone else's tunes.

Although a good enough example of his prowess as a performer, this LP is an even better one of his abilities as a writer.

With the exception of "Angel" (by Richard Rodgers) and "Ours" (an attractive new ballad by Leonard Feather), all the compositions are Wallington's, and "Among Friends," the cheerful, medium-paced "My Nephew And I" and especially "Variations," which is a slow version of his "Polka Dots," which he played under that name on Esquire 20-025, have lines that make them the best items on the disc.

All round perhaps not the greatest piano record ever issued, or even the best Wallington ever made, but definitely one worth noting.

which conforms to that on the sleeve, is correct.

Of more importance, however, is that this is a most enjoyable set. The tunes are more than merely adequate for their purpose, and although nothing very startling happens, the record as a whole has the hall-mark of a musicianly group playing with unperturbed neatness. Doubtless this is in no little measure due to the fact that at the time of the session, Bert, Puma and Lombardi were working together at a small club in the Bronx district of New York, and had acquired a feeling for each other's playing that comes only when musicians can be in constant association.

Mainly responsible for the solo content are Puma, Hank Jones, Montrose and, of course, Bert himself.

Ever since I first heard the now 35-year-old New York-born Bert as a soloist in such Stan Kenton records as "How High The Moon?" "Unison Riff" and "Harlem Holiday," I have thought him one of the most refreshing of the modern-day trombonists, and his nimble, well-thought-out work here gives me no reason to alter my opinion.

Next-best soloist is the forthright, imaginative J. R. Montrose, whom you may remember from his work with Teddy Charles on London LTZ-K15034. Incidentally he has no connection with tenorist/arranger Jack Montrose, whom you may have heard with Chet Baker on Vogue LDE163, Lennie Niehaus on Vogue-Contemporary LDC120 and LDC150, etc.

LOUIS BELLSON (EP)

The Hawk Talks (Bellson) (c); **For Europeans Only** (Dameron, Redman) (a); **Basie** (Bellson) (b). (Columbia-Clef SEB10057—11s. 11d.)

(a)—Bellson (drs.); Benny Carter, Willie Smith (alto); Wardell Gray, Bumps Meyers (trns.); Harry Edison, Maynard Ferguson, Conrad Gozzo, Ray Linn (tps.); Hoyt Bohannon,

Herbie Harper, Bob Lawson, Tommy Pederson (tmb.); Jimmy Rowles (pno.); Barney Kessel (gtr.); John Simmons (bass); Am. Norgran, September, 1953, USA.

(b)—Bellson (drs.); Sheldon Powell (tr.); Charlie Shavers (tp); Lou Stein (pno.); Wendell Marshall (bass); Do. Circa Spring, 1955, USA.

(c)—Bellson (drs.); Nathaniel Brown (gtr.); Sid Brown (bass-cl.); Stein (pno.); Marshall (bass); Sabu Martinez (bongos, conga dr.); Joe Comadore, Alex Delaney, Cyril Jackson (conga dr.); Mike Alexander, Rod Clavery, Alfonso Marshall (conga dr., steel band instruments); Do. Spring, 1955, USA.

WE have had previously Louis Bellson working his "Hawk Talks" routine, with the Ellington orchestra, on no fewer than four other records—Columbia SEG7503 and DC573, HMV TEG8063 and Philips PB243.

The greater parts of all of them were Bellson solo. This new one by a group led by Bellson himself has him heading a wall-to-wall-percussion heyday at the end. But prior to that he is content to head a percussion team backing first a flute and bass-clarinet duet, next a flute solo, next piano, and then back to the flute/bass-clarinet idea.

Just what the seven percussionists achieve that could not have been managed, as regards tonal variety and everything else too, equally well by half the number, I have yet to discover.

But the reeds and piano are all good. "For Europeans Only," a boisterous, swinging performance of a fair arrangement, features imaginative, dynamic Wardell Gray. "Basie," a five-paced blues tribute by Bellson to—need I say it?—The Count, is conspicuous for some genuinely inventive trumpet by Charlie Shavers and witty piano by Lou Stein.

● MAX ROACH



JAZZ DISCS by **Edgar Jackson**

—who makes a welcome return after four months' illness

GEORGE WALLINGTON TRIO (LP)

Squeezer's Breezer (Wallington); **Among Friends** (Wallington); **Variations** (Wallington); **My Nephew And I** (Wallington); **Ours** (Feather); **I Married An Angel** (Rodgers); **Guckoo Around The Clock** (Wallington). (Esquire 20-076—29s. 6d.)

Wallington (pno.); Curly Russell (bass); Max Roach (drs.). Am. Prestige 25.5.1953, USA.

THE notes suggest George Wallington to be "a giant" of the stature of Art Tatum and Charlie Parker.

It is claims such as this that can do an artist, not to mention also the recording company, more harm than good. For sooner or later everyone comes to realise that they have yet to be justified.

It would have been much nearer the truth to have said that Wallington is one of the best of the post-Bud Powell-era pianists, and surely that would have been praise enough to sell his records.

George Wallington, or, to give him his real name, Giorgia Figlia, was born in 1924, in Palermo.

EDDIE BERT (LP)

Bert Tram (a); **One For Tubby** (a); **Opicana** (a); **It's Only Sunshine** (a); **Conversation** (b); **Crosstown** (b); **Manhattan Suite** (b).

(London 12 in. LTZ-C15060—37s. 6d.)

(a)—Bert (tmb.); Joe Puma (gtr.); Clide Lombardi (bass); Kenny Clarke (drs.).

(b)—Bert (tmb.); J. R. Montrose (tr.); Hank Jones (pno.); Lombardi (bass); Clarke (drs.). All Am. Savoy, June, 1955, USA.

"ONE For Tubby," "Opicana" and "It's Only Sunshine" are from the pen of Joe Puma. "Bert Tram," "Crosstown" and "Manhattan Suite" are Eddie Bert originals. The label credits also "Conversation" to Bert, but I am told that it is actually the Jose Ferrer theme. There is further confusion in the listing of the tunes, "Opicana" and "Sunshine" being in different order on the label from that in which they are given on the sleeve. I believe the order in which I have given them above.

Ellington at Newport

DUKE ELLINGTON AND HIS ORCHESTRA (LP)

"Ellington At Newport"
Newport Jazz Festival Suite: **Festival Junction**, **Blues To Be There**, **Newport Up**; **Jeep's Blues**; **Diminuendo And Crescendo In Blue**.

(Philips BBL7133)

Duke Ellington (pno.); Willie Cook, Ray Nance, Clark Terry, Cat Anderson (tps.); John Sanders, Quentin Jackson, Britt Woodman (tmb.); Russell Procope (alto, cl.); Johnny Hodges (alto); Paul Gonsalves (tr.); Jimmy Hamilton (tr., cl.); Harry Carney (bar.); Jimmy Woode (bass); Sam Woodyard (drs.). American Columbia, 7.7.56, USA.

THE way jazz progresses is marvellous. Having first been taken from odorous dance halls and sinful night clubs on

to the stages of hallowed concert halls, it has now been transported in the name of Culture and presented in the open air at Newport, Rhode Island—among the patricians, not the Reds.

This will obviously have a beneficial physical effect on the musicians, but its effect on the health and size of seated audiences is more debatable. For last year at Newport, while the bands played on a covered stage, the pitiless heavens opened and poured rain on the customers.

So it was altogether fitting that at Newport on July 7, 1956, the audience should have revolted and demonstrated that they better than the Cultural Dictatorship, knew what jazz was for. As Duke Ellington and his orchestra drove through "Diminuendo And Crescendo In Blue," a blues work nearly 20 years old, they rose up—and danced!

The historic event is all here on this record—59 choruses of music, according to annotator George Avakian, greatest chorus-counter in jazz history, plus the rising storm of excitement offstage.

Twenty-seven of those choruses are blown by Paul Gonsalves over as ruthlessly powerful a rhythm section as we are likely to hear until, or if, the cool mode is dead, exorcised and buried.

Repetition

In Sam Woodyard, Duke quite possibly has the best drummer of his career; certainly the best since Sonny. Gonsalves is no Hawk or Ben Webster, and there is inevitably repetition, but he swings the whole way with neither honk nor squeal.

Preceding this performance is "Jeep's Blues," a showcase for Johnny Hodges's matchless alto, now back where it belongs. The pianist in the band accom-

panies him skillfully and affectionately.

More musical kicks are to be found on the other side, which is handsomely introduced by Father Norman J. O'Connor, Catholic chaplain of Boston University. Taking over from him at the mike, Duke makes a deliberately flat understatement: "We have prepared a new thing," he says, characteristically in the first person plural, and relishing the inexactitude of his chosen noun.

The "new thing" consists of a three-part "Newport Jazz Festival Suite." After an introduction of somewhat dramatic elegance by Jimmy Hamilton on clarinet, the opening movement, "Festival Junction," develops into a series of enterprising solos at a bouncy, medium tempo by Hamilton, Duke, Willie Cook, Gonsalves, Britt Woodman, Harry Carney, Quentin Jackson, Russell Procope and Cat Anderson.

Pensive

The second movement, "Blues To Be There," is a delight. The sad but pretty theme is very moving and superbly played with that beautiful, mellow quality of sound that only Duke seems able to get from a big band today.

There is a pensive, original opening by Duke, illustrative of his recent tendency to steal records with piano solos. Russ Procope follows on clarinet, blowing with considerable technical address, and a less ethereal quality than Hamilton, above exquisitely voiced backgrounds of enchanting texture.

Next is a soulful, muted trumpet solo by Ray Nance, a vastly underrated musician, and then a rich, final ensemble. The third movement, "Newport Up," is a fast and not particularly distinguished flagwaver which features Hamilton, Gonsalves and Terry.

The record shows that now, as continually for a quarter of a century, Duke has the supreme big band, the one with the best material, soloists and ensemble skill.

Stanley Dance



● Jimmy Hamilton

Bands at Flamingo

MUSICAL CHEERS FOR TAX CUTS

Alan Dean returns

By Jerry Dawson

MUSICIANS, bandleaders, Variety artists, theatre proprietors and show backers—all were this week assessing the extra cash potential conjured up by the abolition of entertainments tax on live shows.

The point under discussion is just how the large amounts which formerly found their way into the National Exchequer will be distributed.

No price reduction

Theatre managers claim that, owing to past heavy losses, they cannot consider a reduction in the price of seats.

Variety artists and bandleaders playing Sunday concerts will, assuming that there is no reduction in percentages, receive more.

This might mean the difference between profit and loss for the bandleader—or may lead to his being able to carry a larger band.

The new situation could also prevent—or at least relieve—the closing down of any more theatres. It could also mean better facilities in theatres and better orchestras.



British singer Alan Dean on Tuesday returned from the States for a working holiday. He has been booked for ATV's "Startime" on Thursday next and appears with the Show Band on BBC-TV on April 25.



RANDALL INVITES MM READERS

MM readers are invited to attend the recording of a Parlophone LP by the Freddy Randall Band on April 17. The recording will be at EMI's studios at Abbey Road, St. John's Wood, and tickets can be obtained from the Freddy Randall Office, 66, Shaftesbury Avenue, W.1. Enclose a stamped addressed envelope.

Ronnie Harris for Saturday NDO date

Ronnie Harris will star with Sheila Buxton in tomorrow's "Saturday Date," the BBC radio programme featuring the Northern Dance Orchestra. The programme will include a specially arranged Glenn Miller Medley.

NEW ADDRESS

The Glenn Miller Appreciation Society has moved its address to 22, College Gardens, Edmonton, London, N.18.



Two shots of the bands that opened the new Flamingo Club, Wardour Street, on Sunday. Top are tenorists Ronnie Scott (L) and Tubby Hayes, co-leaders of the Jazz Courtiers, and below Tony Kinsey Quintet sidemen—altoist Joe Harriott (L) and tenorist Bob Efford. The club will operate on Wednesday, Saturday and Sunday nights.

NO HOLDS BARRED

New discovery Terry Dene—supported by a group styled the Dene-agers—is appearing in the interval of tonight's (Friday) wrestling show at the Royal Albert Hall.

Jazz welcome from Colyer to Lewis

TEARS streamed down his cheeks as veteran New Orleans clarinetist George Lewis flew in to Manchester Airport on Monday.

But they were tears of joy at the welcome accorded him by Ken Colyer and his Band playing "Just A Little While to Stay Here."

MM was there

He was accompanied by his personal manager, Miss Dorothy Tait, and was greeted by the MM's Jerry Dawson and the British sponsor for his tour, Paddy McKiernan.

Yesterday (Thursday) he spent the day rehearsing with the Colyer boys for his first British concert at the City Hall, Newcastle, tonight (Friday).

George Lewis comes here in exchange for Ken Colyer, who will go to the States next month. (See feature page 9.)

Decca regrets

IN the Decca advertisement last week a mechanical mishap (not by the printers of MELODY MAKER) caused the transposition of two name blocks.

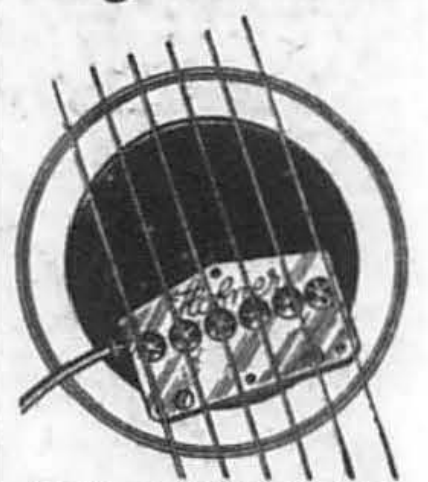
Dave King's "Love Is A Golden Ring" is a Decca record, and Slim Whitman's "I'll Take You Home Again, Kathleen" is a London record and not as printed.

They regret any inconvenience that may have been caused.

Les Brown is coming

NEW YORK, Wednesday.—The Les Brown Band is to tour U.S. Air Force bases in Germany, France, North Africa and England for four weeks from June 22.

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RESULTS

3rd Annual

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(Sponsored by the Porthcawl Urban District Council)

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|---|--|-------------------|
| 1st | "Say You Need Me" | £10. 10. 0 |
| NORMAN COKER, Linford, Nr. Stanford-le-Hope, Essex. | | and Certificate |
| 2nd | "All The World Is in Love With a Lover" | £3. 3. 0 |
| ALFRED L. WATLING, Palmers Green, London, N.13. | | and Certificate |
| 3rd | "We're Trav'ling Fast up to London Town" | £2. 2. 0 |
| LEN PROSSER & GEORGE MURRELL, Hove, Brighton, Sussex. | | and Certificate |

The following receive Certificates of Merit:—

- Frederick Taylor, Ty Croes, Anglesey. "Billy's Comb and Paper Band."
- Johnny Leeds & Les Morgans, Wibsey, Bradford, 6. "On The Beam."
- Mrs. Elsie Billington, Doncaster, Yorks. "Harlem Rosebud."
- Mrs. Nancy Compton & Ian Massey, Stockport, Cheshire. "Cookin' Kisses."
- E. Atkins & Teddie Barker, Carshalton, Surrey. "Who Said It's Never Too Late."
- Mrs. Nancy Compton & Ian Massey, Stockport, Cheshire. "Lins Don't Lie."
- Fred Mitchell & Ted Hughes, Wallasey, Cheshire. "My Great Adventure."

Details of the next Contest will be announced in the "Melody Maker" in due course.

Steve Race journey

"World Of Jazz" on April 18 presents Steve Race with a programme of relaxed jazz titled "Take It Easy" and on May 2 Steve will again be heard in "Race Across America"—a sound picture of his U.S. trip.

DUKE ELLINGTON

From Page 1

heard the full Ellington sound, although the Duke made a Variety tour in 1948.

He was then accompanied by his trumpet-violinist Ray Nance and vocalist Kay Davies—the group being completed by Britain's Tony Crombie (dra.), Jack Fallon (bass) and Malcolm Mitchell (gtr.).

MELODY MAKER
INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulations
Vol. 32 No. 1223

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