Melody Maker

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APRIL 2, 1955 EVERY FRIDAY – 6d.

Eric Leaps In!

Highspot of the final BBC Dance Music Festival at the Albert Hall on Monday was the crowd-fetching show by the Eric Delaney Orchestra. And a highspot of Eric's finale was his leap on to the tramp after a breathtaking version of "The Champ." (Review on page 4.)

RECORD REVOLUTION HERALDED BY EMI

3-D SOUND

EMI are to issue 3D sound gramophone records. They will be in the form of tape records, and I have good reasons for believing that they and the necessary machines for playing them will be on the market by the Autumn (*reports Edgar Jackson*).

This would be the greatest development in the home gramophone since the flat disc replaced the phonograph cylinder—even more important than the LP record.

For the 3D (or stereosonic, as EMI are calling it) record gives the gramophone the essential feature it has hitherto lacked—perspective in sound.

Travelling sound

Briefly, this means that instruments in a band stand out from each other in the same way as objects stand out in 3D pictures. One can tell exactly where each was placed in relation to the others.

Or if the record included, for example, footsteps of a man walking across a room, one could tell exactly the direction he was taking and whereabouts in the room he had reached at any particular moment.

Many firms have been working on the project. GEC demonstrated it at the 1953 Radio Show. But it seems that EMI will be the first on the market commercially.

EDDIE & DEBBIE ARE HERE

It was "Hello, Young Lovers" when Eddie Fisher and fiancée Debbie Reynolds arrived in Town on Sunday. Eddie opened the London Palladium's Spring Variety season on Monday. (See pp. 6 and 11.)

Kenny Baker Unit in 'Jazz Today' series

THE first sides featuring British jazz stars under the new Pye-Polygon recording tie-up are being released next month. Consisting of three LPs and three EPs, they will spotlight Kenny Baker and such celebrities as Bruce Turner, Harry Klein, Chris Barber and his Jazz Band, Vic Ash, Eddie Thompson and Ottilie Patterson.

These and other jazz musicians have been signed to record for Pye-Polygon's "Jazz Today" series under the personal supervision of Denis Preston.

"Our aim," says Preston, "is to present swinging British jazz with the accent on the soloists." For some weeks past a formidable array of jazz talent has been built up and the above names

Back Page, Col. 3

LOUIS COMING BACK

PARIS, Wednesday.—It is now certain that Louis Armstrong will be in Europe in August and he is expected to give concerts in France in September.

MU BANS FIELDS 3 FROM PALLADIUM

THE Ministry of Labour and the Musicians' Union have banned America's Irving Fields instrumental trio from appearing at the London Palladium. Instead, patrons will see a clown act from Italy.

The Irving Fields Trio was scheduled to appear on the same bill as Dickie Valentine for the two weeks commencing on April 11.

The Italian clown act, the Rastellis, has been substituted as a result of MU action against the American musicians.

Last week the MU stated that it was not raising an objection on this occasion because it understood that the Fields Trio was a Variety act in which music might not be the most important element.

Page 8, Col. 3

Dankworth Band to open own club

Johnny Dankworth and nine members of his band are opening their own club in the West End on April 19, at the premises of Club '51.

The club, which will meet every Tuesday from 8 to 11 p.m., will present guest stars every week and regular sessions by the Keith Christie Quartet and the Allan Ganley group.

Winstone music for new British film

ERIC WINSTONE has been signed by Exclusive Films, Ltd., to write and record the background music for a new film, "The Right Person."

On Tuesday, he records the music for a 30-minute CinemaScope film which also features Kenny Baker, Alma Cogan and the George Mitchell Singers.

Kenny will play with the Winstone Orchestra and the Roy Marsh Swing Group.

Palladium, BBC plans for Rosemary Clooney

The Music Corporation of America are negotiating for Rosemary Clooney to appear at the London Palladium for two weeks commencing on July 18.

Norman Payne, of MOA, stated on Wednesday: "This date is not yet certain."

Rosemary is scheduled to visit Britain this month and may undertake a 30-minute programme for the BBC on April 20.

On sale again next Thursday

Owing to the Easter Holidays, the MELODY MAKER will be published a day earlier next week—on April 7.

A ROME(AN) HOLIDAY

It was a happy reunion for members of the musical Rome family when famous U.S. songwriter Harold Rome paid a flying holiday visit to Britain last week. In this party shot, taken at the Dorchester, Harry (centre) is seen with his cousins—(L) trumpeter Phil and bassist Mickey. Rudy was unable to attend as he was on holiday.

"PIANIST DOUBLING CLAVIOLINE" . . . .

THIS kind of "want-ad" has already been published and is becoming more frequent. Before long the Clavioline will be a "must" for the progressive pianist. Good thing, too, for the boys who have them report a big increase in their pay packet. Come to think of it, the cost spread over three years is less than £1 per week, yet it's easy enough to earn many times that figure on the "Clav."

The Clavioline is the authentic electronic keyboard supplied to the big West End bands. They like its fidelity of reproduction—the various tone colours sound like real instruments. The Clavioline is manufactured and distributed by Selmer, a house which has served musicians for two generations. It can be heard in every leading town throughout the U.K., where specially chosen agents have facilities for demonstration.

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PROFILE

PARADOXICAL LATIN

HE epitomises that eternal paradox: the corn merchant who is really a jazzman at heart.

From 9.30 p.m. to 2 a.m. (Sundays excepted) he sits with studied elegance at the Bechstein grand at London's Colony Restaurant and dispenses mambos, sambas and rumbas at the whim of the *ditte*. Back in the less gilded environment of his Harringay home he will most likely be listening to Kenton, Perez Prado, or—in more subdued mood—Art Tatum.

For Don Carlos (better known to the Archer Street fraternity as Abe Walters) is "still a jazz boy at heart."

Don, an Australian immigrant, has been playing opposite Felix King at the Colony for three years. He left Maurice Winnick's Orchestra in 1947 to start his own rumba band as holiday relief for Ramon Lopez at Ciro's, has been fronting it ever since.

The eye-opener

He freely admits it was Lopez (*né* Bill Duffy) who opened his eyes to the saleable potentialities of Latin-Americana; previously he had been content to play as a sideman—on either piano or trombone—with Winnick, Carroll Gibbons, and Ambrose.

But Bill Duffy knew that a L-A boom was on the way, urged Don to take the plunge.

So Don, who had been doubling trombone for some 11 years, discarded the instrument and concentrated on piano. He still picks up his horn when a Frank Rosolino break whets his jazzman's appetite, but trombone is out for the time being as a profitable second-string.

Although a considerable technician—he started on piano at the age of five—he practised diligently before making his bandleading début. In order to front a band on piano he felt he had to justify the spotlight. Fully equipped musically, he window-dressed the basic structure of a friendly disposition, and thus cultivated the jaunty exotic for his stage routines to such winning effect on the stand. Like all successful "society" bandleaders, he knows when to keep the music low. "When they're eating I want to talk," he says. "But as the night wears on, we may slip in a couple of authentic mambos and even a *paso doble*."

He genuinely believes in the capabilities of his eight-piece band, cites the approval of visiting L-A diplomats, glows over a mention in Walter Winchell's column—which unfortunately did not mention his name.

"But the plug was worth a million," he says.

Unlike some name leaders, he has no fear of competition. His attitude towards the Americans is "let 'em all in. And if you say, 'What about Xavier Cugat?' he will answer, 'Cugat, too.'"

It was his fervent admiration of all things American that took him to the front row of the circle at the Gaumont State during the JATP Flood Fund Concerts.

He can display a flinty side. A trumpet player who was late on a broadcast received sour looks in front of the studio audience; and in his home he reveals strong Victorian leanings. He accepts little gestures, like warm slippers and a waiting meal, as something in line of marital duty. And he is not adverse to voicing criticism in the presence of visitors.

But his faults are outweighed by his overwhelming sense of humour; and this boy has been tested no more severely than on the golf course. If he isn't arranging, then he's sure to be playing golf. His main reading matter consists of golf books.

Of all the celebrities visiting the Colony, he recalls most warmly Bobby Locke. He gave me some golf balls when I played his favourite tune, "No Can Do," he says.

Steve Race

"WHEN a jazz man's blue . . ." ran the headline. "Jim could play like an angel—but that didn't stop his dreams from crumbling like the walls of Jericho. . . ."

I did a double-take right down to the toenails, and the *Daily Express* shook in my hands. The gentleman opposite, who had got in at Wembley Central, studied my reflection while pretending to look out of the window.

Drawing No. 1: The back of Humphrey Lyttelton's head is towards the artist. Someone who looks like George Webb is addressing him somewhat cheerily. "Sorry," he says, "I can't use you any more. . . ." The bass player sucks his thumb in embarrassment. An impossibly mishapen tenor sax grows another three inches of mouthpiece, and pretends not to hear.

Drawing No. 2: "Well, Ted, it looks like we've played together for the last time. I just don't get it." The bass player—undoubtedly Charlie Short—is addressing the forlorn Jim. Now we can see his face. We realise it is not Humph after all.

Drawing No. 3. The bass player (who now looks like Ian Christie) is donning "what appears to be a flying suit. "Oh, everybody thinks you're a terrific trumpeter, Jim. . . ." Adjusting his tie (and about time, too), Jim replies: "You're holding out on me—what is it?"

Fatherly talk

Drawing No. 4. Rather an effective one, this. Jim and Ted are walking out into the quiet night. Ted, fastidious in his choice of words (and, to judge by the way he's carrying his bass, doubtless shod, too) is having a fatherly talk with Jim. "Listen, Jim, I'll tell you. Don't hit the roof—but do you bother enough about keeping . . . well . . . fresh? Take a tip from me . . ."

Drawing No. 5. Heading: "New Bathtime." Jim is having high jinks in the tub. While his left hand squeezes sudsy water from a sponge into his eyes, his right hand holds the back-brush to his lips. He plays an imaginary sax lick and thinks: "Boy—this (after certainly sends me! Talk about that fresh-all-over feeling. It's *Lifebuoy Toilet Soap* for you, Jim m'boy, from now on. No more B.O.!"

Drawing No. 6. Heading: "Back with the Band." Jim, who we now realise was Muggsy Spanier all along, is dressed like a page-boy, blowing a trumpet solo. His ear is pressed close to the microphone. "Just listen!" cries the girl vocalist (a subtle touch this—there's sex appeal in song). "Jim's giving it real hot tonight!"

And Jim thinks (speeches appear in bubbles, incidentally, in little clouds)—"I'm back in the groove now I'm using *Lifebuoy*."

More to come?

A pleasant, well-constructed story, with a fine second act curtain-line. It makes one look forward to the day when jazz topics take their place in other sections of national advertising. We might have a photograph of a couple of poll-winners sitting goggle-eyed at a tea table. "Gosh, Joe! we love Munch-mallows!" runs the caption, and jazz fans all over the country send their mummies out for a trial packet.

"We're going to buy a Brayington ring!" cry a noted bandleader and his latest bit of crooning, omitting to mention when.

Are the Jokes Over? We've been neglected by the major advertisers for too long, and I congratulate Lifebuoy on noticing us as a source of revenue.

I hear that several trumpet players have bucked up their ideas a bit since "When a jazz man's blue . . ." first appeared.

After all, as the double-jointed bass player said, you've got to keep . . . Well . . . fresh.

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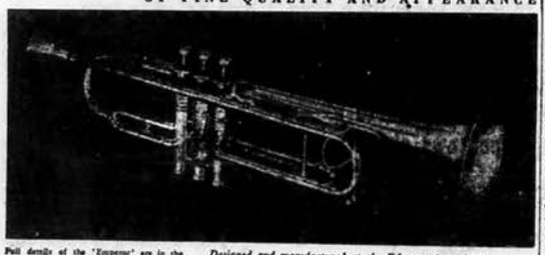

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mail bag

MAURICE BURMAN complains (MM, 12/3/55) that British bands "lost 12 airspots" because the BBC broadcast a dozen airings by German (and other Continental) dance bands. How unfair can you get?

The SWF network in Germany *has aired 26 British dance and jazz broadcasts in the last five months*—and SWF is only one of nine radio networks here. In fact, the 12 BBC broadcasts of German bands are matched by about 120 German broadcasts of British bands!

But nobody in Germany has complained that German musicians are losing jobs to the British. Again—why does the MM demand the entry of American jazzmen, while its radio correspondent complains about foreign bands on the BBC? Mr. Burman is using the same argument against Continental bands that the MU uses against the Americans.

I have just contacted Harold Davison in the hope of getting Cleo Laine for a German TV programme; I have asked Ernest Horneman's help in obtaining some top British jazmen for our "Hi-Brow" Jazztime Baden-Baden. Should I now descend to Mr. Burman's level and cancel these arrangements—because they will do German musicians out of jobs?

No—because we are working on the lines Mr. Burman only believes in: that music knows no frontiers. Surely the question should never be: Is it English or German, American or Chinese? It must always be: "Is it good or bad?"—*Joachim E. Berendt, SWF, Baden-Baden.*

★

A VERY sincere thank-you, on behalf of the Music Publishers' Contact Personnel Association, to Jack Payne for the unsolicited and quite unexpected tribute he paid to his work in the MM of 19/3/55.

It is most encouraging to realise that the work of the Association is not going unnoticed, and a testimonial from a person of such standing in the profession as Mr. Payne is indeed welcome.

In this highly competitive the race goes to the swiftest. A man must be alert at all times to grasp the slightest opportunity to further legitimately the exploitation of his song. In doing so, however, he must mean that the ethics cannot be observed.

The motto of the MPCPA is "Good Faith, Good Fellowship, Good Dealing." We believe it possible to live up to this and still promote Good Business.—*Frank Patten, (Secretary, MPCPA), London, W.*

★

HOW very refreshing to read Jack Hutton's review of Hunk Johnson's LP (MM, 26/3). At last it seems that someone has put think in the perspective.—*Richard W. H., South Ockey.*

★

REGARDING reader D. J. Payne's remarks about Ottille Patterson (Mail bag, 26/3/55), I support wholeheartedly the views of Mr. Leslie. I suggest reader Payne hears some of the British singers before judging Ottille.—*J. B. Whiting, London, S.E.25.*

★

THE apparently paradoxical result in your International Poll are, I think, largely due to a factor not mentioned in your columns: the lack of familiarity with the work of many American bands and musicians inevitable among voters who are not enthusiastic record collectors (which many cannot afford to be).

As we are denied the opportunity to hear most of the world's best jazz artists in this country, it is easy to understand people being biased towards those whom they may hear frequently.—*P. A. Barker, Whitstable.*

★

THE fact about the Poll that struck me most was the small knowledge of the people who bothered to vote. I have thoroughly worked out a few. Here they are:

Musician Of The Year—14 per cent. Pianos—8 per cent. Vocalist—4 per cent. Trumpet—34 per cent. Alto—34 per cent. Some sections were as low as 2 per cent.—*Len Gould, Balham.*

● The correspondence is now closed.—EDITOR.

★

MR. HARRY FRANCIS (Mail bag, 26/3/55) expresses an interest in details of robbery committed by his union. The Musicians' Union is guilty of robbery on a scale which makes Dick Turpin's activities look like those of a beginner. It has robbed a whole generation of the opportunity of hearing the best jazz. Perhaps in law it has done no wrong, but morally its crime is indefensible.

It seems important to bear in mind that the executive of this union is elected by British musicians.—*Stanley Dance, Braintree.*

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THE NIGHT CREATURE AT CARNEGIE

PROBABLY the most important event of 1955 in its field took place at Carnegie Hall the other night, when Duke Ellington's orchestra joined forces with the Symphony of the Air for a concert at Carnegie Hall.

"The Symphony of the Air" is the new name for what was, not so long ago, the NBC Symphony Orchestra under Arturo Toscanini. Since the orchestra was dropped by NBC it has struggled to keep alive, mostly under the guidance of Don Gillis, president of its parent organisation, the Symphony Foundation of America.

I walked into the hall just as the concert was starting, and was shocked to see that it was two-thirds empty, only the top-price box seats being completely filled. Lena Horne, Lennie Hayton and many other celebrities were in the boxes. It was sad to reflect that this attraction could not fill the hall even once, when, just last Saturday, Brubeck, Baker and Mulligan completely packed it—twice.

Probably the contents of the first half of the concert, appealing neither to jazz fans nor to classical music devotees, had something to do with it. This portion of the programme comprised works written by Gillis, played by the symphony without Duke's band. The titles were reasonably indicative of the kind of music, and of the composer's approach to his subject.

They included "Bing, Bang, Bong—A Fantasy On A Trademark," "Boogie In Brass," "Lullaby Tango," "Bobby Sox," and "A Dance Symphony No. 8 (Jukebox Jive, Deep Blues, Waltz of Sorts and Lowdown Hoedown."

This was pseudo-concert, pseudo-symphonic, pseudo-jazz of the corniest kind, pre-Rhapsody in Blue in vintage. Gillis must have heard once that C, E, G and B flat constituted a jazz chord, for his use of sevenths as proof of the nature of his work was as pitiful as a one-legged man's dependence on a crutch. The half of the concert attracted highly unfavourable comment from all the jazz critics and musicians with whom I talked later, as well as with most of the classical reviewers.

After the intermission, the air cleared. The Ellington orchestra started with Duke's new work, "Night Creature," the existence of which was first revealed in these pages when Duke played it for me during our friendly argument about his Capitol album.

The Duke by Disley

Shirley

"Night Creature," like the other two works played by Duke's band with the Symphony that night, was brilliantly orchestrated by Luther Henderson, long a close associate of the Ellington entourage. Duke described it in his programme notes as being written from three perspectives—first, that of a blind bat that flies its way around at night with its antennæ; secondly, that of a monster stalking through the night expressed by Duke in extremely high and low notes on the piano; and thirdly, that of a beautiful, dazzling creature "who reigns in our imagination over all the other bodies of the night."

The first movement and the second were thematically charming, well developed and arranged, using the symphony quite discreetly. At times Duke actually had 111 men swinging—something I never thought I'd live to hear! The strings phrased surprisingly well.

"New World A-Coming" was next, with Don Shirley taking over the keyboard and Duke conducting. It sounded better when Duke introduced it himself at the keyboard, with just his own band, at Carnegie in December 1943. Shirley is a good classical pianist who plays too pretentiously to fit into a jazz concept.

But there were exciting orchestral moments.

The programme ended with "Harlem," which Duke had once before played in a combined version with a symphony orchestra in Philadelphia four years ago.

The tone parallel" was a great emotional experience for me in its elaborated form, just as it had been when Duke's band first played it at the Metropolitan Opera House in January 1951. It is regrettable that economic problems will probably prevent its being recorded in this form. The three works in this half of the concert could combine to make the most extraordinary and important LP ever created by a jazz composer.

Is it jazz?

That was the inevitable question, and the answer could be put this way:—

Listen to the Rolf Liebermann "Concert For Jazz Band And Symphony Orchestra," recorded by Sauter-Finegan with Fritz Reiner and the Chicago Symphony.

Ask yourself how much difference it would have made, if any, had the jazz passages in that work been played by a different orchestra consisting simply of any good musicians who could read well and phrase together.

Nance

The big difference lies right there. Without the little touches from Ray Nance, the solo outbreak by Paul Gonsalves, the delightful little passages by Duke himself, none of the three works I heard that night could possibly have sounded the way it did.

Individual musical personality, in the jazz sense, was still inherent in enough passages of those works to retain something more than a tenuous or superficial relationship with the fundamentals of jazz.

Duke Ellington that night accomplished something no other jazz orchestra has ever done; he successfully joined two art forms that had often been called irreconcilable. Let's hope that some day all the Rob Gretlinger's and all the 12-tone midget jazz giants will find out how it was done.

NEW YORK DIARY . . . by Leonard Feather

Gerry Mulligan

writes about Kenton and Vic Lewis

IT'S always interesting to me to hear someone else's approach to my numbers—such as the Vic Lewis band's LP with arrangements by Johnny Keating.

One criticism of Vic's things, in the writing, would be his choice of the blowing progressions. He used other changes than the ones inherent in the tunes, and I think that made for lack of cohesion in the arrangements themselves in certain spots.

I really don't know his reason for doing that. . . I know that in one piece they used an "I Got Rhythm" release when it should have been a "Honeysuckle Rose" release, and that's the sort of switch I can't understand, because in the original piece the changes weren't so complicated as to give anybody any real trouble.

Tempos

When Vic used arrangements that I originally wrote for Stan Kenton, I got the same sort of feeling as I got with Stan's band; they had difficulty playing the arrangements at the tempo I felt they should be played.

Almost without exception Stan played my arrangements too fast, and I felt that this might have been due to their simplicity.

The biggest problem with my things seems to be the tempo. I noticed that in Vic's arrangements the rhythm section seems to run out from under the band itself, and the horns begin feeling like they're leaning a little hard on the tempo. But all in all, I think Vic produced a very interesting album.

On a couple of the arrangements I did for Stan—namely, "Night And Day" and "Begin The Beguine," I felt I did some of my best writing for him, yet he never played them at all.

In fact, I had a very funny experience with one. I was walking by a record shop in Hollywood one day when I saw a Kenton album with "Begin The Beguine" listed on it.

Romantic

My gosh! I thought; he's recorded it! So I went in and listened and found that I didn't remember writing what I heard.

I didn't. It was another arrangement.

The one I'd written was not as a beguine, but rather as a simple four. The one on the record was, in my opinion, quite without character.

I wish I should never have been surprised that Stan didn't play my arrangement of "Night And Day" as it was a very romantic-type thing. It was kind of a Ravel sound, a very lush thing which I did so as a beguine. I hope he gave that one to Vic Lewis—I'd like to hear how the arrangement came out!

The picture on right shows Vic Lewis (left) at one of his more recent meetings with his mentor, Stan Kenton.

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THAT POLL

I WAS interested in your International Poll results—and the comments thereon. With few exceptions, your principal placings were much the same as in other international polls: *Down Beat* and *Metronome* also put Baker, De Franco, Getz, Mulligan and Manone at the top of their respective instrumental sections. *Down Beat* also rated Peterson top pianist.

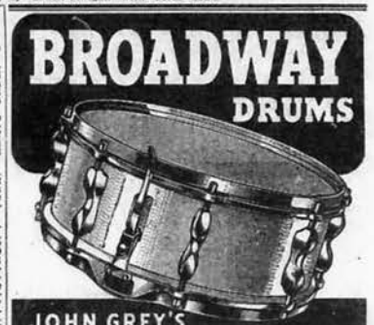
If British voters are at fault, as I think they are, in ranking Bostic so high—what words can describe American lack of taste in preferring James to Armstrong?

Since about three or four thousand voted in most sections, wouldn't it have been best to ignore all those with under 100 votes? If this is done, it will be found we have not been unfairly partisan: of the 187 candidates remaining, only 32 are British. Subtract the vocal sections (inevitably swamped by commercialism), the unimportant organ, violin and accordion—and you will find only 22 out of 145 are British.

Compare this with the DJ poll of the HCAF in Europe, which voted Hesh top swing band, Scott third, modern group, and Dankworth first, and Lusher and Verrell second in their respective instrumentals!—*Christopher Minter, Bosham.*

● More Poll letters, p. 5.

BROADWAY DRUMS



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DON LUSHER

(Ted Heath's Poll-topping trombonist)

writes from Australia

IT'S a job to find time to write on this trip, because all we seem to do is sleep and work. It's all hotels and theatres—if you'll accept this rather fatuous description of the vast auditoria we are playing in.

We had a great trip out, despite serious delay at Karachi, due to engine trouble, which caused us to return twice and eventually held us up for 24 hours. Ted was very worried about reaching Sydney in time for our opening show, but we just made it.

Our first stop was Rome, where we were delayed for 1½ hours and occupied our time, of course, at a meal, buying gifts and enjoying the warm night air.

Next morning we breakfasted at Cairo, shed our jackets and brought out our sun-glasses and cameras.

Comfortable

From Cairo to Karachi we passed over about 2,000 miles of desert, and the only living souls we saw were a small group of men with camels. Life in the super Constellation airliner was very comfortable, with good food and excellent service.

As we could not get at our instruments for the best part of a week, it was arranged that we should have one trumpet, one trombone and one clarinet always available. These were passed round for about 12 hours a day, each player having a half-hour blow at a time, playing with a Stop mute. It really helped a lot to keep our lips in.

The whole trip, Ted never seemed to stop work. Whenever we looked in his direction he was writing or thinking aloud about something.

Duncan Campbell caused great amusement in the dining-room when we reached Karachi. Pinning a big lizard, he said it looked almost real. It proved to be most real, as Duncan can now tell you!

While we were held up in Karachi—where we found it almost impossible to sleep owing to the intense heat—we looked around and found the place very interesting, if not very clean. Some of us cooled off in a swimming pool.

Surprised

When we did eventually get away, we headed for Bombay, where there was another delay for 30 minutes, and Colombo, a beautiful spot, where we were surprised to find the band extremely well known and popular.

Maybe in a few years we shall be doing a one-night-stand there, following Birmingham, and returning overnight for a BBC morning broadcast! Who knows, with air travel progressing so rapidly!

At Singapore, we were put up at the famous Raffles Hotel, which well lives up to its wonderful reputation. After a sleep we went sightseeing and gift-buying.

Pianist Frank Horrox has had to buy a new suitcase to accommodate all his presents. He was last seen buying a carpet!

At lunch-time our instruments were unpacked and we had a blow for half an hour, but the result didn't sound so good. Some of the local musicians came around to see us and we had a good "get-together."

Leaving Singapore, we crossed the Equator, stopped awhile at a little place called Dryshatun, and then made the long hop to Darwin. On the way we ran into rough weather, received some nasty bumps and had our first cases of airsickness.

After a shower and breakfast at Darwin, we took off on our last hop to Sydney, where we met loads of people in the music business, including bandleader Bob Gibson and promoter Jack Neary, who arranged our tour.

We were driven to our hotel in a fleet of Standard 8 cars, and after a quick wash-and-brush-up we swept off to the Town Hall. There was chaos backstage as we tried to sort out our baggage, get out the programme, warm-up our instruments and meet Australian musicians all at the same time.

As we opened up we felt a little on edge after such a long lay-off, but the band played surprisingly well and we got a good reception at both performances. After the show we met all the local musicians, friends, fans and our own Donald Peers and Winifred Atwell.

We went to bed early, after light refreshments, as we had plenty of sleep to catch up on, and it was great to rest in a real bed again. Next morning we were off to Brisbane, a lovely place—but, oh, the heat! It was really fantastic.

Amused!

From the airport we were driven to the hotel in a fleet of Austins. As you'll appreciate, the Australians are very publicity conscious. Cars look so around everywhere.

We had a swim—and the locals laughed at our white bodies. Then there was a Press reception, two more successful concerts, a look around the town, more friendships made—and off to Melbourne, so ending our first week away from home.

Trumpet-player Bobby Pratt cleverly extricated himself from an unexpected difficulty at one of our shows. As he was playing his solo, "Birth Of The Blues," his middle valve stuck, no doubt through the heat.

He at once switched the melody to suit the valves he could still use and, during an eight-bar rest, changed trumpets and completed a great performance.

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Radio commentary

by MAURICE BURMAN

RONNIE WALDMAN, Head of Television Light Entertainment, held a Press conference last week. Now, we have become something of an old hand at these affairs, and, like a war horse responding to the bugle, we soon sensed danger.

For while Ronnie spoke of programmes to come—and stressed the great popularity of dance music—it became apparent that dance bands, as such, were not among them. He politely forestalled us, when we were about to question this, by suggesting he discuss this matter privately with us later. A move, we think, to infer that the national Press was not interested.

This was not the case, however, and the *Sketch*, *News Chronicle*, *Express* and *Mirror* showed great interest in jazz and dance bands. The subject then became general, with Ronnie saying: "I believe we can do more for popular dance music on TV by production numbers rather than by looking at a band."

•

In other words, he preferred his dance music to be viewed through the media of singers and dancers. It meant, too, that he was interested in the music alone—and not the bands. For, he said, neither here nor in America had a way been found to present them in a satisfactory way.

We think this is a pretty astonishing admission, particularly in view of the fact that Ronnie had just admitted that TV had only recently learned, by trial and error, the correct way to present personalities.

Ronnie, we feel, should know that history makes man, and not man history. Television has arrived—and with it should come new dance bands. And the only way they can come is by trial and error, not by the advance admission of defeat. There is a demand for such bands, and because of that demand they will come; if not through the BBC, then from *other stations*.

Indeed, we asked Waldman if, supposing there were today the great production bands of Ellington and Payne type, he would be prepared to use them. And, of course, he agreed he would.

The solution, then, is obvious. *TV must create its own special dance bands.*

We believe the Harry Osterwald band is to appear on a TV show. We hope Ronnie will be viewing. We think he is in for a surprise.

BBC FESTIVAL OF DANCE MUSIC
1.30 p.m. 28-3-55

THERE is a little and a little bit worst of us and a little bit in the best of us. No one with a social sense can ever condone the evil of a black market. Yet we cannot help chortling a little at the fact that touts have been offering 10s. seats for 5Os. outside the Albert Hall on Festival nights.

Even the honest BBC has been chuckling behind its reputable hand. For, in the 20th century the appearance of a black market adds the final seal to A Success.

Yes, the Festival has indeed been a fantastic dream come true. And now fantasy has become reality, various people are claiming they first thought of it. They may have done—but, in all false modesty, we were the first to put it in print. And we keep on pleading for it.

For this final concert, the BBC was determined to go out in a blaze of glory. So we heard the Show Band, the Johnny Dankworth and Eric Delaney bands, Max Bygraves, Eddie Calvert, Frank Weir and Nikki Fulton.

•

During the war, with Geraldo's band, we played to 5,000 entertainment-hungry troops in a very lonely Middle East desert—and we thought nothing could ever top the reception and excitement we experienced from these lonely boys. But we have never heard anything quite like the fabulous ovation these artists received at the Albert Hall.

To those who scoff at "crowd noises" and "screaming teenagers," let us say it is the privilege and heritage of British Youth to be happy, excited and to enjoy themselves thoroughly in a peaceful and harmless way.

Although we did not want to single any one band out, one would have had to be deaf not to have realised that it was Delaney's night. No dilemma about this. He scored a great personal triumph through his programme, his band and his flamboyant drumming.

Max Bygraves, Ray Burns and Eddie Calvert also received very great ovations. That doesn't mean to say that the rest of the programme was not a tremendous and magnificently received success.

•

The Show Band would have done better had it left its Show Band Singers and the Saturday arrangements behind and concentrated on the dance music it plays so beautifully.

Frank Weir sounded nervous in his own spot, and consequently suffered from intonation trouble.

Cleo Laine and Marion Williams sang sincerely and even beautifully, but the Stargazers chose material more suitable for the Variety hall.

Apart from one minor technical hitch, the BBC must be feeling very, very pleased with itself. We can only say: next time take Burman's advice a little more quickly and not quite so incredulously. "The BBC would never stand for it," is what one BBC chief told us about the Festival as recently as early last year.

However, very sincere congratulations to the BBC, and everybody taking part. It will be better than ever next year.

Also heard and enjoyed: Tony Crombie's warm, modern group in last Monday's "British Jazz."

This picture, taken backstage at the Albert Hall on Monday, shows some of the artists who took part in the final night of the BBC Dance Band Festival. L.-r.: Johnny Dankworth, Frank Weir, Eric Delaney and Cleo Laine.

JAZZ ON THE AIR

by F. W. Street

(Times: GMT—CET minus 1)

SUNDAY, APRIL 3:
8.5-7.0 a.m. J: Tea Of The Morning. 10.30-11.30 J: Sunday Symposium. 4.3-4.45 p.m. A 1-2: Sonny, Tatum, Getz, Brookmeyer, Ellington. 6.30-7.0 P 2: Keatons, May, Fiennes, etc.
7.0-7.15 N: Ray Anthony.
8.30-8.50 J: All Star Band Parade.
9.30-10.0 O 1: For Jazz Fans.
9.35-10.0 N: Fats At The Organ.
11.5-12.0 J: Melody-Go-Round.

MONDAY, APRIL 4:
9.30-9.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
12.0-12.30 p.m. J: Martin Block (daily to Friday).
12.30-12.45 J: Strictly From Dixie.
2.30-3.0 J: Bandwagon (daily to Friday).
4.17-4.30 N: Claude Luter.
6.15-6.0 P 2: Billy May, Eartha Kitt.
6.40-6.0 D: Armstrong Plays Handy (Panasonic).
8.15-10.0 M: For The Jazz Fan.
9.45-10.0 J: Blues For Monday.
10.5-10.30 J-Film: This Is Jazz (other wavelengths: Cugat).
10.30-12.0 J: D-J Shows (nightly).
10.30-11.00 DL: Humphrey Lyttelton.

TUESDAY, APRIL 5:
6.10-6.30 p.m. C 1: Leslie Cool Trio.
6.30-7.0 DO: Rhythm Is Their Business, by Denis Preston.
8.30-9.0 P 1: Carlos de Radzitzky's Jazz News.
9.10-10.0 E: Hamburg Studio Jazz, with Coleman, Bishop, Colyer, Keller, etc.
9.45-10.0 J: Mood For Moderns.
10.5-10.30 J: J. and T. Dorsey Orch.

WEDNESDAY, APRIL 6:
12.30-12.45 p.m. J: Strictly From Dixie.
2.0 P 1: Ellington's "Liberian Suite."
9.0-9.30 P 2: Jam Session.
9.30-10.30 E: For Jazz Fans.
9.40-10.10 Z: The Jazz Pattern.
9.45-10.0 J: Mood For Moderns.
9.45-10.0 P 4: Jazz Ball.
11.5-12.0 O: Art Tatum.
11.30-12.0 W: Swing Session.

THURSDAY, APRIL 7:
12.0-12.45 p.m. DL: Johnny Dankworth.
12.0-12.30 A 1-2: Champs Elysees Jazz.
4.17-4.30 N: American Jazz Fanfare.
6.30-6.5 A 1-2: Jazz Magazine (Dayle Wall, Garner, J. J. Johnson, Kai Winding).
8.30-9.0 C 2: AVRO Jazz Profiles.
6.15-6.45 DO: Jazz Requests.
9.30-10.0 P 4: Rob Pronk Trio, Dutch All Stars, etc.
9.40-10.0 J: Mood For Moderns.
10.30-11.30 DL: Kenny Baker's Dozen.

FRIDAY, APRIL 8:
11.5-11.35 a.m. D: Spirits Of Memphis; Mahalia Jackson.

SATURDAY, APRIL 9:
9.45-10.15 a.m. DO: Johnny Dankworth Orchestra.
11.0-12.30 p.m. A 1-2: Liberty Rogers —Composer, Trumpeter and Bandleader.
1.30-2.0 C 2: Dutch Swing College Band.
3.0-3.50 Z: For Track.
4.17-4.30 N: Count Basie.
4.30-5.0 P 1: Jazz History.
4.30-5.0 Z: Swing Serenade.
4.0-5.30 DL: World Of Jazz.
6.5-6.30 A 1-2: Golden Gate Quartet.
7.30-8.0 J: Top Pops In USA.
9.0-9.30 J: Hollywood Music Views.
10.0-10.30 P 2: A Keatons Programme.
10.5-10.30 J: Cool Castle.
10.15-11.45 DO: As 9.45 a.m., April 9.
11.30-12.30 a.m. W: Jack Jackson.

EVERY NIGHT:
7.0-8.0 p.m. 30.5m. 41.47m: "This Is Music, USA"—jazz and pops from Washington.
Midnight Onwards. E-H-I-J-Q-R: Light and Dance Music.

KEY TO STATIONS AND WAVELENGTHS

A: RTP Paris-Inter: 1—1829m. 49.59m. —164m.
B: RTP Parisien: 280m and 218m.
C: Hilversum 2:—AVRO/VARA 402m. 318m. 304m. 440m. 499m. 1—KRO-NCRV 298m.
D: BBC: E—European 224m. 41.61m. L—Light 1500m. 341m. O—(VOR 12, 16, 19, 25, 31, 41, 49 metre bands.
E: NWDR: 300m. 183m. 49.38m.
F: Belgian Radio: 1—484m. 2—324m. 3—307m. 4—196m.
G: Austrian Radio: 1—314m. 368m. 506m. 412m.
H: RIAS Berlin: 309m.
I: SWF Baden-Baden: 205m. 186m. 522m.
J: APN: 244m. 271m. 547m. 25.6m.
K: SBC Stockholm: 187m. 205m. 259m. 309m. 398m. 404m. 49.46m.
M: Copenhagen: 1224m.
N: Monte Carlo: 208m. 48.7m. 49.8m.
O: NR Munich: 275m. 187m. 48.7m.
P: RDR Stuttgart: 523m. 48.75m.
Q: RIR Frankfurt: 464m.
R: RAI Rome: 260m.
V: Radio Luxembourg 208m.
Z: SBC Lausanne/Geneva 203m.

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The NEW SONG STARS

by Laurie Henshaw

IF, only a few short months ago, the conversation had turned to British pop singers, two names would inevitably have cropped up. Lita Roza and Dickie Valentine.

Others might have been tossed in by the enthusiastic minority—but Lita and Dickie held undisputed sway.

They still win popularity polls by a formidable margin, but their recording supremacy is now being challenged by a batch of newcomers who were strangers to the record market when Lita and Dickie were comfortably counting their royalties.

This is not to suggest that the Ted Heath alumni are slipping: far from it. But they could be forgiven for casting a wary eye in the direction of such comparative "tyros" as Ruby Murray, Ronnie Harris, Ronnie Hilton and Billie Anthony.

Indeed, Ruby Murray's success has probably been the most sensational of post-war years. She shot to fame like a rocket. And, happily, there is no indication that she is fizzling out in a shower of sparks.

Kenny Sordell and Ronnie Harris—pictured at the Regal, Edmonton, last Sunday—are two of the new singing stars discussed by Laurie Henshaw in this new series of articles.

ABOVE: Ruby Murray.
RIGHT: Billie Anthony.

Ruby Murray is without doubt, the brightest freshest discovery to arrive on the pop record scene since—if one must draw a parallel—Vera Lynn.

And Ruby has some affinity with Vera, in that she has that same plaintive appeal that tugs at the sentimentalist's heart.

Vic Knight, general secretary of the Songwriters' Guild, once summed up Vera's success by saying: "She sings as every factory girl would like to sing." I imagine that no finer testimony to Vera's all-embracing popularity could be made.

Ruby Murray engenders a similar warmth in the listener. One instinctively knows that here is a nice girl "one of the people," as it were, who sings her simple sentiments with absolute sincerity and conviction.

Ruby Murray's is the type of voice that would be perfect in one of those misty, lamplit films about Ireland and "the troubles." One can just hear it echoing through the wet, cobbled streets.

Ruby, who was born in Belfast, found her target in the public's heart with—appropriately enough—"Heartbeat." This is a perfect fusion of voice, song and treatment—the last-mentioned credited to Ray Martin, who accompanies.

And, like Vera, Ruby can sing. As Tutti Camarata, the famous American arranger, once said of Vera: "She hits every note right on the nose."

And she has that indefinable thing called style.

She will instinctively "bend" a note or two to lend emotional impact to a phrase. Listen, for example, to the way she sings the word "heartbeat."

Success brings with it a concomitant danger—the danger of over-playing an artist's popularity. There are faint signs that this might apply in Ruby's case; but adroit management could stave off any such crisis for a long, long time.

Contrasted with the ingratiating approach of a Ruby Murray, you have the "knock 'em down" technique of Billie Anthony. Billie bounces on stage like a fighter off the ropes, jiggles, dances and flashes a smile as bright as a Yucca Flats A-test.

Billie, in short, is the pocket epitome of show business.

Perhaps not surprising, considering she was born in the dressing-room of the Empire, Glasgow.

Billie's parents were stage people. It was because her mother did not want to miss pop's first night of a new show that the stage staff was thrown into a flap over the dressing-room incident.

Billie wanted to make the stage her career as soon as she could think. Her parents said "no." So Billie trained as a dressmaker.

continued on page 6

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Attack and relaxation

from page 5

But the lure of the stage was too strong. She ran away from home to join the chorus of a touring show.

Then she teamed up with a dancing partner and concentrated on a dance act. It was not until the end of 1953 that she began to develop a natural aptitude for singing.

After months of voice training, she was given a trial recording for Columbia. It was so successful she was offered a contract. Before long her disc of "This Ole House" was in the top sellers.

Billie has a vocal virtue that is shared too rarely by singers and musicians outside the States: attack. When she sings a song—it stays sung! She, too, believes in what she is singing—but she is prepared to batter her listeners into a similar state of credulity.

Rare

Another quality that is almost as rare as an earthquake to these shores is relaxation. Constitutionally, it seems, the British—and this applies particularly to sportsmen and musicians—are so incapable of relaxing that one feels they could profitably spend a few guineas for a brief spell on a hypnotist's couch.

Two singing "newcomers" who have the gift of relaxation are Ronnie Harris and Frank Bardell. The latter sings with Ken Mackintosh.

Ronnie Harris has been said to sound like Nat "King" Cole; but if this is by way of criticism, then it is a fault for which Harris is a vocal serpe by Oscar Peterson.

Certainly this is a tribute to Ronnie's powers of relaxation for few singers could be more "casual" in their approach to the mike than Nat Cole.

As a onetime window cleaner, Ronnie Harris literally fell into the job of the mike's proverbial. He was cleaning windows one day in Tottenham when he slipped off the ladder.

The occupants of the house "ye John the Englishman" invited aid "—a cup of tea—and, most important, later introduced him to bandleader Tommy de Rose.

After a spell with De Rose, Ronnie sang with Joe Daniels, Howard Baker at the Kursaal, Southend, Eddie Calvert, Fischer's, Francisco Cavez, and Tito Burns.

Tina

Ronnie's recording success dated from the "The Story Of Tina," which he first heard in the office of publisher Phil Phillips.

Recounts Ronnie: "Bill played me over a song I immediately recognised as a Greek tune called 'Dio Prasina Matia' ('Two Green Eyes'), which I had heard in Spanish while with Francisco Cavez. Christopher Hassall had written some new English words to it and I was immediately impressed.

"I hurriedly contacted Ray Martin, of Columbia. He heard me sing the tune among the best day and was as keen as I was.

"It was too late to tie up Martin with Tito Burns the following Monday—and we would be away some time. So Ray Martin had to work fast. He did. By the next Monday he had completed an orchestration and booked the accompanying musicians. And that's how "The Story Of Tina" came to be recorded.

"I had a premonition it would be a hit. Three weeks after its issue, I spent a week of one-nighters with Tito in Scotland. We were just about as far North as possible, yet there were nightly requests for me to sing "Tina." In the three weeks, that record had become established."

Another record on which the relaxed Ronnie scores—albeit in the company of Ruby Murray, Diana Decker and Ray Burns—is "Spring, Spring, Spring," from the film "Seven Brides For Seven Brothers."

A singer who has been coasting along successfully since the formation of the band in 1949 is Kenny Bardell.

Kenny believes a good singer doesn't need a gimmick to put over a song. True enough; but in his case a "gimmick"—if only a song that really created a "Heartbeat" impact—mightn't be a bad thing. For Kenny has been steadily knocking at fame's door for some while. Soon, it will open.

Kenny has those qualities that can never really be acquired: relaxation, a feeling for rhythm, and a truly pleasant voice.

Contrast Kenny's ease of delivery with the emoting of the British hot-air brigade, and you have the difference between a tranquil spring day and a blustering March wind.

A lot of people seem to prefer the wind, but it becomes tiring after a while. And Kenny's essentially a restful approach: his is the type of voice that blends with the "Music, Martini And Memories" style of music.

One feels that Kenny prefers singing a melodic song rather than a noisy novelty. It is no surprise, therefore, that his favourite should be "All The Things You Are."

"It's a song you can really get your teeth into," he says. "Besides which, the words are very sincere. Then, when it's being played as an instrumental, its chords lend themselves wonderfully to jazz."

And, although jazz and Kenny Bardell may at first seem poles apart, they come far closer as you listen to him sing.

Record star Ruby Murray "fraternises" with another disc winner—Mantovani.

THE NEXT article in this series will deal with Ronnie HILTON, Patti LEWIS, Beverly BRITTON and Jill DAY.

PALLADIUM FARE

THOSE who appreciate the musical qualities of a naturally good voice are bound to like the singing of Eddie Fisher. Yet it is doubtful whether his most avid fan left the Palladium after the first-house show on Tuesday entirely satisfied.

Eddie, we feel, should give very serious thought to his programming. Two medleys in one act is surely one too many. If we allow for some generosity to Eddie's accompanist, Harry Akst, then the addition of a Jolson medley to a group of the Akst songs is taking it too far. Also, the scattering of such largesse imposes too great a conversational strain: Eddie's fans (as one advised him from aloft) prefer to hear him sing.

The Fisher boy's sunny charm of personality and warmth enough to dispel any suggestion of a storm, whereas a less-endowed singer might have felt the chill of disapproval.

Few vocalists, we venture, could sing two lines of a sentimental number, then break off with a grin to talk about a record. Fisher established his grip even after that.

For my money, Eddie Fisher still has the best voice in popular music. But there were signs of discomfort and strain in some of the higher reaches. It is to be hoped that this is purely local and temporary. Particularly as he showed the ability to transfuse a life-giving sincerity into the pallid philosophy of "I Believe."

Also on the bill: The Bernard Brothers, whose miming establishes a new high; those mistresses of joy Immanda, the Beverley Sisters, who anti-climax their presentation with a monotonous piece of self-advertisement; and McHarris and Dolores, tap-dancing at high speed with great rhythmic skill.—*Tony Brown.*

Who's Where

(Week commencing April 2)

Eddie CALVERT
Week: Empire, Nottingham
Gracie COLE and All Girl Orchestra
Sunday: Windsor Theatre, Bearwood
Wednesday: Burden Hall, Weymouth
Thursday: Queen's Hall, Barnstaple
Saturday: Baths Hall, Ashton-in-Makerfield
Don DORNELL
Week: Empire, Newcastle
Joe DANIELS and Band
Sunday: Jazz Club, Wood Green
Friday: USAF, East Kirkby
Saturday: Palais De Danse, Lowestoft
Eric DELANEY
Sunday: Victoria Hall, Hanley
Monday: Empire, Kingston
Tuesday: Town Hall, Hornsey
Thursday: Town Hall, Wimbledon
Friday: Empire, Woolwich
Saturday: Seymour Hall, W.
Mat GONELLA
Monday: Jazz Club, Southampton
Johnnie GRAY and Band of Day
Sunday: Windsor Theatre, Bearwood
Thursday: Parkway Restaurant, Welwyn
Saturday: Grand Pavilion, Matlock
The KIRCHIN Band
Sunday: Odeon, Barking
Thursday: Embassy, Welling
Friday: Empire, Hackney
Saturday: Windmill Club, Rochdale
Vic LEWIS and Orchestra
Sunday: Odeon, Watford
Week: Empire, Glasgow
Joe LOSS and Orchestra
Thursday: Regent, Brighton
Saturday: Winter Gardens, Eastbourne
Sid PHILLIPS and Band
Week: Playhouse, Glasgow
Danny PURCHES
Week: Empire, Liverpool
Johnnie RAY
Week: Empire, Glasgow
Ronnie SCOTT and Orchestra
Sunday: Odeon, Wolford
Wednesday: Grafton Rooms, Liverpool
Thursday: Astoria, Nottingham
Friday: Empire, Hackney
Saturday: Maidstone
Dave SHAND and Band
Sunday: Wolverhampton
Saturday: USAF, Wethersfield
Dickie VALENTINE
Week: Hippodrome, Brighton
Frankie VAUGHAN
Sunday: Odeon, Barking
Thursday: Astoria, Nottingham
Saturday: High Street Baths, Manchester
Frank WEIR and Orchestra
Sunday: Beatrice Mary Hall, Bournemouth
Saturday: USAF, Greenham Common
Alex WELSH and Dixielanders
Sunday: Town Hall, Leeds
Monday: Seaburn Hall, Sunderland
Thursday: Rink, West Hartlepool
Friday: Max's, Gt. Windmill St., W.

JAZZ RECORDS

Edgar Jackson reviews—

Keith Christie, here pictured on a studio record date, is one of the stars on a series of new LPs from an H/P concert at the Royal Festival Hall.

NATIONAL JAZZ FEDERATION MODERN JAZZ CONCERT (EP)
Vol 1

****DEREK SMITH TRIO: Best Keller (Rendell) (a); China Blue (Kahn) (b).
(Esquire EP41—12s. 11d.)

Vol. 2

***DEREK SMITH TRIO: Hearsay (Rendell) (c); Minor Ter (Rendell) (d).
(Esquire EP42—12s. 11d.)

Vol. 3

**VICTOR FELDMAN TRIO: Crazy Rhythm (Kahn) (e); Someone I'm Happy (Youmans) (f).
(Esquire EP43—12s. 11d.)

Vol. 4

***JAZZ TODAY UNIT: I Can't Give You Anything But Love (McHugh) (g).
*TONY KINSEY TRIO: Zoot's Suite (Holman) (h).
(Esquire EP44—12s. 11d.)

(a) (Esquire EEP501), (b) (do. EEP522), (c) (do. EEP523), (d) (do. EEP524)—Smith (pno.), Dan Rendell, Ronnie Ross (ctrs.), Jack Fallon (bass), Lennie Hastings (drs.). 28/2/54. Festival Hall, London.

(e) (do. EEP523)—Kinsey (drs.), Tommy White (ctr.), Don Leslie (pno), Sammy Stokes (bass), Gaston Sommers (drs).

(f) (do. EEP527), (g) (do. EEP528)—Feldman (vib.), Tony Crombie (pno.), Lennie Hastings (drs.). same occasion.

(h) (do. EEP528)—Jimmy Skidmore (ctr.), Keith Christie (tmb.), Jones (pno.), Fallon (bass), Allan Ganley (drs.). same occasion.

JUDGING from these records, the outstanding group of this concert was the Derek Smith Trio with Dan Rendell and Ronnie Ross added.

Unperturbed by the results of the recent Mid Golf, I would say that Rendell, whose own band has now broken up, is the outstanding tenor at any rate, modern jazz—musician in this country today.

He has a feeling that is rare among British jazzmen.

His own compositions, "Best Keller," is the best of the numbers here, and he and all others concerned contribute first-rate solos.

"Hearsay," with its monotonous rhythm, seems tends to drag, but "China Mina," and "Minor Ter" are both rather more than just pleasant.

The items by the Feldman Trio are not so successful. For once Victor seems at a loss for ideas, and his vibes tone reminds me unhappily of some of Milt Jackson records. Crombie plays his own peculiar brand of piano and succeeds often in getting in the way of Victor during the latter's solos. Also in some places the performances get near to developing into a shambles.

On "Zoot's Suite," by the Tony Kinsey Trio, the leader drowns out all before him—so much so that I was half-way through the record before I realised that there were a piano and bass in the group. In view of this it is hardly surprising that Tommy Whittle fails to achieve his usual poise and general ability.

The Jazz Today Unit" at least has the merit of being exciting. Keith Christie, playing in a style very far removed from "cool," does well. Jimmy Skidmore veers dangerously close to R-and-B style, but certainly manages to swing.

This side is a curious contrast to all the others and is unquestionably the liveliest of lot. And not only because Allan Ganley emerges as a drummer who gets a real beat without drowning out everyone else in the band, thereby proving himself to be something of a phenomenon among British percussionists.

★

BUD POWELL TRIO (EP)

****Bag's Groove (Jackson); Stella By Starlight (Young, Washington); Burt Covers Bud (Powell); My Devotion (Hillman, Napton). (Ann. Roost RLP223-A, -B.)
(Vogue EPV1036—12s.)

Powell (pno.); **George Duvivier** (bass); **Arthur Taylor** (drs.). September, 1953.

THIS is even better than the A. Bud Powell Trio EP (Vogue EPV1030) reviewed 5/3/55. But made the titles only a short waltz before he had a nervous breakdown that kept him out of circulation for quite a while, but you would never guess it from the way he plays.

All the items are wonderful examples of the work of a pianist who had become accepted as one of the greatest of all the modern jazz keyboard exponents.

I was particularly enthralled with his "Stella By Starlight," which, revealing a lyricism even Bud had not always showed, is quite superb.

★

LIONEL HAMPTON AND HIS ORCHESTRA (LP)
"Lionel Hampton Apollo Hall Concert, 1954."

***How High The Moon (Lewis); Stardust (Carmichael); Lover Man (Ramirez); Midnight Sun (Hampton); Love Is Here To Stay (Gershwin); Heavens Of You (Carmichael); Vibe Boogie (Hampton); Flying Home (Hampton). (Dutch Philips AA19157-41, -3L.)
(12-in. Philips SBL7815—27s. 4½d.)

Hamptom (vib.); **Jay Dennis** (alto); **Bobby Plater** (alto, cl., flute); **Elwyn Frazier, Jay Peters** (tnrs.); **Joe Evans** (bar.); **Nat Adderly, Julius Brooks, William Davenport, Ed Mullens** (tpts.); **Gerald Cooper, Al Hayse, Harold Roberts** (tmbs.); **Derke Whitfield** (pno.); **William Moore** (gtr.); **Peter Badia** (bass); **Wilford Eddison** (drs.). 30/10/54. at an Apollo Hall, Amsterdam, concert.

ALTHOUGH the recording of a Lionel Hampton concert in Amsterdam last November is labelled as by Lionel Hampton and his Orchestra, it is mostly by Lionel, his rhythm section—and the audience!

The ensemble backs Lionel part of the time, Jay Dennis's alto is heard in "Lover Man," Bobby Plater's flute and one of the trumpets in "Heavens," and one of the tenors is let loose in some 20 choruses which follow "Vibe Boogie" and presumably constitute the "Flying Home" part of the proceedings.

But most of the concert was Hampton soloing.

"Flying Home" was the finale. It immediately preceded Lionel's closing announcement (which the record also included). And this may account for—though it hardly excuses—the gauche riffing and the generally pretty horrible noise the tenorist helps (with the aid of the continually yelling audience) to produce.

The alto and flute solos are much nicer, the former being none the less so because Jay Dennis has developed, consciously or unconsciously, an unusual, restless, almost jerky sort of style that resembles, and could well have been acquired from, Hampton's percussive vibraphone sound and his way of constructing phrases of unexpectedly placed quaver, semiquaver, and at times demisemiquaver figurations.

But it is Lionel himself who gives the disc most of what it has that is worthwhile.

No matter whether he is indulging in multi-note rhapsodisation on ballads, as in "Nearness Of You," or tearing off a couple of dozen choruses of the blues at fast tempo, as in "Vibe Boogie," he is always fresh, stimulating, ingenious, and notable for that technical brilliance for which he has long been renowned.

In fact, his work is worth four stars throughout. But although the band often produces the familiar Hampton style, it is rather rough-handed; and I can neither forget nor forgive the din that was the outcome of the thought of at least flying off home.

Sinclair Traill reviews—

PETE JOHNSON (EP)

Sunset River Boogie (c); St. Louis Boogie (d); J. J. Boogie (b); Vamoosy Special (a).
(Vogue EPV1039—12s.)

(a) (Am. Modern JJEX38), (b) (do. JJEX39), (c) (do. JJEX40), (d) (do. JJEX41)—Johnson (pno.); unidentified bass, drs. 1950. Hollywood, at a Frank Bull-Gene Norman "Dixieland Jubilee" concert.

RECORDED at one of Gene Norman's concerts, these four boogie items (previously issued as 78 rpm singles) make an excellent extended play. Pete is one of the big boogie boys, in both senses of the word, and he was really in form the day these were made.

"Sunset River" and "St. Louis" show him as the power-house man of boogie—he really shakes the piano to its pedals—although "Swanee River" is, in addition to its forcefulness, full of extraordinary flights of fancy. His "St. Louis," too, makes stimulating music. Johnson employs the full range of his instrument, his use of dynamics being outstanding.

The pleasant-sounding "J.J. Boogie" taken at easier tempo, is played with fine swing and must rank as one of his best performances. "Vamoosy Special" contains some very sensitive playing, and although his rendering is extremely powerful, he never destroys the delicacy of Vancey's delightful composition.

The unknown drummer and baseist could, with advantage, have been discarded with.

★

KING OLIVER AND HIS ORCHESTRA (EP)

Can I Tell You? (a); **My Good Man Sam** (b); **Sweet Like This** (c); **New Orleans Shout** (d).
(HMV 7EG8091—9s. 3½d.)

(a) (Am. Victor 36532), (b) (do. 36525)—Only identified musicians: **Omer Simeon** (cls., alts); **William Franklin** or **Fred Robinson** (tmb.). Oliver definitely is not heard. He was indisposed on the date of the session. 25/2/29. Chicago.

(c) (do. 36757)—**Oliver, Dave Nelson** (cornets); **Bobby Holmes, Glyn Paque** (altos); possibly **Charles Frazier** (ltr.); **James Archey** (tmb.); **Don Frye** (pno.); **Walter Jones** (gtr.); **Clinton Walker** (tuba); **Edmund Jones** (drs.); **George Rogers** (conductor). 5/10/29. New York.

(d) (do. 36340)—**Oliver, Nelson** (cornets); possibly **Nelson** (clt.); **Paque** (alto); (unidentified tnr.); **Archey** (tmb.); **Frye** (pno.); **Arthur Taylor** (bjo.); **Walker** (tuba); possibly **Jones** or **Fred Moore** (drs.). 30/10/29. New York.

(Discographical research by Edgar Jackson and Brian Rust.)

FOUR rare sides, by recording groups that Oliver got together in the winter of 1929, make up this EP. None is particularly outstanding, although all have good solo work, notably from alto and trombone.

"Can I Tell You" opens with some Hines-like piano and contains a tuba solo (an old Oliver trick), plus enough trumpet playing to make us curious about the player's identity. The muted chorus towards the end is pleasant, delicate work and very much in the Oliver tradition.

The other track on this side contains more trumpet, some good trombone and a very florid piano chorus. The tempo is lively, and the band swings fully without a great deal of drive.

"Sweet Like This" has the initial advantage of being a good tune. Archey and Pacque contribute solos, and here there are two trumpets to be heard—one muted, might well be Oliver and the other, with a rather sour tone, is possibly nephew Nelson.

The opening of the last track

continued on page 10

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A GATHERING OF THE FRET-MEN

IT was a night out for the fret-men when the second Guitar Festival of the Fretted Instrument Guild was held at Kensington Town Hall on Tuesday.

Above, a representative galaxy of stars present includes (l.-r.) Joe Muddel (bass) and guitarists Archie Slavin, Ivor Mairants, John Williams (a pupil of Segovia) and Roy Plummer.

SQUADS MAY FILM

Ronnie Aldrich and the Squadronaires start two weeks at Green's, Glasgow, on May 2, followed by a week of one-night stands throughout Scotland.

Negotiations are under way for Ronnie and the Squadronaires to make a Cinemascope film in October.

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Ken Moule leaves 7: may form new band

KEN MOULE has resigned leadership of the Ken Moule Seven—the group placed third in the modern section of this year's MELODY MAKER Poll.

As the band is registered as a limited company it will still carry on under the name of the Ken Moule Seven.

Ken told the MM: "I am leaving because I have had a disagreement with the other members of the Ken Moule Seven.

New band offer

"We could not see eye-to-eye over changes I desired to make in personnel and policy. It is essential for a bandleader to get his own way in these respects.

"I would like to say through personal experience that forming a limited company within a band is doomed to failure.

"I have had an offer to form a completely new band with considerable financial backing—this new band may debut in about six months' time.

"For the moment I have been ordered to rest for a month and will then arrange and teach until I form my new band."

It has not yet been decided who will now front the group.

The present personnel of the Moule Band is Dave Cadzen (tpt.), Arthur Watts (bass), Keith Barr and Roy Sidwell (trns.), Don Cooper (bari.), Derek Hogg (drs.), and Brian Dudley (vcls.).

WHO PINCHED HUMPH CONCERT PROGRAMMES?

A GAIN theft nearly deprived 2,000 jazz enthusiasts of their programmes for the Humphrey Lyttelton-Chris Barber concert at London's Stoll Theatre last Sunday.

Just before the concert, promoter Alan Gatward discovered that his car, with programmes all the programmes, had been stolen.

The police later found it, damaged, at East Barkingside, Essex. Alan was able to make a taxi dash to the spot, collect the programmes, and reach the Stoll in time for the concert.

Before the curtain went up, Humphrey Lyttelton read a good will message from Lonnie Donegan, President, Sidney Bechet. In acknowledgment, Humph's band played "Stomp d'Elephant."

Belfast Song Finals held next week

BELFAST, Wednesday. — After travelling the country for the last six weeks, the "Search for a Song" competition returns to Belfast for its climax on Friday, April 8 when all the best singers will be heard again in a final gala at the Ritz Cinema.

BBC producer Jack McGeogh, the Norman Metcalfe organ trio, the Melotones, and other artists who have been broadcasting each week, have visited Londonderry, Armagh, Coalisland, Castlerock, Ballycastle and Ballykillen.

TV, disc & air dates for MM discovery

WARRINGTON vocalist Edna Savage takes in another radio date, and her television debut, and her first-ever recording session in a period of a few days this month.

The MM recommended Edna to the BBC following her appearance in a contest in Ashton-in-Makerfield with the Eric Peyton-Jill Group just a year ago.

Since then, she has broadcast many times with the Northern Variety Orchestra, and will be heard with it once again in "Easy To Remember" on April 14.

Edna is also scheduled to record two sides for Parlophone and on the 18th appears on TV in Ernest Maxim's "Show Case."

NEWS in BRIEF

SAX-LEADER Alan Hurst opens with a seven-piece band on April 25 at the Empress Ballroom, Portsmouth, succeeding Jean Mayo, who goes to Nottingham Astoria. Personnel so far fixed is Norman Goodall (tnr.), Alan Lloyd (drs.) and Hedley Stewart (bass).

★

Gipsy singer Danny Purchse has his first Moss Empires date under his new £10,000 Foster's contract at the Empire, Liverpool, on Monday.

★

Banjoist and MM artist Disley, who recently returned from Germany, where he has been playing with Ken Colyer's Band in Hamburg and Dusseldorf, has joined Mick Mulligan's Band.

★

George Deryk (bari., alto, clt., tnr. and vcls.) has left Don Smith's Orchestra at the Orchid Ballroom, Purley, to rejoin the Benny Daniels Band at the Locarno, Glasgow.

★

Altoist Johnny Rogers and bassist Ron Duddington join the Teddy Foster Orchestra tonight (Friday) at Hinckley. Johnny replaces Bill Fanning, who leaves after two months to return home to Scotland.

★

The Four Aces, who commenced their British tour on Monday at the Glasgow Empire, may make a series of broadcasts for the BBC if Ministry of Labour permission can be obtained.

★

Leslie Gurait, sales director with the instrument section of Boosey and Hawkes, died in Westminster Hospital on Wednesday morning. He was 50.

Trombonist Frank Dixon joins Geraldo's Orchestra on Monday week as replacement for Jimmy Wilson, who is now with the Malcolm Mitchell Orchestra.

Johnnie Ray tour

Johnnie Ray, who was scheduled to arrive in London yesterday (Thursday), commences his third British tour at the Empire, Glasgow, on Monday.

He then visits the Opera House, Blackpool, for two concerts on April 10. Empire, Liverpool week commencing April 11). Hippodrome, Belfast (18th), Theatre Royal, Dublin (19th), 20th), London Palladium (28th), Empire, Sunderland (May 9), and Hippodrome, Birmingham (16th).

MU BANS TRIO

From Page 1

On Wednesday, MU General Secretary Hardie Ratcliffe told the MM: "New information received was that the act is primarily musical.

"We had then to consider the question whether a similar act of British instrumentalists would be allowed into America. It would not. We therefore had to oppose the permit."

Don Peters 'duo'

A dressing-room snot at Preston [illegible] *vocalist Don Peters and his bride Kennedy, daughter of Bob Kennedy* [illegible] *director of Dudley Hippodrome.* [illegible] *married on Monday at Bray, nr. M* [illegible] *flew to Preston after the c*[illegible]

[illegible]*programme of* [illegible]*merly Jane* [illegible]*ngineering* [illegible] *couple were* [illegible]*shed, and* [illegible]*ony.*

Is Musicians' Union easing TV recording embargo?

THERE are signs that the present [illegible] on musicians recording and filming for TV is being eased. This is indicated in a statement issued by Rai Temple with MU approval and a comment made to the MM by MU Assistant Secretary Harry Francis.

Temple's statement followed a story last week's MM stating that Nat, who recently signed for C. J. Lytle (Advertising), was in the process of recording soundtracks for TV films.

Following publication, the MU had not received inquiries about the ban. With Nat, Temple stated:

"I have no intention of violating the MU ban on recordings for commercial TV. The use of those recordings already made will, of course, be subject to any agreement that may be reached between the MU and any programme authorities."

Asked for a comment, Harry Francis said: "If the Musicians' Union is consulted beforehand, agreement about TV recordings can sometimes be reached depending upon the circumstances."

RAY'S SHERWOOD BRIDE

Ray Merrell, vocalist with Bernard Brent at Slough Palais, and Brenda Price, of Sherwood, Nottingham, after their wedding at Nottingham, on Saturday.

Merrall 9-piece at Benelux

Vocalist-leader Val Merrall opened at the Benelux Restaurant, Wardour Street, on Tuesday with a nine-piece band.

He leads Eddie Day (alto, arr.), Johnny Ware (alto), George Bayton (tnr.), Jackie Weber (tpt.), Peter Martin (pno.), Charlie Cumming (bass), Leo Kennedy (vcls.) and Frank Dykes (drs.).

Val opens at Butlin's Pwllheli camp on May 28.

McGEE RESIGNS FROM HATCHETT'S

PIANIST-LEADER Bobby McGee has handed in his resignation to Hatchett's Restaurant, W., and [illegible] April 8.

[illegible]ated with the Restaurant for 10 years, he was [illegible] years with Chappie D'Amato's Band, until he [illegible] resident leader.

[illegible]expected that the remainder of his band will [illegible] at the Restaurant, but a new leader has not [illegible]s appointed.

[illegible]'s band was completed by Dave Fullerton [illegible]cls.), Tiny Winters (bass), Laurence Rossi (vln.), [illegible]ns (gtr.), Eddie Richmond (vibes), Jimmy Rich[illegible] (drs.) and Bill Lonsdale (drs.).

[illegible]y told the MM: "I will take a long rest and [illegible]concentrate on freelance work."

Lotis flies home as tour ends

TED HEATH and his band concluded their current tour of the Antipodes at Christchurch (New Zealand) yesterday (Thursday) and are now on three weeks' vacation.

The only member of the band coming straight home is vocalist Dennis Lotis, who flies today (Friday) from Auckland and reaches London on Monday.

Variety solo

Dennis is returning at once to rehearse for his solo venture in Variety, which commences at Manchester Hippodrome on Easter Monday, following a concert at Blackpool Palace on Easter Sunday.

Peter Lotis arrives from South Africa on Monday to join the Heath band as successor to his brother.

Peter's debut

He makes his first appearance when the band reforms work at Hammersmith Palais on April 25, with a broadcast next day in the first of a new series of Tuesday night "Swing Sessions."

Ted and the rest of the boys are spending their holiday in different parts of the world—most of them in the States.

Preuss retires

Oscar Preuss, senior recording and artists manager for EMI, has retired from the company after 50 years in the recording business. Mr. Preuss is 65.

He is succeeded by George Martin, his assistant for five years, who becomes recording and artists manager for the Parlophone "pop" repertoire.

Teddy Foster celebrates 30th Anniversary

Bandleader Teddy Foster's party to celebrate his 30 years in dance music was held at the New Vaudeville Club, Charing Cross Road, on Wednesday, and guests included many publishers, disc-jockeys and pressmen. Here, two of his band—trumpeter Len Wood and Andy Wilson (tmb.) join with Marie Benson in offering congratulations.

Surprise for Teddy was the cake presented by his band. L. to r. in this MM picture are Derek Trotter (tmb.), Teddy Foster (drs.), Colin Bradfield (alto), Lennie Wood (tnr.), Len Young (coach driver, face hidden), Ray Duddington (bass), Ray Martin (tpt.), Lennie Daues (bari.), Teddy Foster, Andy Wilson (tmb.), Don Kingswell (manager) and Ron Spillett (tmb.).

Provincial Round-up

MANCHESTER sax - violin - leader Harry Bostock is to present an eight-piece band for the summer season at Leas Cliff Hall, Folkestone, commencing on May 9 for 21 weeks.

★ ★ ★

The Hedley Ward Trio will appear with Teddy Johnson and Pearl Carr on Easter Sunday at the Winter Gardens, Margate. Joe Loss is there the following night for the Easter Monday Dance.

★ ★ ★

The bands of Gracie Cole and Johnnie Gray play at the Windsor, Bearwood, for the first time this Sunday.

★ ★ ★

Pianist Reg Evans, currently accompanying Ronnie Hilton in Variety, will again spend the summer season with his wife, singer, Gloria Brent, in Princes Pier, Torquay.

★ ★ ★

Sid Phillips will play a Sunday concert on July 31 at the Pier Pavilion, Herne Bay—the first of a series to be held at the Pavilion.

Northern Ireland leader Olie Singleton, recovering from a recent spell in hospital, is busy rehearsing his band, which opens at Easter at Caproni's Ballroom, Bangor, Co. Down.

★ ★ ★

Eddie Hilton and his Band, the New Mayfair Orchestra, the Don Burns Quartet, the Meteors Orchestra, the Wolverines Jazz Band, and the Swingopators Orchestra will appear at the fifth annual Band Parade of the Rochdale Branch MU at the Carlton Ballroom, Rochdale, tonight (Friday).

by JERRY DAWSON

Tony Carr and his Mellowtone Music will appear at the Marine Hall, Fleetwood, at Easter. The band's drummer, Barry McCullagh, married singerist Barbara Tyler last Tuesday (29th).

★ ★ ★

Peter Knight, MM correspondent in Nottingham, is to be married tomorrow (Saturday) to Miss Joan Franklin, of Peterborough, at Nottingham Registar Office.

★ ★ ★

Trumpeter David Browning, 19-year-old Manchester clerk, is on "Children's Hour" tomorrow (Saturday). A pupil of NVO section leader Ernie Watson, David is tipped as a star of the future.

★ ★ ★

At Clery's Ballroom, Dublin, bandleader Billy Watson has a new pianist, Sher Berkley, who replaces Arthur Wing. Arthur departed for London last week.

★ ★ ★

Yorkshire contestant Jack Mann and his Music will appear each Saturday at the Capital Ballroom, Leeds, during the summer season and share the mid-week work with Bert Noble and his Band.

★ ★ ★

Three Hull jazz clubs, The Crescent, The Hull City and The Hull Rhythm Club, have decided to amalgamate. An inaugural public session is to be held at the East Park Ballroom on Tuesday (5th).

★ ★ ★

Paramount Jazz Club, which meets every Tuesday at the Crown and Dove Hotel, Bristol, is also to meet each Saturday, commencing after Easter, when name bands and guest artists will be featured. Resident group is Acker Bilk's Paramount Jazz Band.

★ ★ ★

Tony Harris is taking over lead trumpet from Bill Armstrong in the Benny Daniels Band at Glasgow Locarno. Bill has signed with Harry Margolis for Bermuda.

FAREWELL TO THE BIRD

NEW YORK, Wednesday.—After a week of confused conflicts and delays, the funeral service for Charlie Parker was held on Monday, March 21, at the Abyssinian Baptist Church in Harlem, nine days after his death. The body was then sent to Kansas City in accordance with the wishes of Charlie's mother.

Many of the great musicians who had pioneered along with Bird in the bop movement were present, among them Budd Johnson, Sonny Stitt, Benny Green and George Wallington.

The pallbearers were Dizzy Gillespie, Benny Harris, Lennie Tristano, Louie Bellson and Teddy Reig (who produced all Bird's memorable Savoy records). The MELODY MAKER was represented by Leonard Feather.

Memorial concert

Hazel Scott, who supervised the funeral arrangements and whose husband, Congressman Adam Clayton Powell, Jr., is minister of the church where the funeral took place, is now lining up talent for an all-star memorial concert to be held at midnight tomorrow (Saturday).

Those who have volunteered their free services include Gillespie, Tristano, Getz, Billy Taylor, Johnny Smith, Pearl Bailey, Billie Holiday, Sarah Vaughan, and Dinah Washington.

Proceeds go to a trust fund now being set up by Hazel, Mary Lou Williams and other friends, for the benefit of Charlie's mother and his children.

London benefit

The promoters of the Dragnet Club, which opens beneath the Mapleton Restaurant, Whitcomb Street, Leicester Square, on April 7, plan to give the proceeds from the opening night to the mother and children of Charlie Parker.

Bands playing will be the Johnny Rogers-Pete Patterson Group, Tommy Whittle's Quintet and Kenny Graham's Group, the Dizzy Reece Quintet, and Eddie Thompson's Trio. The Whittle and Graham Groups appear by permission of Vy Hyland, of the Studio 51.

Guest stars will include Paul Carpenter, Bill McGuffie, Joe Temperley, Tommy Jones, Vic Ash, Don Lawson and Joe Muddel.

DEREK NEW TO OPEN AT THE CABARET CLUB

PIANIST-LEADER Derek New opens at the Cabaret Club, W., on April 18 with a six-piece band. It replaces the Harry Lawrence Band, which has been resident at the club for nine years.

Derek will lead Gene Cottrell (a.lto, clt.), Ronnie Barkshire (bass), Joe Pawsey (drs.) and a trumpet-vocalist and tenorist-violinist whose names cannot be released as yet owing to contractual difficulties.

Derek New finished a four-year spell at the Celebrite Restaurant, W., two weeks ago.

Husband & wife team for Boyce Band

Girl trumpet-vocal star June Robinson and her altoist husband Lew Smith will play in the same band for the first time since their marriage when they join Denny Boyce at the Orchid Ballroom, Purley, next month.

Denny opens at Purley with his 13-piece band on April 11. Lew, who is currently with the Eric Winstone Orchestra, joins the Boyce band on April 25.

SWAN INN JAZZ

One of London's original jazz haunts, the "Swan Inn" at Stockwell, reopens this Sunday to the music of Mike Daniels and his Band. Guest artist is Kenny Baker.

The club will run under the auspices of Lancashire promoter Paddy McKiernan, who recently reopened Cook's Ferry Inn, and Guy Lane.

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RAY ANTHON[illegible] & DICK STABILE AND THE ORCHESTRAS
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GORD[illegible] MACRAE
Stranger in para[illegible] High on a windy hill
[illegible] 14276

TE[illegible]TTER
A [illegible] of a tale;
High on a m[illegible] Rain top CL 14277

WOO[illegible] HERMAN
My sin is [illegible] Have it your way
[illegible] 14278

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THE DECCA RECORD COMPANY LIMITED, 1-3 BRIXTON ROAD, LONDON, S.W.9

Collectors' Corner

Edited by Max Jones and Sinclair Traill

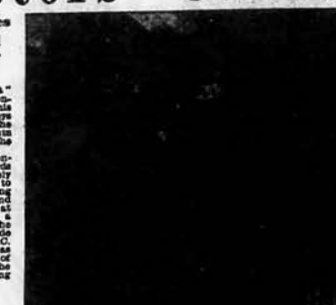
A GLIMPSE AT THE PAST

By Michael Wyler

No. 19—CLAXTONOLA

WHATEVER "Claxtonola" may mean—and let me confess my own ignorance on this point at once—the word conveys to me the authentic ring of the twenties, along with the Stutz roadster, the silent film and the novels of F. Scott Fitzgerald.

The labels of the few Claxtonola ("Golden Throated") records I have ever seen have invariably given credit for manufacture to "The Brenard Manufacturing Company, Iowa City, Iowa," and the initials "B.M.C." appear at the top centre of the label in a golden shield. According to The Talking Machine World Trade Directory for 1923, the B.M.C. was established as long ago as 1892 as a manufacturer of phonographs selling under the trade names of Syrian, Starling and Claxtonola.



Not Lizzie Page pictured at what is said to have been his last session. The photo was sent to us by Marion Harris, who met in goon on phone.

The switch

B.M.C. first entered the gramophone record market in 1918. It is very doubtful whether the company ever recorded original material of its own, preferring, like so many of its contemporaries, to lease masters from the larger recording concerns. Between 1918 and mid-1924, B.M.C. used masters cut by the New York Recording Laboratories, but in the summer of 1924 the company switched its custom from Paramount to Gennett.

We can almost pin-point the exact period of the switch-over because every known issue in the Claxtonola 40000 series up to and including 40032 is taken from Paramount. The next known issue is 40331, which is a Gennett, as are all known subsequent issues up to 40412, which is the latest number so far discovered and which was probably released in the spring of 1928. It can therefore be assumed that B.M.C. withdrew from (or was squeezed out of) the record market somewhere around March or April, 1928.

All issues on Claxtonola fall into one of three catalogue groups, of which the earliest was the 10000 series which interlocked with issues in the Paramount 32000 series. For example, Claxtonola 10067 is taken from Paramount 32067 (which was also issued on Triangle 9067 and National 9067). Thus in the case of any given issue in the Paramount 32000 series, the Claxtonola catalogue number can be obtained by substituting "10" for "32."

It is difficult to guess at the scope of the second series, because the only example known to me is 70000—obviously the first of what may well have been a very short-lived series. This record is a very Teutonic-sounding coupling by two German singers and is described as "Blasorchester mit Gesang." It was recorded in June, 1926, by Paramount, and was probably one of a group of releases devoted to the music of various nations.

The last series, and the only one of significance from a jazz point of view, was that which may have commenced in the spring of 1920 at 40001, at the same time as the beginning of the Paramount 20000 series (although the earliest known issue is 40003, released early March, 1921), and which ended somewhere in the 40400's in 1928.

Pseudonyms were never employed to disguise Paramount material, and we find recordings by King Oliver's Jazz Band, The Original Memphis Five, Handy's Memphis Blues Band, Ollie Powers, Bernie Young's Creole Jazz Band, and many others, all under their own names.

When B.M.C. severed its connection with Paramount and looked to Gennett for its source of material, the Sioux City Company were less tolerant, and it is clear that Claxtonola were instructed to give false credits to successful Gennett recording groups such as the Wolverines (who appeared as "The Jazz Harmonizers").

The tunes are "Copenhagen" and "Daddy Do" by Kitty Irvin, on Gennett 6362 and Sterling 3033, appeared on Claxtonola 40392 as by "Trixie Walker," who has been used as a pseudonyms, I wonder? Perhaps this example was inspired by combining Trixie Smith with Sippie Wallace!

Songsheet

by HUBERT W. DAVID

OCCUPYING the sixth floor of a modern office building opposite Bond Street tube station is an organisation representative of the British recording industry, whose name, I am sure, is unknown to a lot of you. Phonographic Performance, Ltd., owes its growth to the greatly increased (amplified) performance of gramophone records.

Section 19 of the British Copyright Act, 1911, provides "that copyright shall subsist in gramophone records, quite apart from the musical works reproduced thereon." Copyright, including sole right of public performance is thus vested in the record manufacturer, and their permission is necessary before records may be used publicly. Such copyright lasts for a period of 50 years from manufacture of the original first plate or master.

Although rights were established in 1911, it was not until the introduction of electrical recording, and the consequent growth of modern amplifying equipment, that makers felt compelled to exercise this right in defence of their own interests.

The primary business of any record manufacturer is to produce and sell records to the general public for use on their own machines at home, for private entertainment. Any subsequent use of the same recorder for public entertainment must, therefore, be detrimental to his primary business—the sale of records.

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•

Phonographic Performance, Ltd., is only concerned with the use of a record itself. It has no jurisdiction over the music used for the recording, or over the recording artiste. So if you are playing one of records, bear in mind that you must have two licences from Phonographic Performance, giving the right to put the records on your turntable, and the other from the Performing Right Society, which gives you the right to the public performance of the works recorded.

The fees collected by P. P. Ltd., are distributed to the record companies concerned and (although there is only a moral right) these arrange to pay a share to the artiste and musicians who make the records, and to the publishers whose compositions are used.

All this is not in doubt as to how, why, when, and where records may be publicly performed, write to the Secretary, Phonographic Performance, Ltd., Abbey House, 226 Oxford Street, London.

TOP TUNES

THESE copyright list of the 24 best-selling songs for the week ended March 26, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. GOOFTLY SOFTLY (B) (2/-) Cavendish
2. GIVE ME YOUR WORD (A) (3/-) Campbell Connelly
3. A BLOSSOM FELL (B) (3/-) John Fields
4. LET ME GO LOVER (A) Chappell
5. THE NAUGHTY LADY OF SHADY LANE (A) (2/-) Sterling
6. PRIZE OF GOLD (A) Victoria
7. HAPPY DAYS AND LONELY NIGHTS (A) Lawrence Wright
8. MAMBO ITALIANO (A) Campbell Connelly
9. MOBILE (A) (2/-) Leeds
10. UNDER THE BRIDGES OF PARIS (P) (2/-) Southern
11. TOMORROW (B) (2/-) Cavendish
12. MAJORDA (P) (2/-) Mills
13. IF ANYONE FINDS THIS I LOVE YOU (A) (2/-) Michael Reine
14. MISTER SANDMAN (A) Morris
15. FINGER OF SUSPICION (A) (2/-) Peacock
16. READY, WILLING AND ABLE (A) Berry Music
17. NO ONE BUT YOU (A) (2/-) Robbins
18. OPEN UP YOUR HEARTS (B) (2/-) Duchess
19. CHERRY PINK (A) Modena
20. HEARTBEAT (A) (2/-) Kamer
21. PAPER KISSES (B) (2/-) John Fields
22. SOMEBODY (B) (2/-) Bourne
23. I STILL BELIEVE (B) (2/-) Mascotte
24. COUNT YOUR BLESSINGS INSTEAD OF SHEEP (A) (2/-) Berlin

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A—American; B—British; P—Others.

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TROPICANA

by Ernest Borneman

LAURINDO ALMEIDA (LP)
(with Instrumental Accompaniment)
"Latin American Melodies"

Samba Sud (Sidney Torch); Veradero (Bernie Wayne); Sueno (Lecuona); The Little Star (Manuel M. Ponce); Gendiya (Rodriguez, Woods); Brazilian Ukulele (Lizarreta); The Dove (Traditer); Andaluzia (Lecuona).

(Vogue-Coral LVC10066)

DON'T be put off by such unlikely composers of Latin-American melodies as Sidney Torch or Bernie Wayne, nor by such titles as "The Little Star," "Gendiya," "Brazilian Ukulele" and "The Dove," which are used here to hide, for obvious reasons, such genuine classics of Latin-American as "La Estrellita," "Veradero," "Cacoquinho" and "La Paloma."

We have recently had whole batches of records that tried to sell themselves as Latin-American and turned out to be made in Abbey Road, Via Veneto or the Saxony Hotel at Miami Beach. Here, for a change, we have a record that seems deliberately to sell itself as a piece of cheese and turns out dramatically to be made of sheer good music.

It speaks highly for Laurindo Almeida that he manages to overcome the handicap of an off-pitch multi-recorded guitar accompaniment and a couple of tunes that never got closer to Latin-American than Columbus to India, and still succeeds in giving us one of the most charming, tasteful and intriguing records in the Latin-American idiom that has come my way in a long time.

Here is, perhaps, the most gifted guitar player now working in the field of popular Latin-American music. His tone, tone, dynamics, rhythmic inventiveness and melodic wealth of ideas are long and lush in the chosen field. The recording is excellent, and the whole thing is well worth its price.

Don't pass this by just because it isn't authentic folk music. It's got something else going for it, these days: heart, charm and sensitivity.

•

NORO MORALES AND HIS ORCHESTRA (LP)

Rumbambula (Morales); Serenata (Morales); Rhythm Samba (Morales); Sabes (Morales); Mambo in Bombalabad (Morales); Dame Un Cache (Morales); Step 21 (Morales); Echo Pa Ca (Morales).

(Decca-Vogue LDE3085)

SINCE I did the above notes for these two records I will say nothing about them beyond the fact that I mean what I said on the labels and that I wouldn't have picked them if I didn't feel very strongly about both of them. I had the original Decca releases long before Vogue issued them in this country, and I never get tired of them.

JAZZ RECORDS

From Page 7

is surely played by Nelson? He is not very sure, but the tone and general style remind me of Jimmy Noone playing on other Oliver recordings.

There is nothing very exciting here, but it is a nice EP to add to one's collection, and it can go alongside HMV 7EG8039. This latter has been the subject of much correspondence of late, for the personnel is still in doubt. It is a good record, too.

Here, then, is the latest accredited line-up, as supplied by those doughty pundits, Edgar Jackson and Brian Rust:

KING OLIVER AND HIS ORCHESTRA (EP):

Call Of The Freaks (A); Mule Face Blues (A); The Trumpet's Prayer (B); Boogie Woogie (C).

(HMV 7EG8039—6s. 3½d.)

(A) Jun. Victor 40338, (B) 40534—Louis Metcalf (tpt.); A. C. Hughes (trombone (tmb.); Charles Holmes (alto and sop.); Teddy Hill, Grover Wells (cll. and tenors); Will Johnson (bjo. and gtr.); Bill Moore (tuba); Paul Barbarin (drs.). L/J-24. New York.

(c) do. 40548 (d) 40548—Oliver, Dave Nelson, Henry Allen (tpts.); James Archey (tmb.); Milton Jefferson, Glyn Paquin (alto); Walter Wheeler (tenor); Sherman Lester or Glen Fry (bsn.); Arthur Taylor (bjo.); Gladden Walker (tuba); Fred Moore (drs.). 18/4/30. New York.

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BACKSTAGE with the Fishers

EDDIE FISHER EXPLAINS A POINT TO "MELODY MAKER" FILM COLUMNIST TONY BROWN DURING A PRESS RECEPTION FOR HIMSELF AND DEBBIE REYNOLDS AT THE SAVOY LAST SUNDAY. ON MONDAY, EDDIE OPENED HIS SECOND PALLADIUM SEASON; THE MM WAS THERE BEFORE THE SHOW TO WATCH REHEARSALS.

IT was over two years ago when Eddie Fisher was last on this stage. He faced a gayer scene then, the hazy mass of heads that constitute an audience.

Now he peers through the white spotlight into a darkened auditorium, toward the control table and Charles Henry, stage director of the London Palladium.

Fisher is dressed informally for this opening day rehearsal—lemon shirt, light tweed jacket, grey worsteds and casual shoes. His air is deceptively casual, for he knows this to be a deadly serious business.

The rehearsal is a hurdle to be surmounted—almost as important a leap as the first-night itself. But Fisher at twenty-six is a young veteran of many rehearsals and contrives to look happy.

Underneath that façade, his mind grapples with his personal problem. Outward signs are the eyes that close, the hands that cradle his head as he inwardly creates the atmosphere that will come when he sings in earnest.

The personal problem

Now he tends to sketch in the songs, throwing back his head only occasionally to essay a top note; more often he merely suggests it in a soft falsetto, or stands mute for a few bars.

Between numbers he bubbles in his isolation at the mike. We should have broken the act in somewhere," he gags at minor fluffs.

He cods his linking announcements, then extinguishes his broad smile to turn a wholly serious face to suggestions from the professional onlookers in the empty theatre.

One of them takes only partly a professional interest. A tiny figure hunched in a red coat in the centre front stalls is Debbie Reynolds who, wearing the Fisher engagement ring, has a personal stake in his success.

After taking a quick peek at the interior of the famous Palladium, she left Eddie to his work and went shopping with her mother.

Debbie was back at the theatre in time to see Eddie lose a bar. He was singing a number in a Jolson medley and gave the middle eight a determinedly rubato treatment which left him singing four beats behind the written arrangement. Somehow, he didn't see it—and MD Eric Rogers tactfully amended the orchestral treatment to avoid embarrassment.

Extras

For the Fisher show, guitarist Ernie Shear has been brought into the Skyrockets. Other additions are the Rita Williams Singers—Rita, Helen McKay, Joyce Frazer, George Harper, Ronnie Hudis and Bob Winnetts—who are mere voices heard from off-stage as vocal background to a couple of songs.

It was a long rehearsal that drew uncomfortably close to opening time. Possibly the least disturbed was the star himself, who went on beating time gently with his hand and sinking himself in his version of Irving Berlin's "Born In A Trunk" routine.

It was on this very stage that Judy took fresh hold on her career.

It is the setting in which Eddie Fisher, with his formidable equipment, is bound to enhance his own.—*Tony Brown.*

TONY BROWN gives his opinion of the Fisher show on page 6.

The MM cameraman got a good mixture of expressive poses at the Savoy reception. Here is Debbie Reynolds in vivacious mood.

"Now that really is a corker!" Eddie Fisher scratches his head in puzzlement as he tries to work out the answer to one of those typical daily paper questions.

But all's well that ends well, and, of course, the young couple had to pose for a heads-together picture!

FOUR ACES IN GLASGOW

THE Four Aces opened a six-week tour of Britain at Glasgow Empire on Monday—the day that their recording of "Strangers In Paradise" (U.S. sales top 1,000,000) was released in Britain.

But the Quartet ignored the golden opportunity to plug the song and decided against including it in their Variety act (*writes Eric Sewell*).

"A matter of principle," said Al Albert, leader of the group. "We never plug. Nothing is included in the act until it has been accepted as a hit. We believe in giving the customers what we know they like—not what we think they ought to like."

As this is their first visit to Britain, there must have been an element of guess work in the Four Aces' estimate of Glasgow's likes and dislikes. But it was sound guess-work, for they were received with a warmth that evoked the inevitable but none the less sincere tribute to a "wunderful audience."

★

The boys started in lively fashion with "Sitting On Top Of The World," graduating to "Three Coins In The Fountain," and others of the same fix, but finished with a song that was an established favourite when they were in knee-pants—"My Heart" from *The Chocolate Soldier.*

Their presentation is as slick as we have come to expect of American vocal acts, but they have a homely charm that warmed the audience almost instantly. Their close-harmony is a treat and Al Albert, who does all the solo work, has a pleasing voice despite the occasional swoony slip.

They should have flown from New York to London last week, where arrangements had been made for 1,000 fans, plus Teddy Foster's band, to meet them at the airport. But they delayed their flight because Al's child was ill—flying direct to Prestwick instead.

But the 1,000 fans will get another chance to meet them. The boys intend taking over Wimbledon Palais for a mammoth party when they get to London.

The Palladium? Possibly. Negotiations are in hand. Meantime they will be visiting Edinburgh, Newcastle, Birmingham, Leeds and Manchester for a week each.

★

WHEN *Zip Goes A Million*—now—with Lancashire comedian Tom Moss playing the part created by George Formby—opens for the summer on the South Pier, Blackpool, the lead's female role will be filled by Maureen Rose.

Maureen is the wife of Northern Variety Orchestra guitarist Dennis Newey.

DEBBIE REYNOLDS—LIVELY AND PETITE—WAS ASKED PLENTY ABOUT PROSPECTIVE HUSBAND EDDIE BY NEWSPAPERMEN AT THE SAVOY RECEPTION. HERE SHE LISTENS AMUSEDLY TO A RATHER TRICKY QUESTION. DEBBIE WAS THE STAR OF "SUSAN SLEPT HERE."

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3. CHARLIE PARKER

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TENOR SAX
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3. ERROLL GARNER

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Dick Richards

IT was fun to have the old Palladium back to Variety on Monday—and, apart from Eddie Fisher's likeable act, it was worth the price of admission to hear the Bernard Brothers' outrageously funny skits on *You're In Love* and *Carmen Jones*.

But didn't the old place seem refeened? Nary a backcloth—just sumptuous curtains. Nobody dressing up except the Bernards in ill-fitting, red-nose costumes. Everybody in immaculate evening dresses, dinner-jackets or lounge-suits. All so very polite! I am sure that at last I left the theatre I heard the ghosts of Nellie Wallace and Billy Bennett sigh heavily.

A sinuous friend

AN old friend crops up in the West End again tomorrow night when the Prince of Wales Theatre stages the new *Folies Bergere* show. None other than Marquees.

It must be all of 20 years since I watched Marquees in her early teens rehearsing her glamorous, sinuous dances at the old Paradise Club in Regent Street. Staging the floor-show was a young song-writing hoofer named Dick Hurran.

And Dick's responsible for the production of tomorrow's *Paris By Night*. But watch Marquees, and you will realise that some dancers grow younger each show!

This and That

I LIKE *Jo Stafford's "Darling, Darling, Darling"* (Philips). *What a style Jo has and how well her hubby, Paul Weston, knows her voice!*

I SYMPATHISE with *Hans May, "Wedding In September"* (Beginning to pass-out into the *Continental countries. Each new vinyl-out means an entirely different orchestration—we haven't found two with the same combination!*)

I THOUGHT *Margaret Kerr (another Aussie!)* made a pleasant impression in *"Midday Music-Hall" last Monday. Down-Under certainly does breed the throaties!*

A slick chick

THAT'S quite a girl they have at the Colony this month—Fay De Witt. She's only 21, but handles her audiences like a veteran with a delightful mixture of satire and sentiment.

And the TV boys are keeping smart enough to sign her up for two more dates, one on Easter Monday and the other a couple of weeks later. They're delivering with her, too, for a British musical—and that can't be bad for her.

So lucid!

THIS silly season for American song titles has broken out again. I offer you a new lyric (sung by Bill Morgan on Columbia) with the title, clearly taken straight from *Palgrave's "Golden Treasury."* *It's called "The Mucher We Do It, The Goodier It Is".* Aspiring song-writers can make up their own minds!

The Spanish tinge?

ACCORDING to Time, they had quite a few headaches putting on *Al Sur del Pacifico* (our old chum, *South Pacific*) in Madrid. But it's been a roaring success and has practically put the bulls out of business.

Main problem was adapting the Yankee slang to Spanish in the lyrics. Thus: "What ain't we got? We ain't got dames!" came out as "What is lacking here? A woman!"

"Some Enchanted Evening" Mare American singers arrive. This time it's the Four Aces, here pictured during rehearsals at Gaumont Kilburn. L. to r.—Lou Silvestri, Al Alberti, Dave Mahoney, Russ Vennatti.

has become "One Clear Night" and "Wonderful Guy" became "My Ideal Type." So what—it's still SRO at every performance

Odd, indeed!

ODD, isn't it? On April 11 we shall be able to enjoy the Bulgarian State Dancers for three weeks at the Winter Garden, London. They have their own large choir and orchestra.

We are promised some "very odd instruments," such as the Inia, the wooden flute, the rebec, the bagpipe and the well-known Bulgarian drum, the tupan. Jolly good fun.

But what a hullabaloo if Spike Jones and his boys wanted to bring their "very odd instruments" in for a show.

Curtous.

Patient Panel?

IT could only happen to the poor old BBC! Trust them to start the new series of their parlour game, "Guess My Story," on the day after the newspaper strike!

If it goes on, the panel will have to be more than guessers, they'll have to be occult to find the answers!

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GOOD FRIDAY, APRIL 8th, at 6 & 8.30 p.m.
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The Dennis Coe Show Quartet
★
Admission - 1/6

Film Notes

by **TONY BROWN**

THE combination of Marlon Brando in a "toughie" and a Shorty Rogers soundtrack certainly would have ensured much support from the young, jazz-conscious elements in this country for *The Wild One*.

That film, of course, ran into censor trouble and was refused a certificate. Not, presumably, because our censor couldn't take Shorty, but because the film's juvenile delinquency theme was thought in official quarters to be "dangerous."

However, the British Board of Film Censors is a brade body and has no legal power. This has enabled Mr. Jack Webb, the enterprising proprietor of the Rex Cinema, Cambridge, to arrange local clearance for *The Wild One*. He will be showing it for two separate weeks, commencing April 10 and April 24.

Those who go for Shorty Rogers and have enjoyed the numbers from the soundtrack already released over here may feel a trip to Cambridge worth while if it gives them the chance to hear the whole of the Leith Stevens score.

And for the Brando fans, he plays the leader of a gang of motor-cycle toughs who take over and terrorise a town. . . .

★

HOLLYWOOD musical standards are being what they are, composer Vic Schoen, conducting a session for *The Court Jester*, was amazed to hear sour notes from the brass. Second run-through brought the same sort of cardiac chord, so Schoen investigated. Sitting at the back, he found the comic jester himself, Danny Kaye, engaged with a trumpet.

The gag disclosed what we should have guessed. Kaye has taken to studying the instrument to lend conviction to a forthcoming Paramount production, *Intermission*. In this, the Red Nichols biography, Kaye characterises the trumpet star.

TENORMAN George Auld, bonus specialist Jack Costanzo and pianist Matt Dennis will be used in the musical backgrounds to the new Cary Grant and Grace Kelly starring vehicle, *To Catch A Thief*.

★

LOOK out for the Pontí-De-Laurentis production, *Mambo*, which stars Silvana Mangano as a member of the Katherine Dunham dancing troupe.

Geraldo guitarist Dave Goldberg wrote music for the film and is seen briefly in it. He also wrote the song "New Love, New Wine" for the star and helped to coach her in its delivery.

It was as a member of the Dunham company that Dave met his wife. She was in the costume department. They married last year on their return to this country shortly after completing the film.

CHET Baker will portray a trumpet player in *Hell's Horizon*—a film starring John Ireland and Maria English. And Chet will also sing.

Originally, Baker's trumpet playing got him the assignment. It also got him a film test.

Said director Tom Gries after seeing it: "We might have a very promising young actor."

★

EDDIE FISHER, said to be in great demand in film circles, has been holding out in the hope of playing Irving Berlin in the film life story of the great pop composer.

But Berlin is on record as having said that he will not allow the Irving Berlin story to be filmed in his lifetime.

Now there is talk of compromise. Eddie may appear in a film about New York's East Side, the poor quarter where Berlin spent much of his childhood. Berlin is preparing a story idea which may reflect his early struggles.

ALSO in on the biofilm act is Nat A. Cole, who is scheduled to make a condensed version in two reels!

SHELLY MANNE, VOTED THE WORLD'S TOP DRUMMER BY "MELODY MAKER" READERS, IS ONE OF THE SHORTY ROGERS SIDEMEN IN THE MARLON BRANDO FILM, "THE WILD ONE."

• THE CLUB CALENDAR •

A BIG NIGHT for fans at "THE BRADNINE CLUB." Britain's leading women pay tribute in a bench night given to the late CHARLIE PARKER (all proceeds from this grand opening night will go to his dependents). Among the great number of stars appearing are PAUL GARBARINI, JACK McGUFFIE, VIC ASH, BUZZY BARON, TONNY WHITTLE, JOE MUDDEL, JOHNNY ROGERS, JOE TEMPERLEY, PETE PITTERSON, EDDIE THOMPSON, SIX QUINTILE, PAT ALDRIDGE, TERRY BROWN, DON LAWSON, and many others. The late Charlie's disabled guest is THURSDAY, APRIL 7. From 7.30 p.m. to 3 a.m. (opposite the Marquee Restaurant, Coventry Street, Leicester Square. Admission 5/-. Special parking available at the 43 CLUB, 39-41, Great Newport Street. Tickets also available at the door of "THE BRADNINE CLUB" on coming night.

ANNOUNCING the new coloured club DIRAMA, at 12, Little Newport St., Leicester Square (behind London Hippodrome). Opening fortnight, April 2, 7-11 p.m.; Sunday (3rd), 3-8.30 p.m.; Monday (4th), 7.30 p.m. 3 a.m. MAMBINOS BAND, CABARET, refreshments. Visitors welcome.

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TONY KINSEY QUARTET, featuring Joe Harriott; Tony Hall.

"EASTER PARADE OF JAZZ." Friday (8th) at 7.30 p.m.

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Jack Parnell and his orchestra
STUDIO FIFTY-ONE
Ronnie Scott and his orchestra
STUDIO FIFTY-ONE
Newport Street, Leicester Square, London, W.C.1.
(Studio '51 continued next column)

• SATURDAY—contd. •

AT STUDIO '51, 7.30: Tommy WHITTLE, Harry KLEIN, Eddie HARVEY, Kenny GRAHAM.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre). 7.30-11: MIKE DANIELS BAND.

HUMPHREY LYTTELTON CLUB.
"Mack's," 100, Oxford St., 7.30-11. Welcome return visit from THE SAINTS and THE ANGEL.
Please note: Members are restricted to 1st floor on Saturdays.
Full club particulars from: 8, Great Chapel Street, W.1.

NEW ORLEANS JAZZ CLUB, BRISTOL, PRESENT the first appearance of Ken Colyer's Jazzmen since their return from German, at the club's fifth birthday dance, Saturday, April 9. Tickets, Brown's, St. Stephen's St., Bristol.

THE PHOENIX, 44, Gerrard Street: Great new band session! The PHOENIX JAZZBAND, supported by the Blue-Note Jazzmen.

WOOD GREEN, Saturday: England v. Scotland—both good but JAZZ! THE EDINBURGH UNIVERSITY ARTS COLLEGE JAZZBAND v. Ian Bell's Jazzmen.

• SUNDAY •

A.B.C. presents the finest clubland line-up—THE TOMMY WHITTLE QUINTET,—Canterbury Arms, Canterbury Rd., Kilburn, 12-3 p.m.

AFRO-MANIA at Studio '51, 7.30: TONY ANTON 14-piece Unit: plus Graham, Harvey, Brown, Lawson.

AFTERNOON SESSION, SUNDAY, 3-6 p.m., RECORD CLUB, 39, Coventry St. (under Mapleton Restaurant), Piccadilly: ALL-STAR GROUP and records.

BAR OF MUSIC CLUB, 37-39, Oxford Street, W.1 (Tottenham Court Road end). Cor. 2731. Premiere London's liveliest Dixie-Latin line-up, headed by JOHNNY SPICE. Dance or listen—you'll enjoy this NEW rhythm experience. Separate Express Lounge. Friendly cosmopolitan crowd. Saturdays and Sundays at 7.30 p.m. 4/6. Harry—membership limited.

• SATURDAY •

BAR OF MUSIC CLUB, 37-39, Oxford Street, W.1 (Tottenham Court Road end). Cor. 2731. Premiere London's liveliest Dixie-Latin line-up, headed by JOHNNY SPICE. Dance or listen—you'll enjoy this NEW rhythm experience. Separate Express Lounge. Friendly cosmopolitan crowd. Saturdays and Sundays at 7.30 p.m. 4/6. Harry—membership limited.

CY. LAURIE Jazz Club, Mac's, Great Windmill Street (opposite Windmill Theatre). 7.30-11. Dancing to the CY. LAURIE BAND.

HOT CLUB OF LONDON, 7 p.m.: Two band sessions: RIVER CITY JAZZBAND, EDINBURGH Art College Band—Shakespeare Hotel, Town St., Woodwich.

HUMPHREY LYTTELTON CLUB.
"Mack's," 100, Oxford St., 7.15-10.45. SANDY BROWN'S JAZZBAND.
QUARTET, 44, Gerrard Street: Lindy and Jive to TREVOR WILLIAMS JAZZBAND.
STAINES: CHARLIE GALBRAITH'S "CRAZY" DIXIELAND JAZZMEN, 7.45 p.m., "Buoys Hotel."
WOOD GREEN: The famous broadcasting/recording JOE DANIELS JAZZ GROUP!

• MONDAY •

GO! GO! GO! to the NEW DOWNBEAT CLUB.
Manor House. N.4. TONY KINSEY, JOE HARRIOTT, HARRY SOUTH. Also Mike Sealey, Jack Bruce, Lee Condon, Stan Mason, Dave Diver, Eric Peters, Compere, HARRY MORRIS. 7.15-11.30.

HUMPHREY LYTTELTON CLUB.
"Mack's," 100, Oxford St., 7.30-11. CHRIS BARBER'S JAZZBAND, with Ottilie Patterson.
I.C.A., 17, Dover Street, W.1., Monday, April 4, 8.15 p.m.: Film, Jamboree. The Stone Tapes, Desert Island Discs, Lord Donegall: Lester Young recital, Raymond Horricks. Admission 3/6.
KEN COLYER'S JAZZMEN, residents New Orleans Jazzbar, Hamburg.
RIVER CITY JAZZMEN, "Nine and Queen," Mottingham, S.E.9 (134 bus route).
SANDY BROWN'S JAZZMEN, Ken Colyer New Orleans Club, 7.30, Monday '31, 16/11, Gt. Newport St., W.C.2.

• MONDAY—contd. •

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath. 7.45 p.m. KENNY BALL CHICAGO BAND.

• TUESDAY •

ABOUT 8 p.m., this Tuesday, at the ROBINS NEST, Royal Oak, Dagenham, Kenny GRAHAM, Ike Turner Quintet, Ken Thorne Group, plus—Who Knows?

ANNOUNCING CLUB THIRTEEN! Storm-blowing tenorman, Norman Hunt, same band session, "Prince of Wales" (minute Ravenscourt Tube), Hammersmith.

AT THE PERIDOD, Cock's Ferry, Edmonton: Modern trombonist, KEITH CHASTEL plus Keith Chalkley Group and many other guests.

CITY JAZZ CLUB, Stirling Castle, London Wall, Moorgate: Spike Mackintosh, with Bruce Turner, Keith Christie, George Melly, etc., at 8.15 p.m.

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• THURSDAY •

ACTON! EASTER EXTENSION till MIDNIGHT SHOW! TWO BANDS!! JOHNNY ROGERS Quintet, featuring Robin THOMPSON; fine driving tenor GEORGE HARRINGTON Quintet! Come early!—"White Hart."

AT THE HOLE in the WALL: Super DON RENDELL, Pete Blanchfield, the Keith Chalkley Quartet.—Bitter Cream, London Wall, Moorgate, Thursday, 8.30-8.45.

EALING: The famous SOUTHERN STRIPERS, Bob Watson's Skiffle Group.—"Fox and Goose" (near Hanger Lane Station).

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ROYAL FESTIVAL HALL, Recital Room: Monday, May 2, 30 June & 8.15 p.m.: Traditional Jazz—"New Orleans Classics," with Cy. Laurie Band and guests. Tickets 6/-, 5/-, 4/-. Box Office, agents or Cy. Laurie Club (Cov. 2745).

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BAND OF THE 13th/18th ROYAL HUSSARS has vacancies for instrumentalists between the ages of 15 and 35. National Servicemen accepted with some experience as a performer.—Apply, Bandmaster, 13th/18th Royal Hussars, B.A.O.R. 11.

BAND OF THE 1ST BN. THE GREEN HOWARDS.—Vacancies exist in the above Band for Reed players, a Drummer, and Boys under the age of 17 years and over 15 years.—For further information re pay, sports, education and courses at the Royal Military School of Music, apply to the Bandmaster, 1st Bn. The Green Howards, The Depot, Richmond, Yorks.

BAND 1st Bn. THE ROYAL INNISKILLING FUSILIERS requires musicians for all reed instruments. Cornet and Euphonium; also boys between 15-17 years.—Write to Band President, Thiepval Barracks, Lisburn Co. Antrim, N. Ireland.

BANDSMEN AND BOYS. — The R.A.M.C. Staff Band has vacancies on Oboe and Cornet. Bandsmen from 17½, boys from 15 to 17. All applications considered. Splendid opportunity for young players. Permanent station; band duties only.—Re-enlist or transfer. — Apply, Director of Music, R.A.M.C. Staff Band, Crookham, Hants.

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Belgium wants British musicians—up to MU

"I WANT to start booking British bands again—especially jazz groups—but it's up to the British Musicians' Union." This statement was made by Willy de Cort, President of the Belgium Hot Club, one of the biggest band agencies in Belgium.

He was commenting on the possibility of band exchanges between the two countries following last week's MM report of the Belgian Labour Ministry's veto on the Ken Mackintosh Orchestra appearing before Belgian Royalty.

'Forgot'

"At the end of 1946," he said, "British musicians had had nearly 2,000 hours' more work over here than Belgian musicians in Britain. The Belgian MU banned British bands. The British MU suggested we forget about the outstanding debt, and start from scratch. This was quite unacceptable to us.

"Belgium has free exchange with most countries, American, French and Dutch groups are regular visitors. British musicians are losing a profitable field."

DANCE MUSIC ON MIDLANDS AIR

Midland Region listeners have a long list of dance music programmes lined up by producer Ian Waterman.

Tonight (Friday), "Tea Time Cabaret" features the Ted Douglas band, the Debbie Trio vocal group and pianist Betty Kerr.

"Continental Cameo" on April 8 brings the Hadlines vocal group, Sylvia Trandeen and the Hedley Ward Players. Brian Pearsall and his Orchestra with Beryl Austin air on April 11. A new series of band shows begins on April 15 when the Orkele Ole All-Girl Band visits the studios. The Bonny Rose outfit fills the spot the following week.

Guest artist in the first programme will be vocalist-guitarist George Brown.

These are not commercial programmes, as stated last week, but come from the BBC's Sutton Coldfield transmitter.

Muscant signs up for the summer

Bandleader Joseph Muscant has signed vocalists Pat Henry and Dennis Taylor and lead violinist Alvin Gould for his summer season at the Summer Pavilion, Paignton, where he opens on May 28 with a 17-piece band. He succeeds Charles Shadwell.

Joseph Muscant has broadcasts on April 4, 11, 18 and 25 and on May 2.

NVO sets a peak Light air spot

The BBC Northern Variety Orchestra will be heard in the Light Programme at the peak listening time of 1 p.m. on Good Friday. This will be instead of its usual "The Night Is Young" spot in the early evening on that day.

Vocalist Barbara Law is to be married tomorrow (Saturday) to George Reid—an RAF sergeant.

PYE-POLYGON

From Page 1

are among the first to be recorded.

Kenny Baker has been signed exclusively to record with a basic "Jazz Today" unit, with what on the lines of the JATP nucleus jazz team.

The first Baker release includes Joe Harriott, Bruce Turner and Bertie King (altos), Keith Christie (timb.), Harry Klein (bar.), Jimmy Skidmore (ten.), Dill Jones (pno.), Eric Delaney (drs.), Frank Clarke (bass) and Cedric West (gtr.).

The "Jazz To-day" catalogue will consist of LPs and EPs only, and there will be no duplication of titles on 45s and 78s. The records will be marketed in sleeves specially designed by Walter Hanlon and Ian Bradbury. Discographical and personnel details will be clearly shown.

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KNIGHT PICKS JAZZ SHOW MEN

PETER KNIGHT has collected an all-star line-up for his 13-piece band in "Jazz Train," which opens at London's Piccadilly Theatre on April 25, with an international all-coloured cast.

Personnel is Alan Franks and Cecil Moss (tpts.), Jack Thirlwell (tmb.), Tommy Bradbury, Monty Levy, Andy Scott-Hall, Joe Jeanette, Jimmy Durrant (saxes, cls.), Sidney Frank Stubbard (pno.), Roy Plummer (gtr.), Joe Muddell (bass), Jimmy Benson (drs.) and another trombonist.

Jazz standards

Before opening at the Piccadilly, "Jazz Train" plays a week each at the King's, Southsea (April 11) and the Pavilion, Bournemouth (18th).

Peter Knight is writing most of the arrangements. Others are by George Chisholm, Jimmy Durrant and Gordon Franks. The music includes jazz standards and spirituals, together with origs. by Fletcher Henderson and J. C. Johnson.

Dutch air dates for Tanner Sisters

The Tanner Sisters flew to Holland yesterday (Thursday) to make a three-day series of broadcasts from Radio Hilversum.

Their first Mercury disc under their new contract with Oriole, "Pussycat, Jane" and "Bambino," is released today (Friday).

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Melody Maker
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MONTE CARLO SEASON FOR GERALDO & ORCHESTRA

GERALDO is to play his first commercial engagement on the Continent when he takes his full orchestra and singers to the International Sporting Club at Monte Carlo for nine weeks and one day, commencing on July 8. His only other trips abroad with his band have been to play for the Forces in Europe and the Middle East during the war.

Geraldo will conduct a 17-piece line-up, with vocalists Roy Edwards and Anne Haven. Anne, whose real name is Ela Williams, is a Scot, who sang until a few months ago with Johnny Black's Band, at Edinburgh Locarno.

She spent a short while on tour with Harry Gold's Pieces of Eight, but in the MM of February 5 this year it was reported that a big-name bandleader, who wished to remain anonymous, had expressed an interest in her.

Debut

It can now be revealed that the bandleader was Geraldo, who has been grooming her for some weeks on dance dates. She made her first broadcast with his band on Wednesday.

Geraldo has been invited to go straight on from Monte

Back Page, Col. 3

JOHNNIE RAY TALKS JAZZ with VIC LEWIS

See Page 11

Continental call for Ivy

A new and striking picture of Ivy Benson, who will shortly be leaving Lyons' Quebec Café to take her Girls' Orchestra to the Continent. Her place will be taken by Sydney Simone (see story on back page).

Meet Peter Lotis

Brotherly greetings between Dennis (l.) and Peter Lotis (r.), who met in London on Monday. Peter, who had just arrived from South Africa, joked in on Dennis, who was rehearsing for his solo Variety debut at Manchester Hippodrome on Monday with pianist Norman Murrells (centre).

A FEW hours after vocalist Dennis Lotis arrived at London Airport on Monday after his Australian tour with Ted Heath's Band, his 23-year-old brother, Peter, flew in from South Africa.

With Dennis embarking on a solo Variety tour next Monday at Manchester Hippodrome, Peter has come over to take his place in Ted's band, and will make his début at the Hammersmith Palais on April 25.

Five years

Until he started singing five years ago, Peter was a printing-trade salesman in Johannesburg, where he has appeared at Ciro's, the Stork Club, the 400 and the Barbecue, working for British emigrant leaders altoist Ronnie Pash and pianist Dave Lee.

Commenting on the Australian tour, Dennis told the MM:

Back Page, Col. 3

Ternent to relieve Evans at Newcastle

Billy Ternent and his Orchestra are to spend two weeks at the Oxford Galleries, Newcastle, from Easter Monday for 12 days, while the George Evans Orchestra is on holiday.

When George returns to take up his new contract, his band will be slightly different in character. Trombonist Ted Barker is leaving for domestic reasons and, instead of replacing him, George will add Derek Johns (tpt.), making five in all. Derek joins from Peter Legh's Band at Seaburn Hall, Sunderland.

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Hayes forming new band: signs two stars

ALTOIST-LEADER Harry Hayes is forming a new band for one-night stands and a summer engagement.

Harry told the MM: "I have already made big captures in Alan Clare, pianist at London's Studio Club, and Benny Green, baritone saxist with Ronnie Scott.

"I shall probably be buying the Scott library when Ronnie's present orchestra disbands next week."

Midlands agent Billy Forrest, with whom Harry has signed, has already fixed three weeks for the Hayes band at the Plaza Ballroom, Jersey, from August 1. From May 28, the Plaza is inaugurating a name-band policy, with bookings—apart from Harry's—lasting a fortnight.

It is understood that Alan Clare will continue with his residency at the Studio Club. While working with Harry he will put in deps.

Shand records solo for 'Camera' pic

Dave Shand has recorded an alto sax solo for the soundtrack of the film, "I Am A Camera," which has been composed by Dr. Malcolm Arnold, and conducted by Muir Mathieson.

Dr. Arnold has invited Dave to be featured with his eight-piece band augmented to 17 in another film to be made shortly.

Tenorist Len Wigfield and trumpeters Bill Turner and Frank Webb have joined Dave's band.

Lee has been with Leslie Douglas at Nottingham, and Bill with Don Smith at Purley. Frank comes from Streatham Locarno.

From public-house to Mitchell Band

Dennis Morley, 25-year-old public-house singer from the Old Kent Road, has been signed by bandleader Malcolm Mitchell and débuts with the band at the Seymour Hall, Paddington, on Easter Monday.

Dennis, a bachelor, has worked in a garage, as hotel, a men's dressmaker shop and was a sergeant in the Army. He was first heard singing by Bob Brown, of the Stargazers, at the Castle Hotel, Tooting.

He recorded one side for Decca with Woolf Phillips last year and played Granada Theatres for three weeks, but a slipped disc kept him out of action for a long spell.

Dennis will share vocal duties with Carole Newton and Malcolm.

Feldman for States —may stay there

Victor Feldman, multi-instrumental star of the Ronnie Scott Orchestra, aims to visit the States in September.

"I have been wanting to look over the music scene there for some years past," he told the MM. "If I like the way of life, I may even stay."

W. C. Handy taken ill in New York

New York, Tuesday.—W. C. Handy, of "St. Louis Blues" fame, is reported resting comfortably today at his home in Yonkers, New York, after becoming ill last week.

The 81-year-old Handy had shown signs of a stroke, but suffered no paralysis.

GRAEME BELL ENDS TOUR OF JAPAN

TOKYO, Monday.—Australian jazzman Graeme Bell and his five-piece group wound up their Korean Forces tour with a show for leave personnel at the British Commonwealth Forces camp in Tokyo on March 26.

Graeme and singer Yolanda also broadcast and televised.

'New' Aldrich debut

The Squadronaires start on their new rhythmical blues kick under their new title, "Ronnie Aldrich and the Squadronaires," at Lees Cliff Hall, Folkestone, on Saturday.

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PROFILE

BENEVOLENT HAWK

A FEW moments with Ronnie Aldrich bring good humour to the gloomiest guy. A genial giant, 14st. 8lb. and 6ft. 2½in., Ronnie oozes happiness.

A radiant smile creases his face, closing his eyelids and giving his shining eyes a beady appearance above his pronounced beak. On his bulbous, double-crowned head is a bush of unruly dark hair, heavily streaked with grey.

With these outstanding features, Ronnie is quite a character, and when he lowers over you for an animated conversation, he looks rather like a benevolent hawk.

DOUBLE-PIANO ACT

Born at Erith, brought up at Folkestone, son of a ship manager, Ronnie started on piano and violin, but changed to reed instruments at school and entered the profession as a sax-clarinettist.

Returning to the keyboard, he teamed-up with Freddy Aspinall, and they toured as accompanists to Elsie Carlisle and Sam Browne, and as a double-piano act. A founder-member of the Squadronaires, Ronnie took over leadership in 1950.

The boys respect Ronnie because he is a perfectionist without being a tyrant, and maintains discipline by concentrating on essentials and not fussing over trivialities. He expects tidiness, sobriety and, if possible, punctuality. But, above all, he demands a first-rate performance, with plenty of feeling. "Otherwise," he potats out, "it just doesn't tick."

PROLIFIC COMPOSER

Ronnie writes about 40 per cent. of the band's library, and is a prolific composer, whose work covers a wide field, inevitably including piano solos. An early riser, he starts the day with a cold bath, whatever the weather, and—just to inspire him—the bathroom wall is plastered with song copies!

He is somewhat forgetful, and often has to return home for something he's left behind. Parking his ancient car outside a radio or recording studio, he goes miles away before he remembers it. A 1930 vintage Alvis which he discovered derelict in an old barn at his brother-in-law's farm at York, it's the pride of his life and he lovingly calls it Rosamaida.

Ronnie smokes cheroots and is strictly a beer man, being a connoisseur of draught Bass. He is known in the entertainment world as the champion milk-shake-drinker. As soon as he touches one, it is liable to go out of action—and if it doesn't Ronnie knocks it over by catching his feet in the lead or swinging it as he vigorously conducts.

FRESH APPROACH

If he wants a mike up a bit higher—it unaccountably sticks and won't move; if he wants it lower—it slips and crashes down. As if this is not distracting enough, Ronnie, a somewhat absent-minded entertainer, is apt to forget the title of the next tune or the name of the guest artiste about to appear!

Why has Ronnie decided to change the title and style of the band after 15 years? He feels that in these highly competitive times a band needs a completely fresh approach and a personality on which to hinge itself.

As Rhythm-and-Blues is swingy and exciting, but easy to assimilate, it should appeal to all tastes. But it will be administered in measured doses, and the rest of the time we shall hear the familiar big-band jazz we have for so long associated with the Squadronaires.

Steve Race

I HAVEN'T even thought about Liberace for a fortnight. I've been listening to Donald Shirley.

My thanks are due to Max Jones for the loan of the Shirley LP, one track of which I played in "World Of Jazz" last Saturday.

When I said on the air that no new jazz pianist has ever had such a build-up, I was exaggerating. Shirley has been loaded with praise from every conceivable quarter, and though he is undoubtedly a very fine musician, I'm not sure that other newcomers to the popular music scene have not in the past deserved a greater welcome.

Who is Donald Shirley?

Just listen to the raves. "Probably the most gifted jazz player in the business by such a stretch that comparisons are absurd. . . . Everyone who cares about music—classical or classic—will soon know his name with affection and respect."—*Esquire (March, 1955).*

"He has the heart of a Rubinstein."—Nat "King" Cole.

"An excellently equipped musician, destined to revolutionise the popular forms of music."—*Christian Science Monitor.*

"The most glorious sense of shading, phrasing and balance I've ever heard."—Sarah Vaughan.

"His virtuosity is worthy of gods."—Stravinsky.

Add raves from Shearing, Tatum, Garner, Brubeck and Ellington, and you get a picture of someone pretty important. Who is Donald Shirley, and how does he play?

The biographical part is easy. He's a West Indian, born 1927 in Kingston Jamaica. He studied with legitimate teachers—the LP sleeve states that he was invited to study theory in Leningrad, but fails to make it clear whether he actually went!—and at the age of 14 gave a concert about with the Boston "Pops" Orchestra in 1945.

He performed again with that orchestra in 1954, and meanwhile composed several orchestral and chamber works, so much for the sleeve notes, faithfully copied by *Esquire*, to which that magazine adds that he holds a Harvard Ph.D. and was Assistant Professor of Psychology at Howard University.

They also inform us, though I don't profess to know what it means, that he is an athlete and can "chin himself more times than anyone else." I don't doubt they're right, though a chin sounds easier to me than a push-up.

The LP to hand, titled "Tonal Expressions," contains 10 numbers. You may have heard "They Can't Take That Away From Me" last Saturday; it sounded like the work of a more or less "straight" pianist who can Hampton not a bit of jazz when required. The star items are "I Cover The Waterfront," "No Two People," "Dancing On The Ceiling" and "The Man I Love."

Debussy-like

Donald Shirley plays "Waterfront" exactly as if it were a Debussy Arabesque.

I said "exactly." That does not mean an occasional whole-tone run or a glutinous quote from "Clair de Lune"—he makes "Waterfront" sound as if it were a hitherto undiscovered work by Debussy. He does the same with "Dancing On The Ceiling," only this time it is Rachmaninoff. With a brilliantly observed harmonic change in the fourth bar of the tune.

"No Two People" (the Danny Kaye song from "Hans Anderson") is roughly in the form of a two-part invention, a cleverly worked-out arrangement which he plays very effectively with an iron touch.

His talent for pastiche is evident at the start of the lengthy "Man I Love." After a rather too rubato start from "Rhapsody In Blue," he lays down the basis of Gershwin's Second (E major) Piano Prelude, and then couples it to the tune of "Man I Love" with his right hand.

Donald Shirley is a cultured, thoughtful musician who obviously has an important role to play in popular music—though not, I think, in what we normally call jazz. In other words, he's the musician's answer to Liberace, but he has no place with the Garners, Tatums and Brubecks who listen to him as a piano player, not as a jazzman.

THE BBC's Festival of Dance Music—described by Jack Payne as "the greatest compliment ever paid to the profession"—is over. What did readers think of the three broadcasts? We print below a representative selection of opinions.

MY heartiest thanks to all participants in the Festival—especially those in the third concert, which really surpassed its forerunners by giving better-chosen music for the teenagers, who, after all, make the majority of dance music enthusiasts.

This last part of the Festival seemed also to have a more light-hearted vitality, which was missing from the first two.

Altogether, a resounding success.—*George Newbury, West Hartlepool.*

FOR a long time I have been noticing a deterioration in big-band style in this country—not to mention bad balance and poor reception in British halls and studios.

The Festival provided a disgusting example of this, even the poll leaders being guilty of minor faults in the precision and dynamics of their playing.

Listening to a broadcast of the Neal Hefti orchestra recently, I was even more astonished. The gap between our bands and the Americans is heartbreaking.—*Stan Ray, London, N.18.*

AFTER listening to the three Festival concerts, I can only say: Thank the Lord for Kenny Baker's Dozen.—*J. Reed, London, N.W.6.*

THANKS are due to Jim Davidson and Kenneth Adam for the hard work they must have put in to realise the excellent idea of a Festival of dance music.

I feel, however, that although they did their best, they were well and truly let down by the members of the profession chosen to play the air-time spots.

For the first concert, I "forgot" an appointment in order to listen in. I should have gone out! If it is true that the larger percentage of the public prefer dance music to anything else, that first visit to the Albert Hall must have made the smaller percentage wonder why.

Ted Heath, given the "dodgy" job of having to open the programme while many were still doing a general exclusion to their seats, decided the best course was to make a louder noise than the audience. Pity he didn't get the band to swing at the same time.

I would probably have listened to all the fanfare with half a critical ear, against one and a half appreciative ears—but for one thing, which annoyed me intensely: Ork-aido playing a light concert arrangement at a Festival of dance music.—*Donald McDonnell, Dartford.*

JUST what happened to the second Festival concert? The first was a complete success, for the second, we endured. For the most part, the second-rate Variety show.—*Brian Scandrett, Leamington Spa.*

THE second concert: I am pleased to say it was excellent, and very much better than the first. Let's hope we have more like this.—*Felicity Hawley, London, N.W.5.*

NOT many bands paid any attention to the Festival theme—that on a special occasion no time or expense should be spared to give something new and outstanding.

The sort of music we heard may excite frenzy in some—but it will not help to increase the popularity of dance music in jazz, which was surely the Festival's main objective.—*D. Anderson, Perth.*

THE third concert was a landmark in the history of British music. Only a pity that portion of it between 9.30 and 11 p.m., when the Delaney band were actually playing "The Champ."—*C. P. Dobson, Manchester 20.*

DELANEY has found it an arduous task to get to the top of the ladder. After listening, with some academic gratification, to "The Champ," I can assure him the descent of the ladder will be infinitely quicker.—*John Stanway, Sutton Coldfield.*

THE true concert atmosphere, which we never normally get on the "stage" was there in living-room for the first time. The excitement aroused by the artists was very moving.

One thing made me cringe uneasily, however: the sound of alarm when the male vocalists appeared in their horrifying masks. (They did wear masks, didn't they?).—*Peter Robinson, Hereford.*

I FEEL it would be unwise and unfair to direct too much criticism at the Festival. As this was the BBC's first attempt at such a project we should do all to encourage. Nothing is discouraging.—*R. G. Mallen, Gainsborough.*

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SWEETS at the Haig

THE most regrettable feature of post-war jazz has been its marked division into two main categories. Even today, a decade after the first general recognition of the amalgamated Parker-Gillespie school, the gap is as wide as ever it was.

The output of the various record companies has shown a definite segregation into Ancient and Modern for so long now that any other form of musical thinking would seem strange.

Decca's "Jazz Archives" series has included some material best described as "pre-jazz jazz" at a time when other labels are issuing the very latest new sounds. Anything in between has tended to be squeezed into obscurity.

Obscurity

Spare a thought, then, for those "middle-period" musicians still active today, who have seen no reason why they should alter their styles in either direction. Some of their names spring to mind quickly and easily.

Trumpeters such as Jonah Jones, Emmett Berry and Buck Clayton have all carved out centre-of-the-road reputations and are happy to stay that way. One further name is now given a fresh lease of life by Vogue with the issue of their "Sweets At The Haig" LP. The name is Harry "Sweets" Edison.

Edison will best be remembered as one of the stalwarts of the Basie band, for he was with the Count from 1938 right up until 1950. During that twelve-year period, he was responsible for dozens of brilliant solos on record as well as adding to the Count's library with occasional compositions of his own. (He wrote "Jive At Five" for Basie as far back as 1939.)

When the Count disbanded in 1950, Harry worked at a variety of jobs, including one engagement with Norman Granz's JATP unit. In 1953, he gravitated towards the West Coast, where technicians of his calibre were in great demand. In the summer of that year, he took a quartet into Hollywood's Haig Club on the normally quiet Wednesday night dates. The Haig at this time was literally the centre of American jazz interest, as the resident berth of Gerry Mulligan's famous group. It says much for Edison that he made a success of his stay and completely won over the audiences with his relaxed approach to jazz.

Pacific Jazz Records are to be congratulated for their forethought in recording Harry at the club at a time when their own Mulligan and Chet Baker LPs must have been uppermost in their minds.

With Edison on this LP is an extremely competent and sympathetic rhythm section. At the piano is the immaculate Arnold Ross, one of the outstanding accompanists of all time. Feeding an instrument or vocal soloist with the correct amount of chords and fill-ins, is an art which few pianists possess.

John Lewis, Jimmy Jones, Teddy Wilson and Al Haig have this gift and, coming nearer home, so do Dill Jones and Henri Renaud. On this LP with Edison, Arnold Ross is neither too pushing nor too unobtrusive. He is near perfect.

On bass is Joe Comfort, best known for his work with the King Cole Trio and apparent here as a musician with a full, rich tone and completely good intonation. At the drums is Alvin Stoller, a West Coast studio notability, who swung Georgie Auld's fine little 1949 band as well as the precision-built Billy May Orchestra. His crisp, stinging work here is another of the record's attractions.

VOGUE HAVE JUST RELEASED ONE OF THE MOST SWINGING RECORDS TO REACH THIS COUNTRY. ON THIS PAGE, ALUN MORGAN DISCUSSES ITS PERPETRATOR, HARRY EDISON. EDISON IS PICTURED ABOVE; BELOW HIM IS ALVIN STOLLER, PERHAPS ONE OF THE GREATEST CONTEMPORARY DRUMMERS.

Brilliant tone

Sweets possesses a brilliant trumpet tone which should provide much food for thought among present-day brassmen. There is a tendency in the modernist school for tonal production to become secondary to linear invention. Few contemporary trumpeters can boast of outstandingly good tones.

After checking off the late Fats Navarro, Gillespie, Doug Mettome, Chet Baker and Conte Candoli, the search becomes a difficult one. Edison, however, continually reminds us of the trumpet's true qualities.

On the four double-length standards which go to make up this LP—"Indiana," "September In The Rain," "These Foolish Things" and "Pennies From Heaven"—his flow of ideas is brilliant and always extremely melodic. He is a musician who knows the confines of his playing and works within these limits with supreme relaxation.

Not breathtakingly modern, his music has, nevertheless, a soothing, personal charm which will appeal immediately to all but the die-hard purists at each extreme of the scale.

For the majority of collectors falling between these limits, the beauty, humour and good taste of Edison's solos will come as fresh music to the ears.

Strange that this freshness is achieved by a man playing in the style to which he has always been accustomed!

—**Alun Morgan**

MEZZROW IN STOCKHOLM

HIGH PRIEST OF JAZZ?

THANKS to the famous jazz book published under his name, Mezz Mezzrow is a definite celebrity here in Sweden—famous enough for a promoter to take a chance on him, as happened recently at Stockholm's Concert Hall, when the author of *Really The Blues* took part in an event usually resulting in a complete fiasco: a concert featuring a foreign star surrounded by Swedish jazz musicians as accompaniment.

It was something of a shock for fans who expect to see a man "with jazz in his blood." When Mezz came on stage he reminded us of a priest who had absentmindedly taken a clarinet in his hand on his way to preach a sermon. When he played, he reminded us of a man who loved the music, who liked to do his very best—but who had difficulty in getting "in the mood."

The concerto—a piece of teenager—who seemed to have learned his book by heart before coming to the concert—liked what they got. Mezz only had to look at his clarinet to receive an ovation, but the critics were not so happy.

FAILURE

The bands of Arne Domnerus and Simon Brehm tried their best, but failed to convince. Swedish bands call to mind a military unit dutifully complying with orders to do the best they can—but lacking the order to smile a little, to show some happiness in their work.

Personally, I think this is because they usually play for a dancing public, and too seldom experience a critical seated audience actually watching everything they do.

Good Swedish jazz is confined to records.

Hampton has the answer in his tremendous natural showmanship. You are exhilarated by whatever he does—though you may not remember what it was ten minutes later. If Hampton made an entrance with a somersault that would make a circus act envious, you would accept it at a jazz concert; if Arne Domnerus did the same, you would call for a doctor.—*Sven Winquist.*

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(From the film "The Barefoot Contessa")

THE SAND AND THE SEA

BERLIN

IF YOU BELIEVE

A MAN CHASES A GIRL AFTER YOU GET WHAT YOU WANT

(From Irving Berlin's "There's No Business Like Show Business")

COUNT YOUR BLESSINGS INSTEAD OF SHEEP

(From Irving Berlin's "White Christmas")

MADDOX

CHERRY PINK

(Mambo)

(From the film "Underwater")

I DO

THAT'S ALL I WANT FROM YOU

VICTORIA

PRIZE OF GOLD

(From the film "A Prize of Gold")

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In the Press

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FIGHTING FOSTER

Tony Brown tells the story of Teddy Foster—30 years in jazz

A YOUNG vocalist we know, having fallen on lean times, asked Teddy Foster for a job. Over the 'phone.

"What's your range? Can you read music? Do you like Sinatra?" demanded Foster.

After getting the answers, Teddy met the vocalist in town, rushed him into the nearest music publisher's and said: "Can I use your piano? I want to hear if this guy can sing."

The vocalist is of no importance to this story, but Foster's method of interview is. It is quite typical of the personality whose brusque and often tactless toughness hides the man beneath.

The vocalist got the job, like so many other young and eager musicians who enter the profession through the Foster door. The door is always open for two reasons; musicians tend to find Foster "difficult" and leave frequently; Foster has a genuine enthusiasm that makes him ready to listen sympathetically to new talent.

Perhaps Teddy can never forget how he pestered Billy Cotton for a job in his early days. He first approached Cotton when the band was appearing in Birmingham in 1931. Teddy was leading his own band at Tony's Ballroom, but that wasn't the fame he sought.

"It may sound strange now," he says, "but Bill was my idol. He had a fine band."

"Though I didn't get the job, I never gave up hope. A year later I came to London and joined Lou Preager at Romano's.

"I went to see Bill again."

Cotton found room for his persistent admirer. Before Foster took the stand, the bandleader gave him a chill welcome.

"You'd better be good," said Cotton. "Otherwise you'll be finished before you start."

That was really the start of Teddy's career in the Big Time.

He stayed with Cotton for four years and built up a national reputation as a trumpet player and vocalist. In those days, practically every trumpet man was influenced by Louis Armstrong. Many went as far as growling vocally in crude travesty of Armstrong's singing. Foster succeeded in doing this without maltreating his own vocal chords.

"A lot of people think that I got this gravel-voice through copying Armstrong," points out Foster. "They're wrong. I was born with it."

When the Foster instrumental stamp in these days that he had an offer from Jack Hylton. Eventually he was brought into the celebrated Ambrose band as lead trumpet.

There were those who thrived under the caustic Ambrose tongue. Foster just wasn't one of them. He found it a little disconcerting to hear Ambrose mutter to the rest of the band: "Does she change her underwear as a trumpet player?"

"I knew," says Foster without rancour, "he was my boss. When I left him, I'd lost all my confidence and never played as well again."

Foster's peculiar sensitivity at this time is hard to reconcile with his long experience.

Born off Great Portland Street in 1906, he was orphaned when his father died in 1917. His mother struggled to maintain her young family as a tailoress. They were often without coal, and Foster, as the eldest, had to abandon a scholarship to seek his own living at fourteen.

He'd already been bitten by the jazz bug and bought himself a kit of drums. Soon afterwards, the trumpet player who led Southern Rag-a-Jazz Band inspired him to turn his attention to brass.

"I still have the record," says Foster, proudly. "Regal Zonophone."

Around 1926 he was a member of a band that was trying to get into Variety. A dancing group—the Delfonte Brothers—shared rehearsals with the time of becoming an integral part of a band show.

"That's a laugh," recalls Foster. "The Delfontes were agent! Lew Grade, impresario Bernardo Delfonte and comedian Hal Monte!"

Nineteen twenty-seven, '28 and '29 were spent with Percival Mackey, Eddie Gordon's Jazz Band and a Scott and Whaley revue.

When the show finished its run, Foster decided to switch to trumpet. He had just about learned to knock out a few choruses in two keys when he was offered a job abroad—and broadly accepted.

When the time came to sign the contract, the agent was unusually "I ought to hear you play before we settle this," he said.

A lucky gamble

Foster was too hard up to risk an audition. "Just can't manage it," he explained. "My trumpet's in for repair and they're delivering it to me at the boat train."

The trip was, for Foster, a lucky gamble. He got by with band because they were nearly all bluffers. It enabled him to make the acquaintance of Vant' Hoff, a Dutchman whose father was a musical professor under the patronage of the royal house.

While he played with Vant' Hoff's band in Zandfoort, he was made to study music under the "cosh."

"I had to study like mad, but it frightened me into a musician. The old boy couldn't speak any English. When I made a mistake, he punched my shoulder. He was a big, heavy man, so I sailed across the room every time. And in the first few days that was very frequently."

Teddy Foster first formed his own band in 1937, which makes him a veteran among one-nighters. When the band folded, he joined Jack Payne and stayed for a year until he saw the chance of starting on his own again.

In 1941, Ambrose invited him to front the Ambrose Octet for a Variety spur. The group did very good business until Ambrose went to see the show.

"I think there's too much Foster, not enough Octet," commented Ambrose.

The present Teddy Foster band has its roots in 1945. He boldly assaulted the public with an eight-piece brass section.

For twelve years now, he has given the public the benefit of his music and a certain amount of clumsily forthright utterance.

"You've just been listening to the Mayor," announced Teddy rustily at one function. "Now listen to me."

He admits that he has an unhappy knack of saying "the wrong things."

"You can't help it, was so influenced by Bill Cotton. He always said what he thought. I got into the same habit without noticing what a clever man Bill is."

Talking to him one day, I said: "I was playing against Geraldo. . . .

"He took a grip on my arm.

Teddy Foster with one of his many discoveries. This one was an unknown American vocalist. Her name? Maria Bergen.

'Ted,' he said. 'You weren't playing against anyone.'"

Foster's one concern today is to keep his band together, taken seriously, somehow, the legend has grown that Foster bands are always broke and always hard-touch. He is determined to live it down.

"I've had some good bands—bands that could have been the best in the country. The critics haven't always given us full credit for what we've done.

"I remember one two-band show that I shared up at Blackpool. The critics got wind, listened to the other band. When mine took the stand, they strolled off for refreshment.

"It was a tragedy to me. The band was really great. So I sent a message out to say that if they couldn't take the trouble to listen, I was going to stop playing.

"Maybe that's not the way to make friends. But that's the kind of man I happen to be."

RADIO COMMENTARY

THERE was a short period in our youth when, strangely enough, we were getting all the girls, and our friend, in the same band, had none. So our girl-of-the-moment would exhibit *her* friend to us and we'd report back her charms in glowing terms.

Inevitably, we would overdo the praise, in order to get our friend interested, and he'd turn up to the blind date expecting, at least, the Marilyn Monroe of that period.

And, of course, he was always disappointed.

We feel a little like he did after hearing the build-up to a new pianist whom Steve Race introduced on "World Of Jazz" last Saturday. Steve is not to blame, he was merely quoting Ellington, Tatum, Stravinsky, Blade and Gardner on Donald Shirley.

But after this panegyric, this mighty paean of praise, we cannot be blamed if our tongues were hanging out and we sat panting, eyes-popped with expectancy. And, of course, we were disappointed.

We heard someone with a good harmonic sense, a feminine touch and a so-definite, almost-corny, commercial approach, garnished with the more obvious Garner-isms.

We're not going to argue with the Steve's. We are sure their opinions were not given loosely. And they have probably heard more than a fleet part of a record, as we did, of Shirley. We can, however, only tell you how he appealed to us.

●

HAZY OSTERWALD (TELEVISION)

5.45 p.m. 4/4/55.

AS predicted last week, Hazy scored a great musical and visual triumph. Helped along by excellent and imaginative camera work, he born packed a superb show, embracing comedy and jazz, old and new, in their twelve-minute spot.

They proved conclusively that dance bands with personality and ideas *have* a future on TV.

Bonnie, old man, were you viewing? If so, have you changed your mind?

●

TRADITIONAL JAZZ.
HUMPHREY LYTTELTON AND HIS BAND

10.45 p.m. 4/4/55.

IT hardly seems possible that so soon after the Festival we have to consider the possibility of declaring war on the BBC. For the next six weeks there are to be only Trad. bands in our Monday night jazz spot.

This is a grave violation of the truce that existed between the BBC and the jazz movement. It would still be a violation if the boot were on the other foot and only modern bands were to be heard.

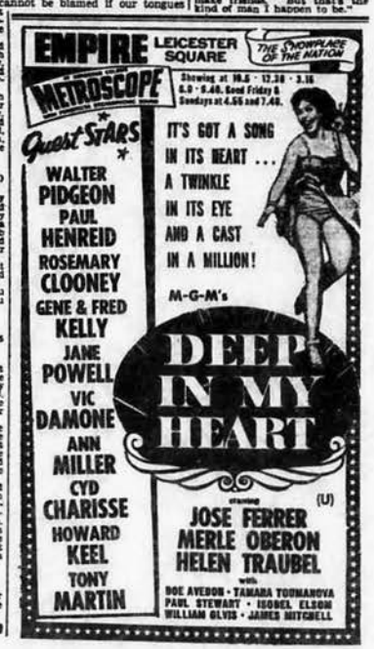
The Lyttelton band has good front line soloists, but its rhythm section is like those of the commercial bands of the thirties—plonky, dull and beatless. Humph's humour and style as an announcer did not compensate for this deficiency, but at least he made the programme go with a swing.

●

BURMAN'S BAUBLE

is awarded to Wally Fawkes for his imaginative clarinet ensemble play.

Maurice Burman



Battle of the bands at— SOUTHSEA

TUBBY HAYES went into battle last Friday with his eyes closed. Expectant, and full of hope, he took his new band to Southsea for his first-ever appearance as a bandleader.

He didn't know that the exciting Kirchin band had been booked into the ballroom across the road.

Tubby Hayes blows his new band into its first number at the Southsea debut.

The Kirchin band stole Tubby's thunder, but this was no discredit to the new boys; you don't pitch your most promising recruit against a hardened veteran in the ring—not straight off. You work him in with a little easy competition first.

Tubby entered the fray full of confidence, and he came out feeling tired, weary—but contented.

Perched up on a high stage at the South Parade Pier—separated from his audience by a yawning pit, and backed by sound-absorbing curtains—he was at a disadvantage from the start.

Tubby drew

Locals told me that the Savoy, across the road, always had the biggest crowd—but that Tubby had drawn more than average.

And he went all out to give them value for their money.

If you want an all-embracing summing up, imagine a junior Ronnie Scott band.

Tubby is a forceful leader—musically and personality-wise. He announces with more conviction than many established leaders and—like Scott—shows an unrestrained enthusiasm for the music he is playing.

The three-sax, two-trumpet ensemble sounds bigger than five men; the group plays with more verve than the cool, academically arranged school—with less clichés than the club crowd.

As for musical finesse, it was impossible to tell. The amplification was overwhelming and the hall swung the sound around the walls.

The musical pandemonium provided strong competition for the dancing. On the other side of the road were the Kirchins (pictured above), with *Jack Parnell* front. Below: another striking night shot of the Hayes band.

Oh!

The solos either assaulted the ears or disappeared into the curtains behind. Main victims of the latter were trumpeters Dave Ellden and Dickie Hawdon.

The sax team—Tubby, Mike Senn and Jackie Sharp—suffered in the other direction. The rhythm (Harry South, Pete Hannin and Lennie Breslow) did nothing to change my opinion that British rhythm sections never seem to swing.

It took Basil Kirchin's dynamic drumming to do that a few minutes later, at the Savoy—fifty yards away.

The Savoy was too packed for comfort; a vast crowd gathered round the stand. Except in special numbers, jiving is banned. "There's not enough room for it," said the manager.

The reason for the stage-limpets was a devilish: the Kirchins' music is not subtle—it is brash and exciting. To be quite frank, their mambos produced probably the most exciting music I have ever heard from a British band.

The brass—and that includes Basil's percussive cymbal work—punched out invigorating and thrilling phrases. Without a doubt, Basil Kirchin is the best big-band drummer in the country.

No wonder, then, that the Tubby Hayes band had a tough fight that night.

"I wanted it that way," said Tito Burns, who is managing Tubby's band. "I purposely put Tubby into a hall that didn't fill automatically; that way, we would know his drawing power.

"I know it was tough on the band, but they certainly proved their worth."

Tubby, who didn't know who his adversary would be until he arrived at Southsea, was happy to find a scribbled note among his telegrams.

"Good luck, Tubs," it read, and was signed "Bat." And the Kirchins were there to listen to their colleagues "across the way."

A shame that two worthy musicians had to fight each other for the crowd; but a sign that the band business today is full of that healthiest of tonics—competition.

—Mike Nevard

This picture of the new Tubby Hayes Band was taken when it played its first date—at the South Parade Pier, Southsea, last Friday. Mike Nevard was there to cover the event.

JAZZ ON THE AIR

by F. W. Street

(Times: GMT—CET minus 1)

SUNDAY, APRIL 10:
4.3-4.45 p.m. A 1-2: Jazzmen's Rendezvous.
6.30-8.55 J: All Star Band Parade.
8.30-10.5 G-SOon: Pop Jazz Fanc.
9.30-10.0 U: Peter Jazz Fanc.
11.5-12.0 J: Melody-Go-Round.
11.10-1.0 a.m. U: Bishopgate, Samuelson, Miller Trio, etc.

MONDAY, APRIL 11:
8.30-9.0 a.m. J: D-J Shows (daily).
11.30-11.50 J: As above.
12.0-12.30 p.m. J: Martin Block (daily to Friday).
12.30-12.45 J: Strictly From Dixie.
2.30-3.0 J: Bandwaggon (daily to Friday).
8.00-8.0 D: Pagesaid On Clarence Williams.
9.45-10.0 J: Disco For Monday.
10.5-10.30 J-Slim: This Is Jazz (Other wavelengths: Gadget).
10.30-11.5 DL: Traditional Jazz.
10.30-12.0 J: D-J Shows (nightly).

TUESDAY, APRIL 12:
4.30-5.0 p.m. C 2: AVRO Jazz Programme.
6.0-6.15 DL: Bill McGuffie.
7.0-7.30 DO: Rhythm In Their Business, by Denis Preston.
8.30-9.0 F 1: World Of Jazz.
9.30-10.0 E: Rhythm D-J Show.
9.45-10.0 J: Mood For Modernes.

WEDNESDAY, APRIL 13:
12.0-12.45 p.m. DL: Johnny Dankworth.
12.30-12.45 J: Strictly From Dixie.
6.45-7.0 F 2: Dixieland Jazz.
8.0-8.30 F2: Jam Session.
8.15-8.45 F2: For Jazz Fans.
9.0-10.30 K: For Jazz Fans.
9.40-10.0 F4 Jazz Band Ball.
9.45-10.10 Z: The Jazz Pattern.
9.45-10.0 J: Mood For Modernes.
11.5-12.0 O: Jazz Quiz.
11.10-12.0 I: Sam Wood, Bud Powell, Pearl Bailey, Woody Herman.
11.30-12.0 W: Swing Session.

THURSDAY, APRIL 14:
12.0-12.30 p.m. A 1-2: Champs-Elysees Jazz.
12.0-12.45 DL: Scandronaires.
4.17-4.30 N: Panorama Of American Jazz.
7.30-7.45 W: Rod Nichols.
8.15-8.45 DE: Dreamreads Of Jazz, by Denis Preston.
8.30-9.0 C 1: Bill Kitsma's Swing Group.
9.30-10.0 F 4: Big Band And Combo.
9.30-10.0 I: JATP's Frankfurt Concert (with Gillespie, Harris, etc.).
9.45-10.0 J: Mood For Modernes.
10.35-11.0 H 1: For The Jazz Fan.
11.15-11.45 DO: As Tues. 7.0 p.m.
11.35-12.0 E: Ellington, Anthony, James, etc.

FRIDAY, APRIL 15:
6.30-7.0 a.m. DO: As Tues. 7.0 p.m.
1.0-2.0 P 2: Ted Heath, Werner Müller.
4.30-5.0 K: Jazz From America.
9.30-10.0 Q: The Missourians—Jelly Roll Morton Trio and Piano Rolls.
9.30-10.30 K: Thore Ehrling's Orch.
10.0-11.0 P: Armstrong's Hot Five and Seven: Shorty Rogers.
10.5-10.30 J: J. and T. Dorsey Orchestra.
10.30-11.0 O 2: For Jazz Fans.
10.35-11.0 H 2: For Jazz Fans.

SATURDAY, APRIL 16:
11.30-12.0 midday A 1: From The Jazz Archives.
1.40-2.0 N: Blanche Thorbhill.
4.30-6.0 F 1: The Living Jazz.
5.0-5.30 DE: Dawn Of Jazz.
5.0-5.30 J: Gamm Stomp.
5.25-5.30 M: Jazz Club.
7.15-7.30 W: George Shearing.
7.30-8.0 J: Top Pops In USA.
8.0-9.0 Z: Jazz Everywhere! (public concert).
9.0-9.30 J: Music Views From Holiywood.
9.35-10.15 Z: D-J Show.
9.40-1.0 a.m. U: German Bands (news break 11.0-11.10).
10.5-10.30 J: Cool Castle.
12.0-1.0 a.m. DO: Jazz Quiz.
1.0-1.56 H-Q: Hollywood-New York.

EVERY NIGHT:
7.0-9.0 p.m. Ta.6m, 41.0m: This Is Music, USA (jazz and pops from Washington).
Midnight Onwards: E-H-J-P-Q-R: Light and Dance Music.

KEY TO STATIONS

A: RTP Partie-Ouest: 1—1229m, 42.20m 2—385m.
B: RTP Partie: 386m. and 218m, 218m, 2—385m, 386m.
C: Hilversum 2—AVRO/VARA 402m. 1—KRO/NCRV 298m.
D: BBC: E—Brookman 214m, 41.81m. L—Light 1500m, 247m. O—OOR 13, 16, 19, 25, 31, 41, 49m, bands.
E: NWDR: 248m, 188m, 49.32m.
F: Belgian Radio: 1—484m. 2—214m. 3—307m. 4—198m.
G: Austrian Radio: 1—218m, 288m, 415m.
H: RIAS Berlin: 1—309m. 2—407m. 49.34m.
I: SWF Baden-Baden: 205m, 195m, 382m.
J: AFRS: 344m, 272m, 247m, 32.8m.
K: SBC Stockholm: 1571m, 259m, 345m, 298m, 360m, 49.46m.
M: Copenhagen: 232m, 218m.
N: Monte Carlo: 309m, 49.7m, 49.8m.
O: RIS Munich: 275m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
R: RAI Rome: 306m.
V: Radio Luxembourg: 208m.
Z: RSO Lausanne/Geneva: 393m.

Nat Temple tries to restrain his brother, Harry, from "junking" his sax. Harry, who lays out large sums regularly on the Pools, has cashed in on four consecutive weeks. This picture was taken when the Temple band appeared on Jack-in-the-Box in children's television last Thursday.

JACK PARNELL discusses a new DRUM technique

(with the MM's Jack Hutton)

JACK PARNELL rolled up his sleeve and showed me his right forearm. I was surprised to see a bulging muscle, as well developed as any blacksmith's. Yet his left is quite normal.

Why?

Because, asserts Jack, he and most drummers in Britain use an antiquated method of holding the left stick.

Precarious

Take a look at Fig. 2 and you'll see what he means. Notice how the stick is rather precariously cradled between the thumb and forefinger and the second and third fingers.

(1) THE NEW WAY

Why so cumbersome a hold? Because, points out Jack, it dates back hundreds of years to the initial use of the drum—for marching. Early military drums were slung high on the left to leave the legs free. The right-hand hold was no problem. The drummer merely gripped the stick in a natural manner.

But when he tried the same with the left, he found it would take a contortionist to accomplish the feat. As a result, he was forced to adopt today's accepted left-hand hold.

When jazz and dance bands came upon the scene, and the drummer sat down to his work, he didn't bother to change his grip, and so mounted his side-drum at roughly the same angle as the marching drum.

But, says Jack, a vastly different picture presents itself today. Drummers, with their highly developed techniques and increased paraphernalia, have radically altered the positioning of their equipment. And the side-drum is now usually placed centrally between the hands—and mounted horizontally.

Thus the drummer's right hand brings the stick to bear on the drum in a natural and facile manner, but the left hand is still struggling with the same awkward grip used by the Duke of Wellington's drummer boys.

As a result, it throws most of the work on to the right hand—which brings us back to Jack's bulging muscle.

Improved

Jack is convinced that the drummer can vastly improve his technique by holding both sticks in exactly the same way (see Fig. 1). He first saw Phil Seamen do so when he joined the band, and he was struck by the *evenness* of Phil's drumming.

The dream of every drummer, says Jack, is to be completely ambidextrous, and his prime object is to attain perfect balance. Surely, he argues, the possibility is brought much nearer when both sticks are held exactly alike.

Consider the new control which can be asserted over the left hand using the new grip. On rolls, emphasised shots can be obtained by merely snapping the fingers shut, achieving maximum snap effect with minimum effort.

And the drummer can now do it with both hands.

And with increased control comes new power in the left hand. Previously, the left wrist controlled most of the force which could be applied.

With the new method, you have the power of the forearm, the wrist, the forearm and the shoulder. In short, you could have the facility, power and control of two right hands.

(2) THE OLD WAY

Does Jack use the new method?

"I'm gradually changing over," he says. "It's difficult to discard a lifetime's training, and I still use the old method for the more difficult passages. But I intend to change over completely in time, and I think all young drummers should be taught the new method."

What do other drummers think?

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Collectors' CORNER

FROM Marian McPartland, who finds time yet to be a first-rate correspondent, come news and photographs and several records. Besides telling us that Duke Ellington was delighted with the "Ellington 55" article in the MM earlier this year, she carries on about the young pianist Don Shirley, who was the subject of extreme praise in *Esquire* recently.

We won't touch on Shirley's history, because Marian will be writing about him presently. The Shirley record she sends is a new 12-inch LP (his first, we think) called "Tonal Expressions," on Cadence CLP1001.

Popular tunes

The tunes are popular ones, and good ones; the playing is fine-toned and accomplished. Hearing the record a couple of times gave us something of the impression of a musical kaleidoscope; Shirley sounded to us like a classical man trying his hand at popsongs and jazz—only a very little jazz, though, and we were not surprised to see Jerry Lewis saying in *Down Beat*, "I'm not jazz," about this LP.

As it seemed not to be in our province, we passed the record for comment to Steve Race, who makes it the subject of his column, this week, on page 2.

According to Marian, Shirley was the soloist with the Symphony Of The Air when Ellington conducted his "New World A'Comin'" on March 16 at Carnegie Hall. "I predict that this boy will be the new genius of 1955," she writes, "though maybe not in the jazz field."

After working a month at the Hickory House, where Marian has been—off and on—for more than three years, Shirley goes into Basin Street with Louis Armstrong for two weeks (April 11 to 26), then back to the Hill.

With Louis & Duke

Meanwhile, both Jimmy and Marian McP. have left New York. Marian's trio opened at the Keyboard, Detroit, on March 15, and goes to Cleveland and Columbus, Ohio, this month. On July 15 it features in the Newport Jazz Festival with Ellington and Armstrong.

Jimmy, who lately finished at the Metropole, is going with Marian on the road—"as road manager and bandboy," he says. He will work a few college dates en route, using Vic Dickenson, Gene Sedric, George Wettling and others. A month or two back, the McPartlands made a Brunswick LP together: a 12-inch selection of show tunes with harps, woodwind and rhythm.

"I have the clause in my Capitol contract that I may record with Jimmy," Marian writes. "Incidentally, the trio's new 12-inch Capitol LP is just out here, and may appear in England quite soon. Jimmy is on the McGuire Sisters hit, 'No More,' so listen to it if you can.

Marian McPartland

He plays eight wonderful bars of jazz" (Vogue Coral Q72000).

Another big LP from the McPartlands is called "Jazztime, USA—Vol 2," and is by the Terry Gibbs Sextet and Hot Lips Page with the Marian McPartland Trio. The record was studio-made, before a live audience at Fort Monmouth, N.J., on May 27, 1953, and Lips plays and sings "St. Louis Blues," "Sunny Side Of The Street," "St. Louis Infirmary" and "The Sheik" (Brunswick BL54002).

These four titles, by Lips, Marian, Walter Yost (bass) and Mousie Alexander (drs), are the last Page records we know, and Marian sends them "in case somebody does a memorial programme for Lips." If anyone should be doing such a thing, the record is here to be borrowed.

—Max Jones and Sinclair Traill

JAZZ RECORDS

Sinclair Traill reviews—

COUNT BASIE AND HIS ORCHESTRA (LP)

"The Old Count and the New Count" — "The World Is Mad" (d); Miss Thing (d); Nails (m); I'll Remember April (l); Heeyah! (m); Little White Lies (l).

(Philips LP BBR8038—26s. 6d.)

COUNT BASIE (EP)

Jump For Me (b); Boogie Woogie (V by Jimmy Rushing); Neal's Deal Manor Junction (m); Neal's Deal (k).

(Columbia EP SEG7576—2s. 3d.)

COUNT BASIE (LP)

Swinged (l); Rumba (r); Stay Cool (f); Hob Nail Boogie (g); Dance Day (V by Bob Bailey) (h); Wind Bells Swing (f); Goodbye, Baby (V by Jimmy Rushing) (j); Lonesome Miss Pretty (m): (Am. Columbia LP1061, LP1062).

(Columbia LP 33S1064—25s. 6d.)

(a) (Am. Vocalion CS816)—Basie (pno.); Lester Young (ten.); Carl Smith (tpt.); Walter Page (bass); Jo Jones (dr.). 1/8/36. Chicago.

(b) (Am. Columbia W34344)—Basie (pno.); Don Washington (alto, bar.); Buddy Tate, Young (tenx.); Buck Clayton, Lester "Shad" Collins, Harry Edison, Ed. Lewis (tpts.); Dan Minor, Benny Morton, Dickie Wells (trbs.); Fred Green (gtr.); Page (bass); Jones (drs.). 16/5/38. New York.

(c) (do. W32446/61)—Personnel as for (b). 5/9/39. New York.

(d) (do. WC0352/61)—Personnel as for (b), except Buddy Tate replaces Don Washington (alto) replaces Powell, E. Washington (alto); Walter Page replaces Richardson. 21/7/46. New York.

(e) (do. CO0374)—Personnel as for (d), except Preston Love, J. Washington (altos) replaces Powell, E. Washington; Walter Page replaces Richardson. 21/7/46. New York.

(f) (do. CO0374)—Personnel as for (d), except Preston Love, J. Johnson, Eli Robinson, George Matthews (tenx.) replaces Powell, E. Washington; Rudney Richardson (bass); Jones (drs.). 4/3/46. New York.

(g) (do. CO0375). (h) (do. CO0375)—Personnel as for (d), except Preston Love, J. Johnson, Eli Robinson, George Matthews (tenx.) replaces Powell, E. Washington; Rudney Richardson (bass); Jones (drs.). 4/3/46. New York.

(j) (do. CO0376). (j) (do. CO0376)—Personnel as for (d). 5/3/46. New York.

(k) (do. CO0383)—Basie (pno.); Buddy De Franco (clt.); Charlie Ness (ten.); Serge Chaloff (bar.); Clark Terry (tpt.); Jimmy Lewis (bass); Buddy Rich (drs.). 16/5/50. USA.

(l) (do. master numbers untraced)—Basie (pno.); De Franco (clt.); Chaloff (bass.); Wardell Gray (ten.); Terry (tpt.); Green (gtr.); Lewis (bass); Gus Johnson (drs.). 2/11/50. USA.

(m) (do., master numbers untraced)—Basie (pno.); Bobby Plater, Marshall Royal (altos); Gray, Lucky Thompson (tenx.); Charles Fowlkes (bar.); Bob Mitchell, Al Porcino, Terry, Lamar Wright (tpts.); Leon Comegys, Matthew Gee, Michael Wood (trbs.); Green (gtr.); Lewis (bass); Johnson (drs.). 10/4/51. USA.

(n)—No information available. Possibly circa 1946. USA.

THESE two LPs and the one EP will give you a good cross-cut of the work of Count Basie's band between 1936 and 1951.

The fare is extremely varied, but you will find the style has changed little since Basie hit New York in 1936. The emphasis is on rhythm and punch, and although the Basie jazz is scored for large ensemble, much of the band's work has the spontaneity and relaxation of small-band jazz.

The Philips LP is a heterogeneous mixture leaping from 1940 back to 1939, and then bounding on to 1951, without particular rhyme or reason.

The long "World Is Mad" (Parts 1 and 2) opens with the familiar staccato right-hand piano of the leader over a strongly pulsating rhythm. The saxes have a wonderfully blended sound, and there is good solo work from tenor and trombone. The use of dynamics is skilfully handled in the two-part "Miss Thing": the volume dying away only to surge out again with renewed strength.

"I'll Remember April" and "Little White Lies" were made by a much smaller band and do not sound entirely Basie in conception. Clark Terry shows fine control on "Lies," and Wardell Gray's robust tenor is well in the mood on both numbers.

The other two tracks, although from 1951, show a decided return to the old Basie formula—which fact may be an important jazz landmark! "Howzit?" has much of the Count's piano, and the strongly rhythmic, muted brass and saxes are really in the old Basie tradition. The rhythm is finely recorded. Gus Johnson's drums being perfectly balanced. Much the same goes for "Nails"—it's rhythm all the way, with upsurging brass and saxes split by the Count's single-finger piano mugging.

"Beaver Junction" and "Neal's Deal" also come from the 1951 period. The first is noteworthy for well-voiced ensemble playing and the great swing engendered. The latter, an up-tempo number, contains more of Basie's seemingly casual, yet perfectly timed, piano over some brilliant instrumental work.

The medium-paced "Jump For Me" is typical Basie in all its aspects. The soloists weave in and out of the ensembles: Basie comments with incidental piano inserts; and the band reaches a climax by the use of a riff played with ever-shifting accents.

Jimmy Rushing sings a humorous version of the old Pine Top tune; the band kicks out behind him, and Buck Clayton makes the most of his solo spot.

The Columbia LP mostly comes from 1946, when the Count had a band which was almost as savage in its rhythmic impact as the first band he took to New York. Both Buddy Tate and Illinois Jacquet were hard-blowing tenors, and the brass section was a very powerful one. "Rambo" contains noteworthy trombone and long tenor chorus punctuated by the brasses.

The loose relaxation of "Stay Cool" is anything but "cool." The band has the same animation it had in its old days, and there is some splendid blowing by J. Johnson. As on all the band work, the bass playing is remarkable, that on "Hob Nail Boogie" adding much to the Count's piano and the finely voiced ensemble.

The other boogie number has tightly muted brass, more staccato piano and more brass, muted this time, over a restless rhythm. Rushing does his again on "Goodbye, Baby." His use of drag-tempo is very telling, and the trombone interjections are finely placed.

"Lonesome Miss Pretty," another medium-paced tune, contains some fine trumpet, a long tenor passage and orchestral work executed with great skill.

The other track, "Dance Day," shouldn't have happened to anybody and certainly has no place on this otherwise fine LP. It is sung by Bob Bailey, who should have gone home with brother Bill before this track was ever cut.

ABOVE: Count Basie samples a bar of French mustard during his last Continental tour. LEFT: Ray Brown on a session with the Oscar Peterson Trio.

If you have heard any of the earlier jazz sides he made while still in Canada (four of them are on HMV J0330 and J0342) you will know that he had already developed a pretty phenomenal technique.

In "Debut" he adds to a notable display of this, the advanced jazz understanding he had acquired during some three years in America. In addition to being a quite fabulous instance of keyboard wizardry, the ideas flow well, and if you should come to the conclusion that at the time Oscar was very much of a Shearing disciple, I can guarantee that you will be none the less thrilled because of it. The "locked hands" passages may well have astonished even George himself.

"Tenderly" features Oscar presenting Lawrence Gross's delightful waltz—first ad lib., then in foxtrot rhythm. It is in more reposeful mood, but just as inventive and intriguing. Oscar was then fast discarding the Shearing influence and developing ideas of his own which he knew how to put over fascinatingly.

"Nameless" seems to have acquired its title from the fact that nobody wanted to parade that the chord sequence was neither more nor less than that of our old friend, "I Got Rhythm."

The side ends very abruptly, as though there should have been more to come. And there probably was. The letters JATP on the label suggest that this was part of a recording made at a Jazz At The Philharmonic concert, and could well have gone on for anything up to another week! You know what these concerts are.

But don't let that put you off. The performance brings us back to Oscar in swing vein—giving, at fast tempo, an amazing display of technique, showing that his ideas had become almost entirely original (the Shearing influence has entirely disappeared), and generally creating enough interest and excitement to keep you going for many a long day.

And what is more, if this was a public recording, the reproduction is unusually good, and there is no trace of any of the

continued on page 10

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Edgar Jackson reviews—

OSCAR PETERSON

***Oriole (Peterson) (Am. Clef C074).

***Tenderly (Gross) (do. C041).

(Columbia LB150—6s.)

OSCAR PETERSON

***Nameless (Peterson) (do. C096).

OSCAR PETERSON TRIO

***It's Easy To Remember (Hodgers, Hart) (do. C023).

(Columbia LB149—6s.)

374, 281—Peterson (pno.); Ray Brown (bass). Circa late 1949. USA.

285—Peterson (pno.); Circa Spring, 1951. USA.

523—Peterson (pno.); Barney Kessel (gtr.); Brown (bass). Circa Spring, 1954. USA.

OSCAR PETERSON (LP)

"Oscar Peterson Sings"

***Spring Is Here (Rodgers, Hart); I Hear Music (Lane, Loesser); Autumn In New York (Duke); I'm Glad There Is You (Madeira, Dorsey); I Can't Give You Anything But Love (McHugh, Fields); The Times We Did Last Summer (Styne, Cahn); Polka Dots And Moonbeams (Burke, Van Heusen); One For My Baby (Arlen, Mercer). (Vol V by Peterson.) (Am. Clef MGC145-A, -B.)

(Columbia 33S1020—25s. 4d.)

Peterson (pno., voc.); possibly Herb Ellis (gtr.); possibly Ray Brown (bass). Various sessions between circa Spring, 1953, and Spring, 1954 USA.

THESE are the remainder of the Clef Oscar Peterson which EMI arranged with Norman Granz to issue here to coincide with Oscar's recent appearances in England. They arrived just too late to be included with my review the week before last of his two LPs.

Let us consider them in chronological order—not merely for convenience, but because that will be the best way of noting how much they reveal of Oscar's development during his sojourn in the US, where he arrived around the mid-1940s, from his native Canada. He was born in Montreal in 1916.

"Debut" gets its name from the fact that it was the first record Oscar made in the U.S. He reached there backed by a long classical training, which had culminated, during the war years, in his giving, in Canada, solo piano recitals, mostly of Chopin.

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HER, LIKE SON

Like father, like son—especially after a few deft strokes of greasepaint. Father is Ninety leader Sid Millward. The son is Rance Sebastian Lancelot, born March 19, and held by proud mother Bonnie.

3-D DEMONSTRATION ASTOUNDS LISTENERS

A DEMONSTRATION of EMI's new 3D sound records, and the special machines for playing them, was given on Monday last by Sir Malcolm Sargent before a selected group of Press representatives. It is no exaggeration (*reports Edgar Jackson*) to say that the innovation—news of which was exclusively announced in the MELODY MAKER last week—astounded all who had not previously heard it.

New fullness

Apart from the three-dimensional effect, enabling the listener to say exactly how all the instruments of an orchestra were placed at the time of recording, there is added a new fullness, richness and clarity of tone quality.

Even single instruments, such as a piano, lose the "flat" sound to which they have hitherto been confined when heard through the small opening of a single loudspeaker, and assume a new spatial effect that makes them, to all intents and purposes, indistinguishable from hearing them "live."

One of the basic principles of the system is dual channel recording and reproduction. Instead of one record of a performance, two are necessary; and both have to be made and reproduced simultaneously, but separately.

To ensure perfect synchronisation, the two records are put on to a dual track tape and reproduced through gramophones consisting of a tape deck with a dual pick-up head, two amplifiers and two separate loudspeakers.

The new HMV machine for playing these 3D tape records is in the form of two separate console cabinets, each containing its own separate loudspeaker system, and each having to be placed on either side of the room or hall.

Two speakers

Advantage has been taken of this necessity for two speakers to place the tape deck in the top of one cabinet and a turntable and conventional pick-up unit for playing ordinary disc records in the top of the other.

Only the special 3D tape records will give 3D effect, but ordinary records (tape and disc) can be reproduced through the two loudspeakers simultaneously, and this gives them a somewhat more spatial effect than is possible with a single speaker or group of speakers housed in a single cabinet.

The price of the complete set will probably be not less than £250. But if EMI builds up a large repertoire of these 3D tapes, makers of less-expensive gramophones could probably put out 3D machines for £75.

The price of the tape records is still to be settled, but it is known that each will play for half an hour, and will probably consist of a selection of numbers, as does the present-day disc LP.

STARS CONSULT THE STARS

Stars find out what the stars foretell! On their recent visit to Blackpool, the Coronets had their palms read by Gipsy Lee (centre). L.-r.: Bill Shepherd, Marion Gay, Michael Sammes, Valerie Tyler, Ross Gilmour. Gipsy's forecast? Added fame for the vocal team.

Show tunes banned on AFN Network

U.S. State Department aid has been enlisted as a means to uphold the barrier that prevents the British public from hearing Broadway show tunes before the productions themselves are staged in Britain.

British music publishers who acquire the rights of such tunes restrict their playing and the sale of records until the show arrives. But many radio listeners become familiar with such "restricted" tunes via the American Forces Network.

Now, the British publishers have listed their song rights with the State Department in Washington, which in turn furnishes American banned lists to the U.S. radio stations in Europe and even to German stations.

As a result, AFN was restricted from playing hit tunes from "The Pajama Game" and "Silk Stockings" because some of the listeners were British.

Colyer back from German triumph

KEN COLYER'S Jazzmen, back in Britain after a highly successful four-month spell at jazz clubs in Dusseldorf and Hamburg, play at the New Orleans Jazz Club in Bristol on Saturday at a special "welcome home" session.

On Sunday, the group is featured at Manchester Hippodrome with Chris Barber's Jazzband and Mike McKenzie, and on Monday, the Colyer Jazzmen play their first London date at the Humphrey Lyttelton Club.

On Wednesday, they visit the Barnet Jazz Club.

A recent addition to Ken's group is banjoist John Bastable.

Reporting on an appearance in Hamburg by Ken Colyer, MM correspondent Walter Kwiecinski writes: Colyer's band completely carved an all-star German-American modern group led by U.S. trumpet star Bill Coleman.

"The Colyer version of "Lord, Lord, Lord, You've Been So Good To Me" stopped the show so effectively that the modern band had no chance to be modern; the fans insisted that Ken went on playing!

'Congratulations!'

Bill Coleman was fronting a group comprising Hans Koller (tenor), Shorty Roeder (bass)—both from the Koller New Jazz Stars—Wallace Bishop (drs.) and Alex Boychalski (pno.) and Johannes Rediske (gtr.) from Berlin's Rediske Quintet. The unit played in a swing style typical of the mid-forties, only German star Koller serving up anything really cool.

But the audience preferred Colyer's jazz, reserving the greatest applause for the spirituals by his skiffles group. After the concert, Coleman shook hands with Colyer, saying: "I guess you deserved it. Man—you really stole the show! Congratulations."

FROM BARGE TO BALLROOM

VOCALIST Peter Brian has joined the Geoff Sowden Band, resident at the Star Ballroom, Richmond.

Peter, who lives on a converted invasion barge at Twickenham, previously sang with Jan Ralfini's Band and with semi-pro. bands at Eastbourne.

ABBOTT AT LUTON

The Vic Abbott Orchestra, booked by orchestra-leader Peter Yorke, opened at the new Super Ballroom, Luton, last Friday.

Playing alto, clarinet and singing, Vic leads Harry Hunter (alto), Bob Bentley, Bob Dell (tnrs.), Joe Adams (bart.), Danny Deans, Doug Taylor, Ron Fenner (tpts.), Pat Kelley (tmb.), Dave Miller (pno. arr.), Jimmy Luke (base) and Laurie Morgan (drs.).

COMMERCIAL TV LINES UP BAND PROGRAMMES

COMMERCIAL TV is rapidly going ahead with its plans for featuring dance bands and dance music in its future programmes.

A spokesman for Associated Rediffusion, one of the major commercial television companies, which will be operating from Monday to Friday, told the MM: "When we have a dance band featured it will be seen. If it is only accompanying songs and dances, it may be off the screen. In any case, we couldn't have entertainment without dance bands being seen."

Last week, Ronnie Waldman, BBC TV light entertainment chief, told the MM: "I believe we could do more for popular dance music on TV by production numbers rather than by looking at a band."

George Boocock completes band

Ex-Johnny Dankworth trumpeter, George Boocock, who had to return to his native Dewsbury for business reasons, has now completed the line-up of his band.

George (tpt.) leads Will Ackeroyd, Tommy Burns, Alan Taft, and Ken Rocket (saxes), Alan Norton (pno.), Denis Wood (bass) and Harry Farnworth (drs.). A girl singer has still to be fixed.

George's wife, Rita, gave birth to a baby girl last week.

Humph, Johnnie Ray for Ireland

Humphrey Lyttelton and his Band appear for the first time in Northern Ireland when on April 20 they visit Caproni's Ballroom, Bangor.

On the following night they appear at Newcastle, Co. Down.

Johnnie Ray is to give three performances (one afternoon, two evening) on Monday, April 18, at the Royal Hippodrome, Belfast, supported by Vic Lewis and his Orchestra.

Guitarist Sammy Mitchell now leads his group at Belfast's Gala Ballroom and is replaced at the Plaza Ballroom by a quartet led by pianist Jimmy Bell.

All-local talent in Deeley band

Five newcomers to the 14-piece Cliff Deeley band at the Tower Ballroom, Birmingham, have turned the Deeley outfit into an all-local-talent line-up.

Graham Daily (ex-Sonny Rose) takes over on piano from Phil Shapiro, who is joining Charles Amer; drummer Dickie Mann and bassist Ted Rowley (both from the Hedley Ward band), respectively replace Frank Walker and Bill Barton; trombonist Don Buxton (ex-Vincent Ladbrooke) and trumpeter Arthur Street, respectively replace Val Williams and Ted Lowe.

NT THE STRING

guitarist-banjoist with Chris was married last Thursday at Bow. Girl who plucked the ng is Maureen Ford. The ded musical congratulations.

North leader's wife to join Ivy

Trombonist Phyl Brown, wife of West Hartlepool trombonist leader Garry Brown, will be joining Ivy Benson in the autumn.

Ivy's orchestra spends a month at the Tabaris, Dusseldorf, starting on May 1, prior to a 10-day German tour for the Forces and possible concerts in Holland.

After its summer season at Douglas, Isle of Man, the band plays Variety at Bristol (September 19), Manchester (26th), Chiswick (October 3), Cardiff (10th), Hull (17th) and Hackney (24th).

Ivy's instrumentalist-vocalist, Edna Wayne, makes a recording test for Parlophone on April 26.

Lead-trombonist Dorothy England has become engaged to a Maltese whom she met while the band was playing on the island.

WILKINS RECORDS

NEW YORK, Wednesday.—Ernie Wilkins, former Basie reedman now freelancing as an arranger in New York, has recorded his own LP for Savoy, playing alto and tenor.

With him were George Barrow (tnr.), Eddie Bert (tmb.), Cecil Payne (bart.), Hank Jones, Wendell Marshall and Kenny Clarke.

Wilkins has been writing arrangements for Dan Terry, whose band reopened at Birdland this week.

RNISTS' WEDDING IN THE RAIN

revent Birmingham musical senoff to ams, of the Andy n Combo, and his bride, Pearline McCurdy, at Trinity Church last Saturday week. Also pictured are Johnny Collins (holding alto) and, next to him, tenorist Maurice Fifer.

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PROVINCIAL ROUND-UP

ON May 21, Tony Howard and his Orchestra commence their ninth successive season at Seacroft Holiday Camp, on the Norfolk coast. Tony's father held this job from 1932 until sadist Tony took over from him in 1947. With an unchanged personnel for the past seven years, the Howard Orchestra has just completed its third winter season at the USAF Officers' Club, Shepherd Grove.

* * *

Freddie Sembrylin, lead alto in Jack Brook's All Stars at Barnstaple, North Devon, has left to join the orchestra at the R.S. "Brunhaven."

* * *

Dill Thomas will lead at the King's Hall, Aberystwyth, for the summer, with Jim Bayer (alto), Tommy Milton (tpt.), Harry Hughes (bass), Peter Hughes (drs.), Jack Christie (pno.), Bill Davies (tmb.), Del Pierce (tpt.) and Pugi Edwards (vcl).

* * *

The Metronomes commence their fourteenth season at the Trouville Hotel, Sandown, on May 28. Edgar Thomas, drummer-leader of the seven-piece for 30 years, was formerly with Ted Westmore.

* * *

Wolverhampton Hippodrome has booked the following bands for Sunday shows: Carl Barriteau (April 10), Frank Weir (17th), Teddy Foster (24th), Harry Gold (May 1), Oracle Cole (15th), and Sid Phillips (22nd).

Humph (second left) enjoys a quiet drink after an exciting session last November at the Sedgwick Restaurant, Manchester, with (l. to r.) David Wilson, jazz fan Mrs. Rosslyn Humphries, Peddy McMurtrie.

Malvern Rhythm Club, *formed three years ago, has closed through lack of support. Its resident group will play at Coventry Jazz Club on May 26.*

* * *

The Swing Shift, which meets Tuesdays at the King Edward Hotel Corporation Street, Birmingham, plans an Easter Monday session featuring Geraldo, stars Dougie Robinson and Bob Efford.

* * *

Kent drummer Les Platted will play in the summer show "Gay Time," at the Concert Hall, Bournemouth, for the summer.

Personnel of the first Louis Freeman band to play on the transatlantic boats since the war is: Bobby Foley (drs.), Dan McCormack (sax), Leslie Jane (fiddle) and John Trompeo (pno.). They sail on the SS *Captain Cook* from the Clyde on April 20.

* * *

Jay Wright and his Band, now at the St. Andrew's Hall, Glasgow, precede their summer season at the Beach Pavilion, Ayr, with a concert there on Easter Sunday.

—*Jerry Dawson*

from page 7

usual audience reaction to distort you.

"Easy To Remember" is a reversion again to Oscar on a "pretty" tack. Indeed, he plays it in much the same way as he did the items on his "Oscar Plays Pretty" LP (reviewed 19/3/55).

Finally, we come to the "Oscar Peterson Sings" LP.

This is, of course, Oscar as a vocalist, as well as a pianist. Can think of no better way of describing it than in the words of a friend who facetiously, but with some acumen, remarked: "It's rather like taking Coles to Newcastle, but Oscar sure sings natural!"

Being on the subject of piano jazz, I take this opportunity of following with a record which was represented in this column on 19/3/55 by elegant pictures of Lennie Tristano and André Previn, but the review of which was conspicuous by its absence.

It is:

PIANO SOLOS (EP)

***André Previn: Get Happy (Arlen) (d).

***Lennie Tristano: Just Judy (Tristano) (d).

***Art Tatum: Out Of Nowhere (Green) (a).

****Errol Garner: Errell's Bounce (Garner) (b).

(HMV 7EG8476—9s. 3[d.])

(a) (Am. Victor D7-VB-0076)—Tatum (pno.). 20/1/47. USA.

(b) (do. D7-VB-0618) — Garner (pno.). 22/4/47. USA.

(c) (do. D5-VB-1681)—Tristano (pno.). 23/9/47. USA.

(d) (do. D5-VB-0708) — Previn (pno.); Bob Sain (gtr.); Lloyd Pratt (bass); Ralph Collier (drs.). 21/10/49. USA.

THIS EP introduces two pianists of a type entirely different not only from Peterson, but also from Tatum and Garner.

In fact, it gives about as pertinent an insight into the varied styles of piano playing that jazz has brought about as one could find in four stars at random.

André Previn is a fair representative of the white pianists who have developed a formidable technique, use it for getting often as many notes as possible into their phrases—but never quite manage to swing, even when they have acquired the ability to keep time.

Lennie Tristano represents the white modernists who have ideas but don't really swing—mainly, it would seem, because they have become over-saturated with what they are pleased to call modern artistry, but which I would describe more as "artiness."

Max Jones reviews—

ORIGINAL DIXIELAND JAZZ BAND (LP)

Dixie Jazz Band (intro.: That Tessie' Rag (b); Livery Stable Blues (a); Skaidee Jandie (c); Tiger Rag (d); Sensation Rag (c); Skin' The Blues (f); Mournin' Blues (g); Clarinet Marmalade (h)). (Am. Victor 23-LL-7004, -7005).

(HMV DLP1068—5s. 6[d.])

(a) (Am. Victor 18231). (b) (do. 18322)—Dominic "Nick" La Rocca (leader, cornet), Larry Shields (clt.), Eddie Edwards (tmb.), Henry Ragas (pno), Tony Sbarbaro (drs.). 24/2/17. New York.

(c) (do. 31708), (d) (do. 31701)—Same personnel. 26/2/18. New York.

(f) (do. 32064)—Same personnel. 26/6/18. New York.

(g) (do. 32041), (h) (do. 32043). (h) (do. 32044)—Same personnel. 17/6/18. New York.

THIS choppy, heavily-syncopated little march-and-cakewalk music can never again sound new; but after all these years it can still be quite exciting, even pleasant, to ears accustomed to more sophisticated and imaginative playing of later generations of jazz musicians.

It is primarily a case of disliking the unfamiliar, I suppose, for the more we listen to the ODJB jazz, the more we find in it to hear. All the same, the style is archaic and I advise inexperienced collectors to hear the record somehow before forking out nearly 20s.

Four of these items, available on 78s for years, are well known. The others are played in much the same way; nearly all ensemble, bashed out with uncommon attack and an animated, jerky kind of beat, and lightened by an abundance of breaks.

The band was happiest on march-type numbers. When it got anywhere near a blues, the result would be a rocking, ragged blues like "Sluin' The Blues" —a medium-tempo performance but the slowest on the LP. Here, behind Ragas's piano, the band approximates a blues feeling, and for arrangement, this one stands high among ODJB recordings.

"Clarinet Marmalade" goes very fast, indicating as well as anything the almost quite exceptional command of "tailgate" playing. From the agile trombone on this and "Skaidee Jangle," from the riffing on "Tiger Rag," the singing almost Ory-like part on "Sensation," and the timing of breaks, we realise that the instrument was by no means limited in Edwards's hands 37 years ago.

Shields, just as remarkable, provided a full and fluent part, and was exact in his breaks—often repeated note for note. There could have been few better clarinettists in 1918.

The great virtue of the ODJB lay in its group playing. This seems to have been set by the time it reached records: but it had the qualities of vigour, syncopation and team spirit in full measure, and came as close to the definitions of Dixieland jazz as anything I can think of.

Ernest Borneman's Tropicana

OLGA OCELHO (EP)

Asturiana (de Falla): Nana (de Falla); Gaseian Andaluza (Segovia); Ay Voz Morenera (Guarnieri); Quatro O Cinco Menina (Galera, Guarnieri); Quatro Xaro Aos (arr. Coelho); Os Olhos Tierra (arr. Coelho).

(Parlophone GREP1)

LAST week I reviewed a charming record by Laurindo Almeida; here is another guitar player—a genuine find who is likely to get overlooked in the rush.

This record comes from EMI's overseas Odeon list and offers four tunes sung in Spanish, two in Portuguese, and one in Mandrin.

Olga Coelho herself is a Brazilian soprano whose guitar work, though far from the virtuosity of Laurindo Almeida, is competent, and whose highly developed rhythmic sense becomes particularly evident when she accentuates her tunes with off-beats on the wooden guitar body. This sounds like conga drumming at times and might lead you to believe that there is a part of rhythm section with her. There isn't.

Miss Coelho is not only a good singer of Spanish, Portuguese and Latin-American folk music, she is also a collector of some repute. Her medieval tunes, and her collection of South Sea songs, are well known among scholars, and her performance here, though not startling, is a good deal better than most concert singers can bring to folk music.

The two de Falla tunes, Nos. 3 and 5 of his "Seven Popular Spanish Songs," are arranged by Segovia and performed with a roughness and delicacy worthy of the master himself.

The two songs sung in Portuguese, "Eu Vou M'embora" and "Quatro O Cinco Menina" (a best suited to Miss Coelho's style of delivery and thus are the best of this disc. "Os Olhos De Tierra" is given a distinguished and moving performance, worthy of a genuine folk singer.

As for the Maori song, "Pokare Kare Ana," I must plead incompetence to judge. It sounds authentic to me, and I like it but I really don't know enough about Maori music to know what standard to judge it by.

MACHITO AND HIS ORCHESTRA (EP)

Conversation (Ebsartin); Christopher Columbus (Berry-Rose); Mambo Sentimental (D'Zurilla); Jungle The Chicken (Hernandez).

(Seeco-Vogue EPS1013)

MY remarks last week about the Noro Morales record also refer to this one by Machito.

Songsheet

THE spate of mambo tunes over the past six months is now giving way to yet another style of song, and the up-and-coming Hit Paraders will soon be owing their popularity to a "Rhythm-and-Blues" beat. This type of number, which immediately slows up the ballroom tempo, may well set a new style of dancing (*writes Hubert W. David*).

First exploited in the Harlem hooling emporiums a couple of years ago, the style was welcomed by all the kids in the juke-box joints, and it has already shown its effect on the pops of the day in the States. A brace of new ditties we are just hearing over here are "The Fish" and "Bloowerly" (from Dash Music), and, although they are so different in lyrical character, they both give the "rock-'n-roll" effect.

More definite

One thing is apparent: these R-and-B numbers give a more definite beat, and provide a band with the chance of much more showmanship.

When "the blues" first came on the scene as "a dance" in the '20s, the general idea was to create a slow, smooth rhythm, which made dancers glide across the floor; with Rhythm-and-Blues, we get a forceful style of playing. None of these R-and-B tunes have yet made entry to our Hit Parade, but I predict that it won't be long before we see at least one jockeying for position.

It could well be "Sincerely," with the McGuire Sisters Vocalion-Coral record to help it along. This new song certainly lends itself to clever lyrics—and, moreover, we shall be able to hear what the lyrics are all about, as singers are able to enunciate their words very clearly! Watch your Parade closely.

Information

SEVERAL readers have asked me for a list of publishers who have adopted the new Songwriters' Guild Standard (ISA) Contract. I think they should write to Victor Knight, secretary of the Guild, at 22, Shaftesbury Avenue, London, W.1, as he has much useful information on this matter.

I understand that the newly-formed Burlington Music Co. has already accepted the Standard Contract for general use. Burlington Music has powerful recording connections on both sides of the Atlantic, and leading light behind the company is Songwriters' Guild founder member and former director Irwin Dash.

By their adopting the Standard Contract, songwriters' interests are safeguarded to a fair deal both in this country and in the USA.

Postponed

I HAVE had a letter from Ronald Whiteman, Head of Light Entertainment for television, who tells me that the proposed songwriting contest proposed for the spring will, in fact, not materialise until the autumn.

This is bad for us, but a great boost for the British writer, for television next winter is going to be all-powerful. I shall keep you posted with events and announce details of the contest at the earliest possible moment.

BIRTHDAY Greetings to Ivor Davis on the 10th, contact man Archie Trotter (11th), Reg Casson (15th), and Doreen Harris (16th).

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended April 2, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association. Ltd.

1. SOFTLY, SOFTLY (B) (2/-) ..... Cavendish
2. GIVE ME YOUR WORD (A) (2/-) ..... Campbell Connelly
3. LET ME GO, LOVER (A) (2/-) ..... Hatch
4. A BLOSSOM FELL (B) (2/-) ..... John Fields
5. PRIZE OF GOLD (A) ..... Victoria
6. UNDER THE BRIDGES OF PARIS (P) (2/-) ..... Southern
7. MOBILE (A) (2/-) ..... Leeds
8. THE NAUGHTY LADY OF SHADY LANE (A) (2/-) ..... Sterling
9. IF ANYONE FINDS THIS I LOVE YOU (A) (2/-) Michael Reine
10. TOMORROW (B) (2/-) Cavendish
11. MAMBO ITALIANO (A) ..... Campbell Connelly
12. MAJORCA (P) (2/-) ..... Mills
13. HAPPY DAYS AND LONELY NIGHTS (A) Lawrence Wright
14. MEETER SANDS (A) (2/-) ... Maris
15. FINGER OF SUSPICION (A) (2/-) ..... Pickwick
16. READY, WILLING AND ABLE (A) ..... Berry Music
17. CHERRY PINK (A) ..... Maddox
18. OPEN UP YOUR HEART (B) (2/-) ..... Duchess
19. NO ONE BUT YOU (A) (2/-) ..... Robbins
20. TWEDDLE DEE (A) .... Robbins
21. PAPER KISSES (B) ..... John Fields
22. UNSUSPECTING HEART (A) ..... Berry Music
23. HEARTBEAT (A) (2/-) .. Kassner
24. STRANGER IN PARADISE (A) (2/-) ..... Frank Music

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BACKSTAGE

Johnnie Ray talks to Vic Lewis

Pensive Ray

LAST Saturday, the MELODY MAKER tape-recorder overheard a conversation between song-star Johnnie Ray and Vic Lewis, the British band-leader accompanying him on his present tour. The scene: a rehearsal at London's Cafe Anglais; the time: lunchtime. This is what they said:—

VIC LEWIS: John, do you think today's trend in the more popular music is getting more classical, or strictly on a commercial beat?

JOHNNIE RAY: I haven't noticed any particular trend in modern music leaning towards anything artistic. If anything, I've found, in my own opinion, the trend in popular music going on what I consider the down-grade. Commercially speaking, at home right now, we are firmly engaged in a fad called "Rhythm-and-Blues"—which actually is the only original form of music ever to be contributed exclusively by Americans for Americans. It is basic, but even though it serves its purpose, it certainly, in my opinion, is not an artistic thing.

Vic: Yes, its nothing new, Rhythm-and-Blues. It's a thing that's been going on for years.

Johnnie Ray embraces Vic Lewis at last Thursday's Press reception. The other pictures on page were taken there, too. On Saturday, Vic and Johnnie were overheard by the MM tape-recorder.

Mambo? a fad

Johnnie: It has always been a part of the idiom of American music. It had certainly never before had the popular commercial appeal it's got now—but, fortunately or unfortunately, it still is just a fad, like the mambo fad we have passed through; like an awful lot of fields that we've gone through.

It seems to me that there hasn't been much of a contribution, artistically, to popular music for several years. And it seems to me still that the people who *have* contributed the most remain a very limited few; people like Cole Porter, Rodgers, Hammerstein and Hart—and all the old people like Vincent Youmans, they contributed so much to the commercial type of music.

And, getting to the instrumental stuff, nobody has been able to come up and equal the popularity of Glenn Miller or Benny Goodman.

Vic: You don't think so? How do you like Kenton's music?

Johnnie: Well, Stan Kenton—well, I happen to be a Stan Kenton fan. I'm one of those kind of fellows that don't understand what Stan's trying to express—but from a standpoint of quality and definition, well, I get a wavelength out of it and I respond to it, even though, not being a learned musician, I don't, what you may call technically, understand it.

Beaty numbers

Vic: Well, I'm glad to see, in your recent records, that you've been getting a little more into your natural style. You started off by singing the pop type of things—now you're really swinging and singing as well! I wondered if there was any influence—why you've kind of changed.

Johnnie: Well, I don't know. I imagine there's been an awful lot of influence—I've been influenced a great deal by a lot of English music. I'm not a stranger to English musicians or their music at all.

I think one of the very horrible things today is the situation which prohibits the visiting of British musicians to America. Not only could they learn a lot in America, but foremost, and above all, I think that American musicians could use the—well, I can't say the foreign element. I mean I think that, if the two got together, something would come out of it.

Vic: I agree.

Johnnie: Before I let that lay, I would like to say that I'm sure the American musician assumes responsibility for the situation as it is; we fully blame our own Union for the facts. I want to go on record for that, because it isn't only my opinion, but the opinion of almost every American musician I have spoken jazz to.

Vic: I agree. You know, I was over with Stan Kenton at Carnegie Hall; we went to see the vice-president of your Union, and he was putting everything into saying, more or less, "If your Union lets American musicians come in, we'll let you come in over here." So I said that could be arranged.

And our Union have said, "as soon as an English band goes to America, we'll let you come over here." But who's to be the first one?

Too far

Johnnie: They stress the point of this too far when they even prohibit accompanists. I remember the trouble I had with my drummer, who was an intrinsic part of my act, not necessarily a sideman. I still wasn't permitted to use him, and at the time I was a little bitter with the English Union because of it.

Vic: Although America started the ban, and it may be regarded as your job to end it, you can't let this thing go on. We had a war with the Germans ten years ago; now we are supplying them with arms. Because the Americans stopped Jack Hylton 20 years ago, I don't see why it should worry us today. Half of the people weren't even born in those days!

Johnnie: Unfortunately, I repeat, music is suffering because of it, as far as musical progress is concerned. I can't think of anything healthy that has turned out of music in the last five or six years.

●**NEXT WEEK,** the discussion continues, when JOHNNIE RAY and VIC LEWIS talk about TED HEATH, JIMMIE LUNCEFORD, and other big bands.

and Eric Sewell reviews the Glasgow opening

NEVER before have I seen an exhibition such as that which took place at Glasgow Empire on Monday, when Johnnie Ray opened his third British tour. I still can't make up my mind who gave the most striking performance—Johnnie or his audience.

SHRIEKS

The theatre was crammed to capacity with a preponderance of girls in the 17-25 age group. They behaved normally during the preceding acts, their applause being reasonably in proportion to the skill and entertainment value of each artist.

Then on came Johnnie!

The response was breathtaking. The shrieks drowned out most of his opening remarks; drowned out the band's introduction; drowned out the lyrics to such an extent that, from where I was "listening," I could not hear more than two consecutive words.

But that was only a start. The king of sob exercised an absolutely hypnotic effect, and by the end of his 16 songs the uproar made his initial welcome seem almost restrained.

He could do no wrong. The amplification was horrific—at times it seemed as if he had a clothes-peg over his nose. But nobody cared. Entire choruses were swallowed up in the tremendous noise from the auditorium, as screams for more continued.

Vic Lewis and his band (all 15 of them) battled manfully to accompany the vagaries of Johnnie's voice and I got the impression that they did a good job.

MOANS

Early in his act, Johnnie left the stage and cuddled a girl in the front row. The reactions of three ordinary Glasgow lassies beside me would have given Freud a subject for a thesis.

He asked the audience to grunt in rhythm unison with him in "Papa Loves Mambo." The result was a thunderous, agonised moan. By now the voices were ecstatic. Johnnie's every gesture was greeted with strangled yelps. And so to the end of an act that ran several minutes over time and was closed amidst a cacophony of protesting wails and groans.

As an opening night—what a night it was! It really was!

Talbaire Ray

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Show Talk

"SINGING is not enough. When you're in Show Business you must show something, do something, entertain."

That is Sue Stanley's advice to young singers. And American-born Sue, who is now in cabaret at the Dinarzade Restaurant in Paris, practises what she preaches.

Sue is really a jazz singer. "But you've got to entertain your audience," she claims. Her "Sister Kate" and "Johnny Guitar" are good examples of her policy.

Her comedy numbers, too, have a style of their own.

Sue, who is of Greek origin and was born with the name Stamatina Stanatoyannis, may be coming to London. But Sue and the Embassy Club were still talking terms when we saw her

AMERICAN-BORN SINGER SUE STANLEY, HERE PICTURED AT THE DINARZADE RESTAURANT IN PARIS, SAYS THE PUBLIC WANTS ENTERTAINMENT, NOT JUST SINGING.

Knights and Day

FRANCES DAY and her Seven Knights, who are appearing this week at Hackney Empire, made quite an impression on Dundee theatregoers when they appeared there recently.

"Dundee can do with more Variety like this," said one critic after the Day crowd hit town. "It popped up the jaded fare that Dundee so often gives."

Behind Frances were four singing Knights—Tommy Sampson, Les Hayllar, Michael John and Bruce Taylor—and three instrumental Knights—Jimmy Currie (guitar), Alex Shaw (piano) and Barry Hamilton (bass).

The Knights are part of *The Night, The Music And The Day* touring show. Vocal arrangements are by ex-bandleading Knight Tommy Sampson.

The Kitt Story

EARTHA KITT, popular recording star with the nanny-goat vibrato, has just set a deal for her autobiography to be published next year by a leading New York publisher.

Unlike most books of this kind by Show Business personalities, the Kitt story was actually penned by Eartha herself and not by a literary ghost.

A new addition to the Kitt story was created last week when British pianist Ronnie Selby quit her accompanying combo after a "temperamental difference of opinion."

Wing and a Prayer

ONE of the Four Aces—they haven't really been here long enough for us to know one from the other—told us of an interesting letter he had received from Connee Boswell.

Now we come to think of it, it was Al Alberts.

"You know Connee has to sing from a wheel-chair," he told us. (She's a polio victim.) "Well, apparently she was on a 'plane travelling across the American continent when an engine packed up and the pilot decided to make an emergency landing.

"One of the passengers, rather frightened, asked Connee to sing, and she obliged—with 'Coming In On A Wing And A Prayer.'

"The plane touched down, lurched forward on its nose, and skidded to a stop.

"Fortunately, no one was hurt."

This Sunday, the Aces make the first appearance since their Glasgow opening last week, when they sing at the de Montfort Hall, Leicester, supported by the Squadronaires.

Billy Eckstine—with Teddy Foster's band—and Don Cornell—with Billy Ternent—appear at the de Montfort on April 17 and 24 respectively.

That English chap

PIANIST Ernie Bragg, who went to the States two months ago as accompanist to cabaret star Jane Morgan, is currently working with her in the Mirandy Room of New York's St. Regis night club.

After a four-week season at the club they go to Chicago, Boston and Hollywood. Ernie's first U.S. engagement with Jane was at the Mural Room, in Dallas, where the local *Morning News* said of him:

"It was on 'C'est Si Bon' that the audience became aware of the tremendous piano accompaniment of Ernest Bragg, an English chap who joined the Morgan act two weeks ago. The man hit all the keys—even the black ones—and directed Dick LaSalle's grand band to boot."

ITALIAN ACTRESS SILVANA MANGANO AS SHE APPEARS IN THE FILM, "MAMBO." AMONG THE ACCOMPANYING MUSICIANS SEEN IN THIS SCENE IS GUITARIST DAVE GOLDBERG.

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Film Notes

by TONY BROWN

SOME may go to see *Deep In My Heart* because they have a nostalgic feeling for the music of Sigmund Romberg; others may be attracted by the guest stars; but many, no doubt, will be less concerned with the subject than they are with José Ferrer, a star who can also be taken seriously as an actor.

Deep In My Heart has Ferrer playing Romberg in a biography of the famous composer, and the re-creation of such a character is not beyond the talents of a Ferrer. But the rôle imposes heavy additional demands on the Ferrer versatility, too.

Razz-ma-tazz

Apart from duetting with his wife, Rosemary Clooney, in one scene, he joins opera singer Helen Traubel for a razz-ma-tazz song and dance in another. More—he even undertakes a one-man exposition of the plot of a Romberg musical, with song, tumbling and changes of character—all delivered at break-neck speed and great expenditure of breath and energy!

It has to be conceded that this is all surprisingly well done, even if we find it difficult to believe that the real-life Romberg showed the same enthusiastic versatility.

Apart from Rosemary Clooney, *Deep In My Heart* brings us Gene and Fred Kelly in a dancing act, Jane Powell and Vic Damone with a song, Ann Miller with a snappy tap routine, Cyd Charisse, Tony Martin and others—all in excerpts from Romberg shows.

JOSE FERRER AND ROSEMARY CLOONEY DANCE THE "MR. AND MRS." ROUTINE IN "DEEP IN MY HEART."

Without a star

PROBABLY Frankie Laine did much to set the fashion of having a theme tune sung behind the film credit titles. At least, in *Blowing Wild*, he added the weight of his name to the precedent set by Tex Ritter in *High Noon*.

Laine comes up with a repeat for *Men Without A Star*, one of those cowboy melodramas in which the hero, slow to anger, finally imposes his reckoning on the bad men, then rides away into a technicoloured future.

Kirk Douglas, as our hero, is even braver than this. Undaunted by the unseen presence of Frankie Laine, he also takes up a banjo and launches into song himself with a ditty called "And The Moon Grew Brighter And Brighter."

They don't come any braver, even out in the West.

★

SAD comment on civilisation from a recent publicity handout.

"This beautifully photographed picture . . . we read, . . . contains all the ingredients of mass entertainment: bullfights, duels by night and torture scenes."

★

IN his new radio show, Bing Crosby sings a couple of songs and fills in with his own informal observations on any topic—the weather, books, sport, Bob Hope—anything. Listener reaction is good, and even the critics have been kind.

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Who's Where

(Week commencing April 18)

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Gracie COLE and All-Girl Orchestra.
Sunday: Victoria Hall, Hanley.
Friday: Strand Ballroom, Wexford.
Saturday: Drill Hall, Stamford.
Don CORNELL
Week: Palace, Manchester.
Billy COTTON and Band.
Week: Hippodrome, Brighton.
Eric DELANEY and Band.
Sunday: Ipswich.
Monday: Empire, Kingston.
Thursday: RAF, Stoke Heath.
Friday: Wigan.
Saturday: East Kirkby.
FOUR ACES
Week: Hippodrome, Birmingham.
Johnnie GRAY and Band of Day.
Sunday: Victoria Hall, Hanley.
Monday: Queen's Ballroom, Pontypool.
Friday: Plaza Ballroom, Derby.
Saturday: Baths Hall, Ashton-in-Makerfield.
Tubby HAYES and Orchestra.
Sunday: Empire, Chatham.
Thursday: Amesbury.
The KIRCHIN Band.
Sunday: Grand, Southampton.
Monday: Rex Ballroom, Bognor.
Thursday: Town Hall, Stoke Newington.
Friday: Astoria Ballroom, Nottingham.
Saturday: Coronation Ballroom, Ramsgate.
Sid PHILLIPS and Band.
Monday: Craigburn Pavilion, Gourock.
Tuesday: Empress, Dundee.
Wednesday: South, Aberdeen.
Thursday: Caledonian, Inverness.
Friday: Joe Sink, Falkirk.
Saturday: Joe Sink, Kirkcaldy.
Denny PURCHES.
Week: Empire, Hackney.
Johnnie RAY and Vic LEWIS
Saturday: Empire, Liverpool.
Lita ROZA.
Week: New Theatre, Cardiff.
Dickie VALENTINE.
Week: London Palladium.
Frank WEIR and Orchestra.
Sunday: Cambridge.
Monday: Reading.
Thursday: Nottingham.
Friday: Rotherham.
Saturday: Bedworth.
Alex WELSH and Dixielanders.
Sunday: Jazz Club, Wood Green.
Tuesday: Palais Ballroom, Bellingham.
Wednesday: Assembly Rooms, St. Albans.
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DIZZY REECE QUINTET.

Saturday (9th) at 7.30 p.m. . . .
SEE under FLORIDA CLUB.

Sunday (10th) at 7.30 p.m. . . .
TONY KINSEY QUARTET,
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FRI., 7.30-11.30: HARRY KLEIN QUINTET, Don Lawson, Kenny Graham, Terry Brown, etc.; EDDIE HARVEY-DIZZY REECE GROUP, Ashley Kozak, Benny Goodman, etc.

SAT., 7.30-11: "Top of the Poll." TOMMY WHITTLE QUINTET, Harry Klein, Dill Jones, Eddie Taylor, Joe Muddel; KENNY GRAHAM-BOB BURNS GROUP, Eddie Harvey, Terry Brown, Don Lawson.

12.5 a.m.: ALL-NIGHT SESSION
ALL-NIGHT SESSION
ALL-NIGHT SESSION
"BATTLE OF TENORS." DON RENDELL and JIMMY SKIDMORE GROUP.

SUN., 7.30-11: "The Style Changes." TONI ANTON Afro-Mambo (14-piece) Unit. KENNY GRAHAM—TERRY BROWN GROUP. KEN MOULE, Bob Burns, Eddie Harvey.

MON., 7.30-11: "Back to the Best." TOMMY WHITTLE QUINTET. BURNS-HARVEY GROUP. Don Lawson, Ronnie Roullier, Terry Brown.

WED., 7.30-11: TOMMY WHITTLE QUINTET. Bob Burns—Eddie Harvey Group.

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EALING, THURSDAY (tonight): Alex Revell Jazzband, Bob Watson's Skiffle.—"Fox and Goose" (near Hanger Lane Station).

• FRIDAY •

ALL-NIGHT SESSION, 9 p.m., Good Friday until 7 a.m., Saturday, at CY. LAURIE JAZZ CLUB, Mac's, Gt. Windmill Street (opposite Windmill Theatre), W.1. Dancing to CY. LAURIE BAND, ALEX WELSH DIXIELANDERS, the NEW CRANE RIVER JAZZBAND and many guest artists, musicians, etc. Members 8/-, guests 10/-. All musicians invited.

BILL BRUNSKILL'S JAZZMEN. Listen, dance in friendly atmosphere.—44, Gerrard Street.

BROWN URN closed tonight. Have a good week-end—see you next week.

CAMEO JAZZ CLUB, tomorrow, Good Friday: RIVER CITY JAZZMEN, "Fellowship Inn," Bellingham. FLASH! Friday, April 15, first appearance ALL COLOURED JAZZBAND.

EALING CLOSED—See above. Next Friday as usual.

ERIC SILK'S Southern Jazzband, Southern Jazz Club, 640, High Road, Leytonstone. Open Good Friday. Guest artist: Neva Raphaello.

HOT CLUB OF LONDON, 7 p.m.: GOOD FRIDAY session. CHRIS BARBER'S Jazzband and OTTILIE PATTERSON.—Shakespeare Hotel, Powis Street, Woolwich.

MIKE DANIELS BAND, Star Hotel, London Road, West CROYDON.

STREATHAM JAZZ CLUB, Streatham Park Hotel, Mitcham Lane: Great GOOD FRIDAY session, with DAVE CAREY JAZZBAND and guest, BRUCE TURNER.

• SATURDAY •

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GINGER JOHNSON'S Afro-Cubists, Royal Hotel, Woburn Place (Tube: Russell Square), 7.30-midnight.

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. HUMPHREY LYTTELTON AND BAND. Please note: Members are restricted to two guests on Saturdays. Full club particulars from 8, Great Chapel Street, W.1.

NEW ORLEANS JAZZ CLUB, BRISTOL, PRESENT the first appearance of Ken Colyer's Jazzmen since their return from Germany, at the club's fifth birthday dance, Saturday, April 9. Tickets, Brown's, St. Stephen's St., Bristol.

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WOOD GREEN, Saturday: Europe's greatest CHRIS BARBER'S BAND, with OTTILIE PATTERSON.

• SUNDAY •

A.B.C. CLUB ATMOSPHERE. Thanks, TOMMY WHITTLE, for great session. Next Sunday, April 10: GEORGE JENNINGS QUARTET, plus tenor-star, BOB BURNS, plus poll-winner DAVE DAVANI, plus—"Canterbury Arms," Canterbury Road, Kilburn. 12-2 p.m.

AFTERNOON SESSION, SUNDAY, 3-6 p.m., RECORD CLUB, 39, Coventry St. (under Mapleton Restaurant), Piccadilly: ALL-STAR GROUP and records.

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HOT CLUB OF LONDON, 7 p.m.: Two Band session! SANDY BROWN Jazzband, CLYDE VALLEY Stompers.—Shakespeare Hotel, Powis Street, Woolwich. SEE ALSO GOOD FRIDAY.

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.15-10.45. HUMPHREY LYTTELTON AND BAND.

STAINES: CHARLIE GALBRAITH'S DIXIELANDERS, STAR guest GERRY SALISBURY, 7.45 p.m., "Boleyn Hotel."

THE SWAN, Stockwell. Easter Sunday:
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WOOD GREEN: The mighty atom, ALEX. WELSH DIXIELANDERS!

• MONDAY •

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. We welcome on their return from Germany KEN COLYER'S JAZZMEN.

KEN COLYER'S New Orleans Club CLOSED EASTER MONDAY. Open again on Monday, 18th, with SANDY BROWN'S Jazzmen.

SOUTH ESSEX RHYTHM CLUB: No session Easter Monday.

THE NEW DOWNBEAT CLUB closed Easter Monday, re-opening the following week.

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WOOD GREEN: IAN BELL'S JAZZMEN! (Thanks, ALEX. REVELL).

• WEDNESDAY •

BARNET JAZZ CLUB: Triumphant return from his European tour of KEN COLYER'S JAZZMEN. TWO BAND session with Sonny Morris' Crane River Jazzmen.—Assembly Hall, Union Street (High Barnet Underground).

CHRIS BARBER'S JAZZBAND, "White Hart," Southall.

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. HUMPHREY LYTTELTON AND BAND.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: The wonderful ALEX. WELSH DIXIELANDERS, 7.30 p.m.

STUART CARTER'S DIPPERMOUTH JAZZMEN, Hop Poles, Baker Street, Enfield, 7.30-10.30 p.m. (Sunday morning, 11 a.m.-1.30 p.m.).

• THURSDAY •

A BIG NIGHT AGAIN AT "THE DRAGNET CLUB," on Thursday, April 14, at 7.30 p.m., beneath the Mapleton Restaurant, Coventry Street, Leicester Square, presenting—in person—RONNIE SCOTT, HENRY SHAW, PHIL SEAMAN, LENNIE BUSH, TERRY SHANNON, plus THE EDDIE THOMPSON TRIO, plus guest artists.

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SYDNEY SIMONE TO TAKE OVER AT QUEBEC CAFE WITH 18

VIOLINIST - LEADER Sydney Simone opens with a 18-piece orchestra at the Quebec Café at Lyons' Marble Arch Corner House on April 25. He has been booked on a six months' contract.

He replaces the Ivy Benson Orchestra, which opens in Dusseldorf, Germany, for a month's engagement on May 1.

With Sydney leading on violin and undertaking vocals, the personnel comprises Jack Drummond (deputy leader, arr., pno.), Dennis Neale (drs.), Roy Dexter (bass, vcls.), Barney Dillon, Neil Fullerton and Jock McLean (tpts.), Alec Dawson and Sid Colley (tmbs.), Jimmy Richmond (alto, clt., vln.), Ernie Dukes (alto, clt., flute), Jimmy Auld and Pat Murphey (trns.), Jay Langham (bar., 'cello), Len Kitchener, Robert Serraro, Rube Sousa and Maurice Sterndale (violins).

Two girl vocalists have yet to be fixed.

Jack Drummond, Dennis Neale, Roy Dexter, Jimmy Auld and Pat Murphey were with Simone at the Café de Paris and Embassy Club.

"When the band settles down I plan to play Sunday concerts, commercial television, recordings and broadcasts.

"At the Quebec Café we will play dance, light, Hungarian, opera and Latin-American music."

Sydney has just finished a five months' spell at the Café de Paris, W.

HAZY BOYS GO CRAZY OVER BILLIE

Getting warm attention from the Hazy Osterwald Sextet is Billie Anthony, who appeared with them on TV last Saturday. L.-r. (front): Ernie Hollerhagen, John Ward, Curt Prima, Dennis Armitage; rear: Hazy, Sunny Lang.

Easter Bride

An early Easter bride is glamorous songstress Marion Williams, who was scheduled to marry Derrick Francis, her vocal partner in the Eric Delaney Band, at St. Pancras Town Hall yesterday (Wednesday). Both will continue to sing with Eric after their marriage.

JOCK SCOTT OPENING WITH 8 AT HATCHETT'S

ALTOIST-LEADER Jock Scott opens at Hatchett's Restaurant, W., on April 16 with an eight-piece band. It replaces the Bobby McGee Band.

Bobby has been resident leader at the Restaurant for four years and will now concentrate on freelancing.

Jock will lead Don Reeves (alto), Phil Kirby and Zangwill Gilbert (tnrs.), Sam Harding (pno.), Wally Russell (bass), Dave Fullerton (drs.) and a trumpeter to be fixed.

The band, which will be billed as Jock Scott and his Hatchett's Orchestra, is presented under the aegis of the Sydney Lipton Office.

Jock Scott led his own band at the Berkeley Hotel for seven years during summer seasons. He has also led at Butlin's Beach Hotel, Nassau, and at the Grand Hotel, Cliftonville.

More star soloists for Dragnet's Parker Night

More names and groups have been added to the galaxy of stars who will be present at the opening of the Dragnet Club, Mapleton Restaurant, Leicester Square, tonight (Thursday).

They are the Jeff Ellison and Stuart Hayner Quintets, pianist Lennie Metcalfe, altoist Harry Robbins, tenorist Bob Efford, bassist Charlie Short and drummer Flash Winstone.

The promoters of the club plan to offer the proceeds of the opening night to the widow and children of the late Charlie Parker.

U.S. TV plans for Kenton, Herman

NEW YORK, Monday.—Television is featuring more jazz.

Following the début of Ray McKinley's new band on a daily show over the ABC airwaves comes a report that Woody Herman may have his own video show on NBC shortly and may also take part in a daily programme with Jack Barry.

Stan Kenton is also expected to start plans soon for a TV show over the CBS network.

BECHET IN KNOKKE

PARIS, Tuesday.—Sidney Bechet, who is playing in Knokke, Belgium, over Easter, has completed his new ballet. Paris Opera may put the ballet on at the end of the year.

Dankworth altoist joins Roy Kenton

Maurice Owen, lead alto with the Johnny Dankworth Orchestra, leaves next week to join drummer-leader Roy Kenton, who is currently at Lees Cliff Hall, Folkestone.

Roy opens for the third successive summer season at the Blue Lagoon Ballroom, Newquay, on May 28. He will lead Maurice, Benny Wicks, Maurice Pritchard, Eric Benn (saxes), Frank Hishbrooke, Mickey Weaver, Norman Madden (tpts.), Doug Proudly (pno., arr.), Pete Probert (bass) and vocalist Pauline Hammond.

Maurice's successor with Dankworth is Jimmy Paxton, now with Eric Lewis.

BILL SAVILL BOOKS SEASIDE QUARTETS

Society leader Bill Savill is putting in quartets for the summer at the Pier and the Winter Gardens, Ventnor, and the Pavilion, Littlehampton.

Bill seeks a violinist-leader for one of the jobs at Ventnor and has booked sax-violinist Eddie Cromar for the other. Pianist-accordionist Ivor Moran will lead at Littlehampton.

MM accordion columnist Ivor Beynon has rejoined Bill's broadcasting band, on alto-sax, replacing Harry Conn, who is going to the Savoy Hotel as lead-alto with Ian Stewart.

David Lindup leaves Smart's Velvet Music

Tenorist-arranger David Lindup leaves Maurice Smart's Velvet Music, resident at London's 400 Club, on April 23 to concentrate on arranging and freelancing.

PETER LOTIS

From Page 1

"It was hectic, tiring, but exciting. The fans went crazy, even in Adelaide, which is quite a staid city. There were hordes of 4-5 everywhere, waiting to pounce on us for interviews."

Writing from Hamilton (N.Z.) at the end of the tour, Ted Heath tells the MM: "It was a wonderful experience and I think we have really started something we shall have to follow up. As we left each town the youngsters pleaded with us to return soon."

GERALDO

From Page 1

Carlo to Rome to appear with his band at the famous restaurant for one month, but is unable to accept because of a three-week season at the Empress Ballroom in the Winter Gardens, Blackpool, starting on September 12.

Alan Hurst to open at Pompey Empress

Alan Hurst, recently at the Aquarium Palais, Brighton, opens at the Empress Ballroom, Portsmouth, with a seven-piece band, on April 25, when Gene Mayo moves to Nottingham.

Personnel comprises Alan (alto) with Peter Phillips (alto), Norman Goodall (tnr.), Bobbie Hanvey (tpt.), Frank Booth (pno.), Hedley Stewart (bass) and Alan Lloyd (drs.).

NEW VIBES PLAYER FOR NORMAN BURNS

Vibist Les Brown has joined the Norman Burns Band. He replaces Eric Greengrass, who leaves to manage a Southgate hotel and to form his own outfit in the Thanet (Kent) area.

Midday Music Hall gets a New Look next week

"Midday Music Hall" takes on a new look on April 15, when Patricia Lewis, Edmundo Ros and his Rhythm, the Southlanders, Audrey James and a special "Late Extra" spot are featured in the show's new fast-moving form under the production of David Miller.

The "Late Extra" spot will feature a top star on each broadcast, but his or her identity will be kept secret until the programme is on the air.

The show will be aired every Monday and Friday for at least six weeks.

Garratt Textile Band reshuffle

The loss of saxist Alf Cerritt and lead trumpet Laurie Jones has resulted in a reshuffling of Les Garratt's Band at the Textile Hall, Bradford.

The reeds are now Barney Gonersall and Johnny Beaumont (tnrs.), Brian Smithill and Derek Crawford (altos), and Maurice Gray (bari.). Trumpets are John Chambers (lead), Harry Mossley and Johnny Cowper.

Ted Heath send-off for Don Smith

A RECORDED message of a good will from Ted Heath—who has just finished his Australian tour—will be played at the opening of Don Smith's Band at the Wimbledon Palais on Easter Monday.

The line-up of the Smith band comprises Don, on trumpet, leading Ron Pickstock, Billy Marriott, Dave Tower and Kenny Woodman (tpts.). Kenny also doubles trombone and melophone.

The reeds are Ronnie Macaulay and Kenny Cumbers (altos), Bob King and Harry Nichols (trns.) and Billy Hoyle (bari.). Rhythm is Ken Kendall (pno.), Freddy Hooper (bass) and Jackie Dougan (drs.).

Girl singer is Shirley Wilson.

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Melody Maker

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Dimple Girl

"Where Will The Dimple Go?" sings Lorrie Desmond on her latest Decca disc—and backs it with a warning "Don't." The Aussie song star will be heard and seen on TV (though probably not like this) when she appears in "Variety Parade" on April 30.

PALLADIUM VARIETY ON COMMERCIAL TV

THE Skyrockets are to be featured on commercial TV with Britain's top singing and Variety acts every week direct from the London Palladium when transmissions begin in the autumn.

This star-studded programme—at the peak viewing time of 8 p.m. until 9 p.m. on Sundays—is promised by the Associated Broadcasting Company, contractors for weekend time over London's ITA commercial TV station.

The series will be named "Sunday Night At The Palladium," and will feature the Tiller Girls as well as the Skyrockets. The aim will be to project the Palladium "atmosphere" over to the TV screens.

The programme will be basically British, with the emphasis on Variety. The top-line stars being sought will be engaged on a regular basis.

Meet Miss Doris Day . . . on page 13

Between Cyril Stapleton and Frank Weir stands vivacious singing star Doris Day, in London on holiday. Occasion was a party given for her on Tuesday by MGM, Warner Bros., Paramount and Philips Records.

Johnnie Ray collapse at Liverpool debut

WITH perspiration streaming down his face, Johnnie Ray collapsed on the stage at Liverpool Empire at the close of his first show in the city on Easter Monday—unknown to hundreds of screaming fans in the theatre.

He was unconscious for several minutes and when he came round he was taken to his dressing-room.

He recovered sufficiently to perform his full act of over 20 numbers backed by the Vic Lewis Orchestra at second house.

Johnnie told the MM: "I took too much out of myself. It is a long time to keep going at top speed without a break of more than a few minutes, and I was exhausted."

Police watch

Not only did Johnnie perform his act on Monday night to satisfy a crowd in the street below his dressing-room he opened the window between shows and sang "Such A Night."

But there was a grim air outside the theatre, too, for police were watching for a gang of young toughs who last week attacked and badly beat up

Page 9, Col. 3

BLACKPOOL'S ROYAL SHOW Review on p. 5

PARNELL MAY MAKE JAZZ FILM IN S.A

THE Jack Parnell tour of South Africa has been such an outstanding success that it has been "extended until the last possible moment."

Says Leslie Grade, of the Lew and Leslie Grade agency, "Jack and the orchestra are not returning until they really have to, to fulfil their Mecca contract here. And negotiations are going on for them to make a jazz film while they are in S.A."

The Mecca tour, which lasts for three months, opens at the Ritz Ballroom, Manchester, on May 30.

Meanwhile, the South African Press has written high praises

Page 8, Col. 3

Guest airings for three U.S stars

Billy Eckstine, due to arrive at London Airport today (Friday), already has a guest airing with the BBC Show Band fixed for Monday evening.

On Sunday, he starts his tour with a concert at the de Montfort Hall, Leicester, and on Monday opens for a week at Finsbury Park Empire.

Johnnie Ray and Don Cornell are scheduled for Show Band airings, respectively on May 2 and 9.

Four Aces, Clooney to play Palladium

The Four Aces will play the London Palladium from May 9-16, and Rosemary Clooney commences a season on July 18.

Norman Payne, of the Music Corporation of America, says: "Rosemary will spend a few days in London at the end of this month, and will record a radio show during her stay."

Gullin for Paris

PARIS, Wednesday.—Swedish baritone saxist Lars Gullin is expected to holiday in Paris soon and may play in one or two concerts.

'DEBUTANTS' IN MANCHESTER

It was a "toast for two" when Don Cornell (L) and Dennis Lotis attended a celebration party at the Midland Hotel to mark their respective openings in Manchester on Easter Monday. Don was at the Palace; Dennis at the Hippodrome for his solo Variety debut. Jerry Dawson's review of the Lotis opening appears on page 11 of this week's issue.

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JAZZ TODAY

JAZZ TODAY, the new British concert package, made its bow at London's Festival Hall on Easter Sunday in one of the best balanced and most musically presentations I have seen for some time.

Based broadly on the Jazz At The Philharmonic formula, the show featured a large jam session group (sensibly restricted to a few numbers only) and several smaller units.

Musically, the honours went to the quintet comprising Vic Ash, Harry Klein, Eddie Thompson, drummer Benny Goodman and bassist Frank Clark, which achieved commendable integration with a fine display of imagination allied to good taste.

Scintillating

The biggest hand went to pianist Eddie Thompson for his scintillating version of "Body And Soul"—witty in its liberal use of musical quotes in satiric juxtaposition, and ending with a spirited bravura demonstration of the locked-hands technique. I liked, too, the throaty modernism of vocalist Cynthia Lannigan, who made her debut with this group.

Kenny Baker, Dill Jones and altoist Bertie King fronted small units with their usual excellence—the latter in a nostalgic tribute to Benny Carter. And Kenny Baker, besides displaying the virtuoso qualities expected of him, demonstrated as MC of the whole package those sterling qualities of leadership which have welded his band into such an institution.

The jam session group—naturally the least successful owing to its size and the fact that this was its first appearance—featured Baker, James Goodman, King, Clark and Bruce Turner, Joe Harriott, Kenny Graham, Harry Klein, George Chisholm and Cedric West. For a first performance, it produced some interesting jam—and I particularly admired the way the soloists explored their audience, trying out the flag-waving honks and squeals singerly and then, finding the jam would stand for (and, indeed, preferred) more mindedly offerings, concentrating on playing good music.—*Peter Leslie.*

LEFT: GEORGE CHISHOLM, VIC ASH AND HARRY KLEIN BACKSTAGE AT THE FESTIVAL HALL LAST SUNDAY. ABOVE: KENNY BAKER, ANOTHER OF THE "JAZZ TODAY" STARS, IN ACTION.

Steve Race

OPENING my mail in the morning, I am always a little thrown when I see an American postmark. Imagination is busy even before my ten thumbs have ripped open the envelope.

"Dear Mr. Race,
My seconds will wait upon you at dawn.
Yours faithfully,
Liberace."

Well, it *could* happen. Or—

"Dear Steve,
What's all this about me supposing in a soap ad.?
Yours,
Muggsy Spanler."

As I said a few weeks ago, it can be quite disconcerting to hear from someone half a world away, especially when you've been writing about him.

Imagine my surprise, as the saying goes, when I had a letter the other day from Red Camp, in the January 8 issue I had described his piano playing (on two Nixa LPs) as technically brilliant but without soul.

No soul

I must admit that I had then forgotten all about him. But there on my desk was a letter addressed to Steve Race, clearly marked in the top left-hand corner: "After five days return to Red Camp, Naples, Corpus Christi, Texas."

The letter turned out to be one of the most enjoyable I'd received for some time, and although I don't normally print letters without the permission of the sender, I can't resist quoting this one now. I'm sure Mr. Camp won't mind—it's not the sort of letter one wishes to suppress. Extracts coming up.

"Dear Steve,

"Greetings from an American cousin. That banner headline should have read, 'Red Camp Starts Race Riot.'

"Loved the blast you took at me. You have a fine feel for the deft phrase (but no soul) and a sense of humour (darned rare in a critic).

"Perhaps I can clear up your perplexity, or add to the general confusion. In the first place, I have been influenced in strange and weird ways. Listening rapt to a player-piano at a neighbour's down the street some 35 years ago; digging as a child my cousin Felix Kent's tremendous ragtime playing, unscheduled and by ear; listening through the years to my sister's lovely long-hair playing; wrestling with the problem of learning to play without instruction, and living in a town (Laredo, Texas, alone's throw from Mexico) where there were only two other people even mildly interested in jazz.

Progress

"This was, of course, a long time ago, when I was in High School. It's now quite a forward-looking little town: news of the outside world filtered through the two-piece suit has at last crept into this little outpost."

He goes on to describe his college days and his friendship with Bob Zurke whose influence I had noted in my article.

Zurke was kind enough to evince an interest in my musical meanderings, and, more to the point, we both dug (as did Joe Sullivan) the giant of a pianist, Peck Kelley.

Camp points out that I am in good company when I puzzle about his piano style. Half Gleason of the *San Francisco Chronicle*, he says, has "accused this to say: 'A piano pounder of the prohibition era. This guy leaves me cold.

"On the other side of the fence, John Wilson of the *New York Times*: 'A style that is unique and will probably remain unique' (now there is a gentleman and a scholar and a judge of good whiskey!).

Other papers have described him as "A honky-tonk pianist," "A wild and woolly Texas pianist," "A finished artist" and—Nat Hentoff in *Down Beat*—"A pianist with no creative talent."

"All this," says Camp, "is very gratifying and amusing to a middle-aged music teacher in a small Southern town who quit travelling with jazz bands in 1938. We expected and wanted a controversy, but didn't count on a re-enactment of the war of 1812.

Cheers

"About the Soul (where is that, people, that? It was around here somewhere) It's just as old soul that has been seared and bleached by the sands and suns of West Texas, and salt-encrusted and mildewed by the winds and spray of the East Coast.

"I am enclosing a one-dollar bill. I want you to duck right down to the nearest gin-mill—pub, in the mother tongue, I believe—and have a drink on me. I am very happy to have been noticed at all from such a distance. But you think you have it bad? I've had to listen to that stuff for thirty years!"

This last paragraph is to tell Red Camp that I changed his dollar bill for some English shillings, went into a gin-mill, and ordered that drink. I drank to the health of one Red Camp, whose address is even more improbable than his name, whose piano playing is still soulless to my ears, but whom I now look on as one of the nice guys of this world. I hope that Texas sun will beat down on his head for many more musical years.

PROFILE—WHICH NORMALLY APPEARS ON THIS PAGE—HAS BEEN HELD OVER THIS WEEK DUE TO PRESSURE ON SPACE.

DRUM HOLDS

THE article on Jack Parnell's new drum hold (MM, 9/4/55) was most interesting. I have been changing over to this method for some time now, and use it in teaching my pupils.

It has its difficulties—especially when rolls, paradiddles and bounce are required. The beginner will find this natural way does not require as much wrist practice as the old method.

The greatest natural drummers in the world—the Africans—never use the old thumb-over-stick method; nor do vibraphone players or tympanists.

I am therefore surprised that more American drummers have not adopted this new way.

When I saw Buddy Rich in New York four years ago, he was playing with both old and new holds—with equal technical ability.—*Maurice Russell, London, W.12.*

CHARLES DONALDSON, who is now resident at the Old Vic in London, has been using Jack Parnell's "new" drum method for the past 13 years. He switched to it after 30 years the old way.

Like Jack Parnell, I believe that if the younger dance band drummers of today—many of whom already possess brilliant technique—decide to change over to the "new" grip, their facility will ultimately be improved enormously.

But such a decision takes courage and determination. During the 20 years that I played professionally, the man who dared to break away from the conventional or orthodox method of holding the sticks would have been regarded as a faker or a crank!—*Harry Francis, London, S.W.15.*

I BEGAN drumming in a military band and have since played in jazz and dance groups. I found the old method of holding sticks inadequate and have now used the "new" method for some time.

I am subjected to heavy criticism, but refused to change back to the cumbersome old method. My rhythm sense and speed work have both improved as a result.

Maybe my critics will now be silenced.—*J. P. Nelson-Pickett, HMS Collingwood.*

I RECENTLY purchased a book on drumming by famous drum-man Len Hunt, who emphasises the "old" method as the right way to hold the sticks. I followed this, and find it much easier than the Parnell style of hold, which I tried but finally discarded, as it was too tiring and difficult to use.—*D. Brown, Sanderstead, Surrey.*

THE enthusiasts for "traditional" jazz are not as a body, virile MM correspondents. But may I, on their behalf, protest at the never-failing howl of rage which comes from Maurice Burman every time our music gets a showing on the BBC.

Of the meagre but welcome airtime devoted by the BBC to jazz, modern and progressive stuff is preponderant. The much-appreciated half-dozen features which Mr. Burman deplores will help to adjust this balance.—*David E. Jones, Keighley, Yorks.*

Here is the "25"—the largest bore instrument built by Selmer. One more step in the Selmer plan to keep abreast of the remarkable developments in the playing of brass instruments. No change in basic design was envisaged but the profession demanded an instrument which would give a higher standard of mechanical performance under today's exacting conditions. Prototypes were prepared for test at Paris Conservatoire and Raymond Sabarich has already demonstrated his confidence in the new instrument on Decca long-playing record No. LX3132. Introduced on the priority dollar market the instrument was acclaimed by leading American soloists.

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The main-stream jazz war

by Stanley Dance

DESPITE the magnificent number of jazz records deployed before British devotees during the past year or so, the American jazz scene cannot be said to have been impartially represented. Of Dixieland, New Orleans and old-time music, there has been an enormous quantity in almost every possible variety.

Similarly, almost every facet of "progressive" striving, whether experimental or merely pretentious, by the Modern Jazz Quartet or by Stan Kenton, has been made available here in profusion.

Diaghilev

But current activities in main-stream jazz, or what is often awkwardly called "middle-period" jazz, have been very inadequately revealed. Many of the collections brought out belonging to this category have been in the nature of reissues, for they have consisted of sides cut many years ago.

Dixieland and The Cool are admittedly the most commercial kinds of jazz today, but the paucity in British catalogues of jazz items belonging to the third kind, the one that lies between these two extremes, is not due to any avowed policy on the part of our local companies. It is considerably due to the foresight and acumen of Norman Granz, who for some years, like a kind of jazz Diaghilev, steadily signed up much of the best talent.

It was no accident that he had Gillespie, Parker and Getz recording for him, but the strength of his catalogues lies in main-stream" talent, and until the contents of those catalogues become available here, British jazz appreciation must continue in its present rather lopsided state.

If you want to hear what is generally regarded as the greatest band today—Count Basie's—you have to turn to Granz, who has a number of the best LPs ever recorded by Basie. This also applies to Johnny Hodges, who has continued the tradition of the small Ellington unit in a series of brilliant recordings.

Vanguard

Ben Webster, Roy Eldridge, Benny Carter, Lester Young, Illinois Jacquet, Billie Holiday, Art Tatum, Oscar Peterson and Teddy Wilson have all steadily contributed significant music—artistically polished and with emphasis on emotional content—to the Granz labels, Clef and Norgran. In addition, the JATP concert recordings and the studio jam sessions feature music that is predominantly post-Dixieland and pre-bop in style.

Until recently there was no serious challenge to the Granz empire in recorded jazz. The other companies busied themselves with the new "stars" who are ten-a-penny in the modern field, or recorded the forlorn talents that satisfy the amateur standards of the Dixieland market.

But as the Vanguard jazz series, which John Hammond is supervising, is extended, it becomes increasingly evident that it is more than a competitive challenge, that it in fact seeks to safeguard or re-establish standards that have for too long been neglected.

When I wrote about the first release some months ago I had no idea what was to follow. There were the improvised performances under Vic Dickenson's name which introduced the astonishing horn of Ruby Braff. There was a sparkling session featuring Mel Powell, Buck Clayton and Ed Hall, and another in a more modern style by a group under Sir Charles Thompson's leadership, featuring Joe Newman, Benny Powell and the surprisingly transformed alto of Pete Brown.

The next release, of three LPs, introduced Brother John Sellers in work-songs and blues with accompaniment by Braff and rhythm section (8005), Sir Charles Thompson with a rhythm trio consisting of Walter Page, Freddie Greene and Jo Jones (8006) and Joe Newman with Matthew Gee and Basie's two tenor stars, Wess and Foster (8007).

The third release maintained the same high level. On 8008, the sensitive trumpet styles of Buck Clayton and Ruby Braff were contrasted and superb musicians too long out of the limelight were given a break: Buddy Tate and Benny Morton. Two 12 in. LPs were devoted to delightful trio performances in which Mel Powell and an exciting new drum find, Bobby Donaldson, supported Paul Quinichette (8501) and Ruby Braff (8502).

The latest release presents a session under the name of Urbie Green (trombone), on which were Med Flory (alto), Wess, Braff and Sir Charles (8010). But the crowning glory of the series to date comes from another group led by Sir Charles, featuring this time the ever-inspired horn of Coleman Hawkins, splendidly supported by Emmett Berry, Benny Morton, Earl Warren and Osie Johnson (8009)

Crisp

At the outset, the striking thing about these discs is the recording itself. John Hammond, dissatisfied with the current quality of jazz recording, immediately set a new standard for others to aim at from his very first session. Few jazz records come near these for such live, well-balanced sound.

The crisp vibration of the brushes and the very feel of the bass drum are both faithfully reproduced.

The type of music played is also instantly appealing. It all swings, no matter what the style. Built upon buoyant, rocking rhythm sections, it is relaxed and easy, with a big beat.

Great credit for this must be given Sir Charles Thompson, the pianist who plays on most of the records. In effect, he comes nearest of anyone to Count Basie in providing lift, momentum and inspiration through an apparently simple and uncluttered approach, which yet combines, in Hammond's words, all the noblest elements of jazz: wit, rhythmic drive, and warmth."

There is the same kind of economy in expression, indicative of modesty and clear thinking. The technique is there, but if one note will do, he doesn't use two, or a handful. When the rhythm section marks the beat powerfully, in "Under The Sweetheart Tree," but with no decorative accents whatsoever, all the listener's attention is properly concentrated on the richness of Hawk's variation.

Swing

The neat ensemble passages and riffs, in many cases Hammond's work, are shaped for the maximum swing by the horns, and soloists are either given the utmost freedom or are stimulated by driving backgrounds.

In his selection of musicians, Hammond's experience and good taste are notably evident. He has now virtually established Sir Charles, Ruby Braff and Bobby Donaldson as great stars of today, but he has also employed those already established, like Hawkins, Buck Clayton, Vic Dickenson, Paul Quinichette, Joe Wess, Joe Newman, all of whom are still at the height of their powers.

He has chosen the best and surest of talent for that vital department, the rhythm section, musicians like Jo Jones, Jimmie Crawford, Walter Page, Gene Ramey, Osie Johnson and that most dependable of rhythm guitarists, Freddie Greene. He has brought back before the public some of those whom events of recent years have unjustly forced into the background.

Most important, the different groups are made up of those who can work together, whose styles do not clash.

The temperature is kept warm. There is no ludicrous switching from hot to cool, from the emotional to the intellectual.

That this series has scored an artistic success in America is very evident. Whether public reaction will result in a comparable commercial success is not yet clear, but judging from the activities of other companies—quite apart from Granz's Clef and Norgran—the good news is out.

Bethlehem has records with musicians like Braff, Johnny Guarnieri, Walter Page, Benny Morton, Kersey and Pete Brown. Urbania has a Teagarden session with Thompson, Braff, Kersey and Milt Hinton. The Concert Hall Society offers the one and only Hawk with Emmett Berry and Jo Jones, as well as Rex Stewart with Fernando Arbello and Tommy Benford. Columbia has recorded Buck Clayton in the company of Hawk, Trumpy Coupe, Billy Kyle, Sir Charles, Freddie Greene, Hinton, Jo Jones, Joe Newman, Henderson Chambers and Juliah Dash, among others.

It looks as though jazz with the feeling might be coming back.

THIS PICTURE WAS TAKEN AT A RECENT VANGUARD SESSION. LEFT TO RIGHT: FREDDIE GREENE, RUBY BRAFF, URBIE GREEN, MED FLORY, FRANK WESS.

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Gerry Mulligan

writes about bandleaders

SOME time in the future, I should like to organise bands for other musicians; that would be a job which would enable me to use all my faculties.

Today, I think there is a definite market only for good bands—and that the whole jazz scene, which is going through a period of prosperity, is suffering from the very prosperity which makes things seem so rosy.

There are so few bands around with any musical interest to them, as Johnnie Ray and Vic Lewis were saying in your paper last week, that I think the public get rapidly tired of the things they are exposed to. And yet it seems they will always support a band that does have real musical interest.

In other words, audiences have reached a state of development where they really will not stand for anything second-rate.

There are a few musicians I would love to see in front of a good band: Scott Hims, for instance. I'd like to see him with a swinging little band behind him; a band that would be an inspiration to him and could be an expression of his personality at the same time. Or five horns—something like the hasty group Oscar Ammons had, which was such an effective showcase for him.

The whole point in organising such a band would be to get an integrated feeling between the leader, the music, and the type of work they would be doing. Nothing new and sensational, but something more in a traditional idiom.

I am very much in favour of doing things in a traditional way. This may sound a little paradoxical, inasmuch as the things I am known for are unusual instrumentations. Yet the reason for any success they have, I think, is because they are the logical developments of a tradition.

Miles

In the case of the Miles Davis band—for which I did some arrangements a while back—that was an in-between size group; nine or ten pieces, which is a good size for a dance band. I did a similar thing with my Tentette on Capitol, with that I had two trumpets instead of one, omitting the piano in my own group.

But put a band together with that instrumentation and a great problem emerges—where would you work with it?

Even though there are more jam night clubs today, you're still limited in size in those clubs. There are only a handful of clubs large enough to take a band that size. Birdland and Basin Street, for instance, have Duke and Count working there. But, outside of these two, you have only a club in San Francisco and the Blue Note in Chicago—and maybe you could squeeze a band like that in the Colonial Tavern in Toronto or Storyville in Boston. And that's about all.

And you can't keep a band together on five engagements.

If I was going to organise a band of that instrumentation, I wouldn't organise it primarily as a jazz-listening band, but rather as a dance band. That, too, would pose its own problems, as it's been a long time since jazz musicians have thought in terms of playing dance music.

This is probably one of the reasons why there is so little listenable big-band music around; because the jazz musicians have just completely ignored the dance field.

As it happened, I grew up in the dance field, into the big bands, and learned most of my trade there, as far as writing is concerned; so I would not ignore the field, but rather try to adapt my plans to include that outlet. I think that's the only place that I'm going to be able to make use of a lot of the things I want to write.

I've kept that Tentette instrumentation, not only for recording, so far—outside of a couple of concerts. But I have thought (often that) a band of that size could, under ideal circumstances, become a really integrated unit, good enough for a couple of months at Birdland, for instance, in that case package a complete show, using the band as the pivot.

Maybe, some day, I'll do it.

WHERE DID EE COME FROM?

I WONDER if the composers of "I Can't Tell A Waltz From A Tango" got their idea from the Johnny St. Cyr guitar solo on the Armstrong Hot Seven version of "Willie The Weeper" (Paris, R12593)?—*Ian R. B. Nairnsey, London, N.W.8.*

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Radio commentary

by MAURICE BURMAN

IF a critic wants to remain in business, he must upset some of the criticised some of the time. He cannot, if he is any good at all, be unbiased. For where there is no bias, there is no interest—and where there is no interest, there is no understanding.

It is only about things that do not interest me that one can give a truly unbiased opinion, which is no doubt the reason why an unbiased opinion is always valueless.

We are biased against British artists using American accents. But there are sometimes two sides to a question, and so we are printing part of a letter from Lita Rosa, in order to give her point of view—and to show a striking example of how to answer a critic with tact, taste, sportsmanship and humour. Says Lita:

•

"I have just finished reading your review of 'A Date With Lita Rosa.' I'm happy that you liked the singing; that is the most important—the commercial I can't bothered and the fact that you liked the Quintet is pleasurable.

"Now, regarding my American accent: I agree with you, but in the past 14 years I have spent probably as much time in Liverpool as you have, and I don't imagine I would be very considerable.

"If you remember, I went to America when I was 18, and I didn't return until I was 24. I imagine I absorbed quite a good deal of the accent during these years in the U.S. I never had what you might call a cultivated British accent, and, honestly, Maurice, it isn't until I hear my speaking voice on tape that I realise how pronounced my American accent is.

"I assure you with all honesty that it isn't intentional. I just can't help it, so you will have to forgive it. I bet you don't really think that a Liverpool accent would become me—do you?"

•

WORLD OF JAZZ
REX HARRIS
5 p.m. 2/4/55

THIS was the final of two programmes devoted to an account of the arrival of jazz in Britain, including its reception and progress during the past forty years.

Considering the vastness of the subject and the minute time allowed, and considering, too, the fact that Rex is not a musician, it was a brave and successful attempt.

We mean no disparagement to Rex, but the show could have been made far more interesting had it combined his excellent research with the experience of living musicians who were playing when jazz first came to these shores.

Instead of reading old newspaper reports, Rex could have brought to the microphone some of the original players themselves: Billy Jones, Charlie Kunz and Billy Mayerl, to name a few.

However, we congratulate Rex and Jack Dabek, and hope that more time will be devoted to this fascinating subject in the future.

•

OSCAR RABIN AND HIS BAND
11 a.m. 2/4/55

GOOD soloists and arrangers seem came from this band, which otherwise sounded tired in its ensemble playing.

The three pieces of interesting: Mel Gaynor has a fine tone and needs more style, Johnny Worth has style but needs more voice, and Jab Fraser promise better style, tone, diction, intonation and tonal quality.

•

MR. ROS AND MR. RAY
1.15 p.m. 10/4/55

ALTHOUGH Messrs. R and R have strong personalities in themselves, they still lack conviction when reading lines. Musically, both bands are pleasant, with pretty music from Mr. R and swingy stuff from Mr. R.

Kate's piano and Eddie and Ellington's singing were particularly enjoyable. All three swing.

•

SIDNEY BRIGHT AND HIS MUSIC
8 p.m. 11/4/55

REX HARRIS might be interested to know that Sidney played opposite the American Trocaderoers in 1923 (at the Pop Club in Piccadilly, now a BBC studio) and later played with the Four Bright Boysies, which was a jazz group of the Twenties.

Time has changed a little since then, and on this show we heard mere babes in arms—such as Alan Franks, Keith Bird, Billy Bell and a string section.

Although in a lighter vein than anything we have been called upon to review before, there was some good dance music in this string. With these boys and Sidney's long experience, it was inevitable that the programme would be tastefully chosen and well polished.

•

BURMAN'S BAUBLE

is awarded to Alistair Cook for his great sincerity and performance of Jazz in his programme on Monday evening. We need such men.

Jazz On the air

(Times: BST/CET)

SUNDAY, APRIL 17:
7.5-8.0 a.m. J: Top Of The Morning.
11.30-12.30 p.m. J: Sunday Symposium.
1.15-1.45 DL: Mr. Ros and Mr. Ray.
3.5-4.40 A 12: Modern Jazz Festival from Paris Olympia celebrating 30 years of Jazz Band Ball.
7.30-7.50 J: All Star Band Parade.
10.20-11.0 C: For Jazz Fans.
10.30-11.0 G-60m: Jazz Programme.
10.45-11.0 E: Gumbo Rhythm.
11.15-11.30 A: Melody-Go-Round.

MONDAY, APRIL 18:
6.30-7.0 a.m. J: D-J Shows (daily).
11.30-12.30 p.m. J: Jazz Above.
1.0-1.30 J: Martin Block (daily to Friday).
1.30-1.45 J: Strictly From Dixie.
3.30-4.0 J: Bandwaggon (daily to Friday).
8.40-9.0 N: The Trumpet (Armstrong, Harelll, etc.).
8.40-10.0 N: Hodges By Pennsalit.
10.30-11.0 DL: Traditional Jazz.
10.45-11.0 J: Blues For Monday.
11.5-11.30 J-Tim: This Is Jazz.
11.30-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, APRIL 19:
12.0-12.45 p.m. DL: Eric Delaney.
6.0-6.45 DL: Saxpertise.
6.30-7.0 DO: Rhythm Is Their Business.
9.30-10.0 P 1: Carlos de Radzitzky's Jazz News.
10.0-11.0 E: Hamburg Studio Jazz (3) with Coleman, Bishop, Ken Colyer, Keller, Redicks, etc.
10.40-11.0 J: Mood For Modernes.
11.5-11.15 Z: Benny Goodman.

WEDNESDAY, APRIL 20:
1.30-1.45 p.m. J: Strictly From Dixie.
10.0-10.30 P 3: Jam Session.
10.30-11.30 K: For Jazz Fans.
10.40-11.0 F: Jazz Club.
10.40-11.10 Z: The Jazz Pattern.
10.45-11.0 J: Mood For Modernes.
11.0-12.0 I: Edelhagen Orch., Müller Trio, etc.
11.30-12.0 W: Swing Session.
12.5-1.0 a.m. O: Charlie Parker.
12.10-1.0 I: Edelhagen All Stars with Peanuts Holland.

THURSDAY, APRIL 21:
1.0-1.30 p.m. A 13: Chanson-Elysees Jazz with Lars Gloemert Quintet, Hubert Fol, Stéphane Grappelly, etc.
3.15-3.30 N: Panorama Of American Jazz.
6.30-7.0 C: AVRO Jazz Contest.
6.30-7.0 A 12: Jazz Magazine (Grant and Wilson; Clayton-Webster-Wilson Sextet); Les Brown).
7.30-8.0 K: There Ehrling's Orchestra.
9.15-9.45 DE: "Personal Blues" by Rex Harris.
10.30-11.0 DL: Baker's Dozen.
10.30-11.0 I: International Record Review.
10.30-11.0 P 4: New Goodman Sextet, etc.
10.45-11.0 J: Mood For Moderns.
11.15-11.45 DO: Rhythm Is Their Business.

FRIDAY, APRIL 22:
1.30-1.45 p.m. J: Strictly From Dixie.
3.0-3.45 DL: Ken Mackintosh.
8.30-8.0 K: Simon Brehm's D-J Show.
10.15-10.45 B-95m: The Real Jazz.
10.30-11.0 G: Jazz Club (Hemingway On 52nd Street).
11.0-12.0 F: Little Jazz.
11.30-12.0 O 2: For Jazz Fans (Mulligan Tentette).

SATURDAY, APRIL 23:
12.30-1.0 p.m. A 1: Landler-Harmonie Gatz and Kenitz At Storyville, Sunday Jazz.
1.0-1.15 A 12: Paul Whiteman Jazz Band.
3.30-3.45 F 2: Glenn Miller LP.
4.0-4.30 Z: For Trade.
5.30-6.0 F 1: Jazz History.
5.30-6.0 Z: Swing Serenade.
6.0-6.30 DL: International Jazz.
6.0-6.15 J: Glenn Miller.
6.0-6.30 C: Dutch Swing College Band.
7.5-7.30 A 12: Jordanaires, Dixieland, Smallmen; Nightingales, Original Five Blind Boys.
7.40-7.55 B-95m: Hot Club.
8.30-8.0 J: Tea Pads In USA.
10.30-11.15 Z: D-J Show.
11.5-11.30 F 1: Cool Smith.
11.5-11.30 F 2: Willy Hermann and his Hot Club Orchestra.
12.10-2.0 a.m. I: Jazz and Dance.
1.0-2.0 F 3-O: Saturday Night Club.
2.5-2.30 F 3: Hollywood—New York.

EVERY NIGHT:
8.0-10.0 p.m. 30.96m, 41.47: This Is Music, USA (Jazz and pops from Washington).
Midnight onwards: B-H-I-P-Q-R: Light and Dance Music.

KEY TO STATIONS AND WAVELENGTHS

A: RTF Paris-Inter: 1—1829m, 44.90m, 2—192m.
B: RTF Parisien: 288m and 218m, 319m, 325m, 440m, 464m.
C: Hilversum: AVRO/VARA 298m.
D: BBC: E-European 224m, 41.61m, 1—Light 1500m, 247m. O—Oil 13, 16, 19, 25, 31, 41, 49m bands.
E: NWDR: 250m, 192m, 49.26m.
F: Belgian Radio: 1—484m. 2—324m, 3—249m. 4—198m.
G: Austrian Radio: 1—218m, 356m, 413m. 2—514m, 202m.
H: RIAS Berlin: 232m.
I: SWF Baden-Baden: 298m, 195m, 356m.
J: AFN: 344m, 271m, 547m, 49.8m.
K: SBO Stockholm: 1571m, 265m, 245m, 298m, 309m, 49.46m.
M: Copenhagen 283m, 210m.
N: Monte Carlo: 309m, 48.7m, 49.8m.
O: Rd. Munich: 275m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.75m.
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With the Royal stars at— BLACKPOOL

THE presentation of a dozen artists, including Alma Cogan, Joan Regan, Eddie Fisher and Debbie Reynolds, to Her Majesty the Queen and the Duke of Edinburgh was the final tribute paid to the popular music business at the Royal Variety Performance at the Opera House, Blackpool, on Wednesday night.

The Queen had quite a lengthy chat with the song stars. She asked Eddie Fisher where he was appearing, and already knew Alma was to spend the summer in Blackpool.

Each had contributed to a two-and-a-half-hour show, which also featured Geraldo and his Orchestra, the BBC Northern Variety Orchestra conducted by Alyn Ainsworth, Morecambe and Wise, George Formby, Albert Modley, Al Read, and a host of other stars — comedians, dancers, acrobats, and a wonderful ballet troupe of Blackpool youngsters who almost stole the show.

Bravo, Billy

Perhaps the biggest medal should go to Billy Ternent, who untiringly carried out the mammoth job of conducting the pit orchestra (the resident band from Victoria Palace — augmented for the occasion), ably assisted from time to time by Ronnie Munro.

Working right from the start of the 9 a.m. rehearsal until curtain time, then right through the show itself, the pit boys were magnificent throughout. How the brass men's lips stood up to this 14-hour bash is known only to them.

The audience—of the rather stuff-shirt variety — did not begin to warm up until Charlie Cairoli and Paul brought their musical nonsense on stage. Charlie shuffled on and waved to the Royal box. The Duke waved back.

After that, the act was away. Charlie's comic dexterity on a variety of instruments was a tribute to his musicianship.

Joan Regan had started with Reginald Dixon playing the Wurlitzer organ before the Royal party appeared. Then Marilyn Moore led into the big opening production number, followed by a ration of the inevitable Crazy Gang, with Josephine Anne in there somewhere, and Kathleen Askey in a solo spot. Then Geraldo took the stage to accompany the Littlewood Girls' Choir, Joan Regan, Alma Cogan, and the Five Smith Brothers.

Gerry himself joined in a spot of comedy with Jewel and Warriss, ending in a dance. The only number featuring the band as a unit in itself was "Skin Deep," but there was some interesting alto work behind Joan Regan in "Prize Of Gold." This was Joan's only number, and she was followed by Alma Cogan, who also had one number only—"The Naughty Lady Of Shady Lane."

Debbie, too

Alma looked absolutely stunning in a magnificent new dress, which set female tongues in the audience wagging furiously.

Next orchestra on stage was the Northern Variety Orchestra which provided Eddie Fisher with an excellent backing. Eddie sang well and introduced his pianist, Harry Kent, as the writer of the evergreen "Dinah," which he (Eddie) then sang, afterwards duetting with Debbie Reynolds, who made a surprise appearance.

The NVO did not have an opportunity of showing its paces, its work being confined exclusively to accompanying Eddie Fisher. But its work in this respect did not suffer by comparison with the Geraldo Orchestra and the pit orchestra composed basically of London musicians.

Final act was "Ask Pickles," in which Wilfred and Mabel introduced Test cricketers Frank Tyson and Brian Statham and football stars Nat Lofthouse, Tom Finney and Stanley Matthews.

Matthews's appearance was met with the ovation of the night.

And so to the finale, with 300 artists and musicians massed on stage to sing Irving Berlin's "No Business Like Show Business."

Then the National Anthem, and a tremendous ovation as the Royal party left the theatre, and a memorable night for the North was ended.

—*JERRY DAWSON*

THESE special MM pictures were taken at Blackpool Opera House on Wednesday, during rehearsals for the evening's Royal Variety Performance.

On the left, Billy Ternent conducts Ronnie Munro's Victoria Palace Orchestra in the pit. On right, Alyn Ainsworth takes the Northern Variety Orchestra through its paces for a tired and unshaven Eddie Fisher, just off the night train from London.

In the centre, Alma Cogan (*left*) shows her specially made dress to Joan Regan, with whom she shared a dressing-room.

Four famous musical personalities watch the progress of rehearsals attentively: Geraldo, Ronnie Munro, Reginald Dixon, and Jack Hylton, who presented the show.

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Platter Chatter

MUSCLE-VOICED FRANKIE VAUGHAN has rung the bell well and truly with his first record for Philips.

Wisely, he has chosen to make his debut on this label with a song that is well known to his admirers from his pre-war appearance—"Give Me The Moonlight, Give Me The Girl" (PB423). And he has been assisted in able fashion by well-shaped accompaniments—on both sides—by WALLY STOTT. The quality of the recording is also excellent.

The backing is the novelty "Tweedle-Dee." A song of this type takes some selling, but Frankie contrives to make even me a willing customer. The side jumps from the four-bar intro, and it keeps right on that infectious rhythmical kick until the end. The rendering positively glows with the vitality Frankie puts into every performance.

•

BILLY ECKSTINE, for whom I have a decidedly soft spot, offers an engaging version of "Prelude To A Kiss," a melodic tune from 1938, and "What Is More Is There To Say?" (MGM-SP-1124).

A little of EARL BOSTIC goes a long way with me, but an otherwise undistinguished EP (Parlo. GEP 8520) is redeemed by his stimulating "Smoke Gets In Your Eyes."

Bostic's tone and phrasing are more tasteful than usual, and the side has the virtue of beat. The remaining titles are "Filibuster," "Bleecker-Bette Jump" and "Smoke Rings."

—Laurie Henshaw

'JAZZ TRAIN' IN TOWN

IT is not often that you meet, in London, a man who wrote songs and played piano for Ethel Waters. To meet two in the same day at the same place is surely a high old coincidence, but it happened to me at Easter (*writes Max Jones*).

I was talking to Donald Heywood, the first of my two Waters composers, outside the Piccadilly Theatre stage door when he said: "There's J. C. Johnson. He's flown over for the 'Jazz Train' show. Come over and meet him."

Naturally I was surprised to see a man whose name I last noticed distinctly on the Century release of "Red Hot Hottentot" by J. C. Johnson and his Five Hot Sparks (originally coupled with "Crying For You" on Gala 7004 in 1929).

Jazz abounds in Johnsons, even in piano playing and composing Johnsons. There is confusion about them, but I had it in mind that J.C. played piano with singers and wrote several well-known numbers. When I had spoken for 20 minutes to the shortish, pleasant looking, grey-haired man to whom Heywood introduced me, I realised I had underestimated his efforts.

Giant book

To begin with, his songs—either music or lyrics, often both—are numerous.

I'll list those which may be known from recordings:

"With Andy Razaf, "My Special Friend Is Back In Town," "Do What You Did Last Night" (Ethel Waters); "You Can Do What My Last Man Did" (Ethel Waters) with Razaf; "Been Some Changes Made Since You Been Gone" (Maggie Smith) and J. Johnson, says, "Sweet Virginia Blues" recorded by Mamie for Victor.

"Big Gorilla Man" (Gladys Bentley); "My Particular Man" (Alberta Hunter); with Razaf, "Black Dog Blues," "Dusky Stevedore" (Mary Dixon, latter also by Louis Armstrong); "Lowland Moan" (Clara Smith); "Empty Bed Blues," "Haunted House Blues," "Harmonizer's Blues" (Bessie Smith); with Razaf, "Louisiana" (Whiteman and Ellington), "Travelin' All Along," "You Can't Be Mine" (Billie Holiday), "Uncle Joe" (Grant and Wilson).

With Claude Hopkins, "Crying My Heart Out" (Chick Webb); with George Whiting and Nat Schwartz, "Rhythm And Romance," "Love And Kisses" (Chick Webb), "I Believe In Beloved" (Pats Waller, etc.); with Waller, "Hold My Hand" (Waller), "I'm Goin' Hunt'in'" with Razaf and Waller, "The Spider And The Fly," "The Joint Is Jumpin'," "Patty Cake, Patty Cake" (Waller); "Somebody Loses, Somebody Wins," "That's How Rhythm Was Born" (Boswell Sisters); with Fletcher Henderson, "It's Wearin' Me Down" (Henderson).

Others of his are "The Gal Ain't Born Who Can Treat Me Like You Do," "Don't Let Your Love Go Wrong" (with Whiting and Schwartz), "When" (recorded by Whiteman), "I Can't Forgive You" (with Pats), "Big Ben," "Dip Your Brush In The Sunshine" (Ted Lewis), and "Comes Who's Who Town." The last, also, was made by Ethel Waters, who, says Johnson, "recorded as many of my numbers as anybody's."

J.C. played piano on records by Ethel Waters, Clara Smith, Mamie Smith, Mary Dixon and probably a few more singers. He started out with a band at Phillipe High School in Chicago, and his first record session to have been "You Can't Do . . . " with Ethel Waters.

Two at Black Swan

He says: "I made that with her for Black Swan around 1922, just the two of us. Then I made some with Ethel for Columbia, including 'My Baby Sure Knows How To Love.' I played on records with Mamie, too: 'Been Some Changes Made' was one, I think, and I am sure she made four sides for Victor around '29.

"Then I recorded Nina Mae McKinny for Gennett when she was too young to pick up the money. I collected it and sent it to her mother. She sang 'Do What You Did Last Night' and another thing of mine. Now what name did she use?"

Obviously detective work was called for, and at about this time Albert McCarthy came on the scene. We collected various old records, took J.C. home to the McCarthy files, and in about two minutes Mac came up with the appropriate session: "Do What You Did . . . " and "Been Some Changes Made . . . " by Alice Clinton, released in 1928 with J. C. Johnson on piano. This was the Nina Mae date.

Slim unmasked

Other things which came out were that J.C. played on the Mary Dixon Vocalion (1926) and possibly the Columbias, and that Louis Metcalf was the trumpet player on some; that J.C. played on Clara Smith's "Lowland Moan" and perhaps others; and that he was the Slim Johnson who recorded "If Mama Has Outside Lovin'," on Gennett in the twenties. "Slim Johnson?" said J.C. "why, you're looking at him right now. The cottonmouth record ever made, I'd say."

We played him "Red Hot Hottentot," but he could not hear enough piano to identify the player. McCarthy had Mabel Horsey down for piano, but J.C. discounted her. "I took her to Gennett," he said, "and she played piano there, not on this QRS date. Maybe it was Joe Turner. Joe recorded for me many times, on dates I organised for, maybe, Grey Gull, Gennett, Columbia or Okeh."

J.C. had no ideas about the trumpet, clarinet, trombone, alto or banjo. He did not seem to think he was on piano, but confirmed that he composed the tune.

New material

Johnson has written many of the songs for the new "Jazz Train" show which is playing in Southsea this week, Bournemouth next week, and then at the Piccadilly Theatre, London. I hope to have more details from him later; also to be able to present soon Donald Heywood's memories of the early days in the States.

"The Jazz Train" pulled into Town last week and Collectors' Corner editor Max Jones was there to meet the principal characters travelling with the musical show. Top: songwriter J. C. Johnson. Below him: Tony Scott beats out a rhythm for "Porgy And Bess" singer Fredye Marshall.

COLLECTORS' CORNER edited by MAX JONES and SINCLAIR TRAILL

Songsheet

MOANS! Groans! — and gallons of blood, sweat and tears! What an unhappy lot we songwriters are, for we seem to delight in writing our songs on morbid subjects.

Yet surely there are plenty of happy things to write about. For example, Spring is upon us—but just because I mention the word, please don't sit down and dash off an epic such as "Oh To Be Happy In Spring" or "Springtime In The Garden With You." Every songwriter, at some time or other, has to get a Spring song out of his system, but to achieve any success at all with such a number, you require first of all originality in your title.

A similar approach is necessary for the "cheerup" song, but here again, don't make it sound like the opening chorus for a concert party. One of the best of these I remember was "Powder Your Face With Sunshine," where the whole idea of the song was revealed in the title itself.

Cheer up!

I think too many songwriters let their personal affairs reflect in their songwriting, the most common example being "unrequited love." Because your best girl (or boy) has turned you down, that's no reason for you to inflict the pain on others. Moreover, because you are so deeply affected within yourself, this will deter you from giving your best concentration to the song—which will necessarily be a bad one.

The unhappy story in song, we have come to know as "adverse love interest," and if you will look at statistics throughout the years, you will find that the success of a song with this theme is rare. The exception proves the rule, of course, so although I shall love hearing from you, please don't write and tell me about Lawrence Wright's "Happy Days And Lonely Nights." This number has been a hit in two generations, and there must always be the occasional "adverse love" song, which may make its mark purely because of the contrast it provides in the Hit Parade.

I take it that you do study the type of songs which make the grade? But whether you have ambition to write the "bright" song, the ballad, or even the one with the "adverse love interest," there is one factor which may prevent you from getting anywhere with your ambition. If you mean to take this very serious songwriting game, *you must get rid of that chip on your shoulder.*

Silly songs?

A correspondent tells me that he finds great difficulty in writing the sort of song that Jackie Valentine might sing. He doesn't like these songs, anyway, and thinks they are silly and unnecessary.

If this applies in your own case, then you might as well keep your manuscript virgin. The "chip on the shoulder" won't be set aside by trying to pull to pieces everyone who has been successful in the music business. Whether or not you like the songs you hear regularly on records and radio is beside the point, because it is very obvious that the majority of the listening public do—and it is the majority for which you have to cater when you embark on songwriting.

•

YOU will notice that our Songwriters' Coupon is back this week (foot of col. 3), so you can start sending in those manuscripts and queries again.

•

BIRTHDAY Greetings to Rae Jenkins, Teddie (Doppelli's) Holmes on the 19th, Robin Richmond and Issy Bonn (21st), Cyril Shane (22nd), Billy Scott Coomber, Bill Cotton, Jr., Sonny

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended April 9, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association. Title, Publisher:

1. SOFTLY, SOFTLY (B) (2-)
   Cavendish
2. GIVE ME YOUR WORD (A)
   Campbell Connelly
3. A BLOSSOM FELL (B) (2/-)
   John Fields
4. LET ME GO, LOVER (A) (2/-) ..... Aberbach
5. UNDER THE BRIDGES OF PARIS (F) (2/-) ..... Southern
6. IF ANYONE FINDS THIS I LOVE YOU (A) (2/-)
   Michael Reine
7. PRIZE OF GOLD (A)
   Victoria
8. MOBILE (A) (2/-) ..... Leeds
9. A STRANGER IN PARADISE (A) (2/-) ..... Frank Music
10. THE NAUGHTY LADY OF SHADY LANE (A) (2/-)
    Sterling
11. CHERRY PINK (A) Meddox
12. MAMBO ITALIANO (A)
    Campbell Connelly
13. HAPPY DAYS AND LONELY NIGHTS (A)
    Lawrence Wright
14. OPEN UP YOUR HEART (B) (2/-) ..... Duchess
15. TOMORROW (B) (2/-)
    Cavendish
16. READY, WILLING AND ABLE (A) ... Berry Music
17. MISTER SANDMAN (A)
    Mills Music
18. TWEEDLE DEE (A) Robbins
19. MAGINOT (F) (2/-) ..... Mills
20. NO ONE BUT YOU (A) (2/-)
    Robbins
21. UNSUSPECTING HEART (A) ..... Berry Music
22. WEDDING BELLS (F) (2/-)
    Robert Mellin
23. THE FINGER OF SUSPICION (A) (2/-) Pickwick
24. PAPER KISSES (B) (2/-)
    John Fields

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JAZZ RECORDS

Edgar Jackson reviews—

STAN KENTON AND HIS ORCHESTRA

***Lady In Red (Wrubel, Dixon) (Am. Capitol 2461.)
**Sweet Sue (Wolf, Oakar) (do. 12828)
(Capitol 78 CL14191—6s. 6½d.)
45 CL14191—6s. 6½d.)

12631.—Kenton (pno.); Bud Shank, Harry Klee (altos); Bob Gomez, Bill Holman (tnrs.); Bob Gordon (bart.); Buddy Childers, Walter J. "Pete" Candoli, Maynard Ferguson, Don Paladino, Stu Williamson (tpts.); Milt Bernhart, Harvey Betts, Bob Fitzpatrick, John Hallburton, George Roberts (tmbs.); Laurindo Almeida (gtr.); Eddie Safranski (bass); Stan Fletcher (drms); Stan Levy (drs.). 31/3/54. Hollywood.

12632 — Kenton (pno.); Cooper, Holman, Gordon, Ronald Langinger, Shank (saxes); Candoli, Don Fagerquist, Ferguson, Paladino, Williamson (tpts.); Bernhart, Hallburton, Herbie Harper, Francis Howard, Roberts (tmbs.); Joe Gibbons (gtr.); Safranski (bass); Levy (drs.). 6/5/54 Hollywood.

TWO routine Kenton sides, the first-mentioned being the better of the two. Kenton recorded the number in 1945, but the take was never issued. This new version, in Latin-American style, is not the most enterprising recording he has done, but, with its effective trombone work, makes adequate listening.

"Skoot" features Kenton, Bob Cooper and Don Bagley's bass, but only by classed as run-of-the-mill stuff, which might make a good introduction for those who have yet to become acclimatised to Kenton, but is not likely to stimulate the more experienced followers into any pleans of ecstasy.

★

BERNARD PEIFFER TRIO (LP)

**OH, Lady Be Good (Gershwin) (d); Anthony (Gade) (a); Don't Blame Me (McHugh) (b); Sometimes I'm Happy (Youmans) (c); La Vie en Rose (Louiguy) (g); Ballade in Paris (Peiffer) (e); Jeepers Creepers (Warren, Mercer) (f); Hit That Jive, Jack (Oakland) (h).

(Felsted EDL87013—23s. 1d.)

(a) (French Blue Blue, master number untraced)—Peiffer (pno. solo). 11/2/55. Paris.
(b) (do. 16170), (c) (do. 16171), (d) (do. 16172)—Peiffer (pno.); Joe Benjamin (bass); Bill Clark (drs.). 4/6/52. Paris.
(e) (do. 16916), (f) (do. 15013), (g) (do. 15019), (h) (do. 16030)—Peiffer (pno.); Pierre Michelot (bass); Jean-Louis Viale (drs.). 9/6/53.

BERNARD PEIFFER AND HIS ST. GERMAIN DES PRES ORCHESTRA (LP)

***I Want To Be Happy (Youmans); Paris Je T'Aime (Scherzinger); When You Wish Upon A Star (Harline, Washington); Who Is She? (Kern); Forever Fest (Bolland); There's A Small Hotel (Rodgers); Strip Tease (Peiffer); Don't Teach The Grisby (Peiffer).

(Felsted EDL87011—23s. 1d.)

(French Blue Blue; individual numbers untraced)—Peiffer (pno.); Bobby Jaspar, Bill Meseille (tnrs.); Roger Guerin (tpt.); Jean-Marie Ingrand (bass); MacKac (drs.). 14/1/54.

BERNARD PEIFFER is considered by many to be France's outstanding jazz pianist.

Carlos Vidal indulges in a spot of by-play at the Abe Most session which produced the record reviewed here. Rest of the group (L. to r.) comprises Joe Mondragon, Tony Rizzi, Paul Smith, Herbie Harper, Alvin Stoller, Mike Pacheco and Abe Most.

His trio's disc hardly substantiates their opinion.

He rarely attains much of a beat, wanders rather aimlessly over the keyboard, and derives so much of his ideas from Garner that I half expected to find an acknowledgement to friend Erroll on the label.

In fairness to Peiffer, however, I should point out that the record was made over three years ago, and some of his later work has been a good deal more original.

This is evident in his orchestra's LP—the better of the two discs. He seems much more assured and, on the whole, his solo ideas flow easily.

Bobby Jaspar proves once again that he is one of the best European tenormen, and Roger Guerin suggests that he may well develop into an important voice in French jazz.

The more successful number is Fats Waller's "Who Is Me?" although the two Peiffer originals, "Strip Tease" and "Don't Touch The Grisby," are not without merit.

The disc is not exactly calculated to make you rush to write home; but it is at least a pointer to some of the better of the many French musicians who are making their contribution to contemporary jazz.

★

ABE MOST OCTET (EP)

***What's Up?; Daddy-O; Dew Drop; Blue Grass (All Most).

(London REP1028—10s. 7½d.)

(Am. Trend, individual master numbers untraced)—Most (cl.); Herbie Harper (tmb.); Paul Smith (pno.); Tony Rizzi (gtr.); Joe Mondragon (bass); Alvin Stoller (drs.); Mike Pacheco (bongos); Carlos Vidal (conga drum). Circa early 1953. USA.

THIS EP brings us the début here of clarinettist Abe Most—born, 1920, in New York, of Russian parents: at various times a member of the Les Brown and Tommy Dorsey aggregations; for periods leader of his own small groups at sundry niteries, and for the last five years a staff musician at the 20th Century-Fox film studios in Hollywood.

I tell you all this in case you missed the article on Most by Howard Lucraft in the MM for September 11 last.

That article was quite a thing. In addition to telling us all about Most's career and outlook, it presented him in a light that led me to expect at least a Benny Goodman (who, Most admits, was his first inspiration) or a De Franco (who happens to be one of his closest buddies).

Unfortunately, this record has not quite justified those expectations.

Certainly it shows Abe Most as a competent instrumentalist—but hardly as a jazz great. For one thing, his tone seems rather thin. For another, his style savours too much of Goodman's. Most does not say a great deal for a man who has pretensions to being a modernist—at any rate, in these days.

Nor as a composer/arranger (he thought up and wrote all four of the items on this EP) is he exactly a giant. Best of the tunes as such are "Daddy-O" and "Dew Drop." The other two are not so good. The arrangements are competently constructed, technically speaking, but they are more cute than creative.

Still, the record is worth hearing. There is plenty of good Tony Rizzi guitar. The rhythm section with its Latin-American content (bongos and conga drums always do appeal me) works cleanly and easily; and although we don't get enough of trombonist Herbie Harper's solo, he adds what is necessary to make an engaging two-piece front line sound, in a presentation based on the modern trend without taking it to extremes.

Max Jones reviews—

THE FAWKES-TURNER SEXTET (EP)

"Takin' It Easy," Vol. 1.

Fishmonger (DR19232); Sometimes (DR19233); My Monday Gate (DR19235).

(Decca DFE3192—6s. 3½d.)

Wally Fawkes (cl.); Bruce Turner (alto); Johnny Parker (pno.); Freddy Legon (gtr.); Mickey Ashman (bass); Ron Bowden (drs.). 3/3/54. London.

WHEN Albert McCarthy put on to record what is, with the exception of the drummer, a Lyttelitonian Lyttelton band, his idea was to recapture the instrumental balance, and perhaps some of the spirit, of the Noone-Poston Apex Club band.

So far as the light Noone sound is concerned, the number which tries hardest for it is Hines's "Monday Date"—and I find this the least satisfactory piece on the EP. The musicians don't quite get the feel of the tune, there is little swing or heat.

"Summertime" is more attractive. Turner's alto chorus raising the music's level well above fair, but far and away the most distinguished performance is found on the reverse—the six-minute "Fishmonger," titled after Swiss saxophonist Claude Aubert, who was thus named by Sidney Bechet.

Fawkes sounds something like his best on this, his own composition: Parker's piano chorus holds the mood well, and Turner plays with feeling and imagination in a bold style exactly suited to the music.

Although the rhythm is dull, the music has an agreeable and unruffled flow, and in the short final ensemble the sextet does hit on the Noone texture it was trying to create.

JONAH JONES WITH ALIX COMBELLE SEXTET

I'm Confessin' (French Vogue 34V4447)
Love Is Just Around The Corner (do. 34V4448).

(Vogue VZ297—6s.)

Jones (tpt.), Combelle (tnr.), Jean Claude Pelletier (pno.), Jean Sarmé (gtr.), Alix Bret (bass); Gérard Pochonet (drs.). 2/2/54. Paris.

FOR years I had Jonah Jones's trumpet only on some records by Stuff Smith, an odd Lionel Hampton, and a few Holiday vocals. I always admired its genuinely hot style, and was glad to find that the tone and conception are as forthright as ever.

These French-made sides are both shared between solo trumpet and tenor—"Corner," fast and swinging.

A free-style trumpet intro. leads into a nicely constructed chorus of "Confessin'" at slow tempo. Combelle follows, and Jonah returns with a half chorus of high-register trumpet. Playing here shows the Armstrong influence which used to be so marked, and on both titles the top-register command is exemplary. Jonah is the main point of interest in an extremely pleasant record.

Sinclair Traill reviews—

JOHNNY HODGES AND HIS ORCHESTRA (EP)

Perdido; Hep, Skip And Jump; Mood Indigo; Sweet Lorraine (French Vogue 34VLD-15, -16).

(Vogue EPV1016—12s.)

Hodges (alto); Hal Baker (tpt.); Quentin Jackson (tmb.); Wendell Marshall (bass); Butch Ballard (drs.); Raymond Fol (pno.). 29/6/50. Paris.

THESE tracks were made when the Ellington band was in Paris in 1950, by a contingent from the orchestra with the addition of Raymond Fol, a French pianist of modern moods. Johnny Hodges leads the group, and it is the beauty of his playing that is chiefly portrayed here.

"Perdido" contains some really jumping alto, and is the best track of the four. Hal Baker's trumpet is biting, and, despite vulgar and noisy drumming by Ballard, the group manages to swing.

Hodges and Baker again shine on the next track, Baker's muted chorus being a very fine one. Quentin Jackson is not too effective, but the fine bass playing of Wendell Marshall manages to prevail over a rhythm which is none too strong.

"Mood Indigo" had to have the Hodges sound, and even Fol manages to get the flavour of the composition. Hodges's low-toned solo is a real beauty, and for once Ballard keeps it quiet.

The lovely "Sweet Lorraine" shows off Hodges at length, and although the rhythm behind him is not very inspired (for Fol seems too much of a modernist to have any truck with such essentials as beat), Johnny shows what complete mastery he has over his instrument.

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TALK BUSINESS

...e and her husband, Bill Geldard, pictured ... hostess Vanda Lewe before flying to ... on Tuesday to negotiate with Dutch agent Lou Van Rees.

...IA LISTENS TO EDNA

...ve mood, Edna Savage, the girl the MM ... in a contest in Ashton-in-Makerfield a ... listens to her first recording made for ...e last Tuesday. Also pensive is Ron ...n, whose orchestra accompanied her.

...S ON MIDLANDS TV

...ansmitted from the Midlands on Tuesday ...brought before the cameras six Midland ... Jacobs (2nd l), they were (l.-r.) Vic ...ce (drs.), Gracie Cole (tpt.), Bob Carter ...tenbury (tpt.).

TITO TO BRING IN U.S MYSTERY MUSICIAN

TITO BURNS is flying to Amsterdam on Tuesday to record six sides with Continental accordion star Johnny Meyer for Philips.

While in Holland, Tito will conduct business for his agency, and will then go on to Belgium and Germany.

Queried about his trip, Tito commented:

"I am negotiating to bring a well-known American instrumentalist into Britain during autumn. I can say no more at this stage, except that there shouldn't be any union trouble as this American has a dual nationality."

Terry sings again

Tito's wife, Terry Devon, resumes singing this Sunday after a break of two and a half years, when she guests with the new Tubby Hayes Orchestra on its first London concert date at the Hackney Empire.

Tito and Bob Monkhouse will also make guest appearances.

Tito tells the MM that, in response to requests made to his agency, he has formed a gig band for special dates.

The band consists of three brass, five saxes and three rhythm and features vocalists Clyde Ray and Jackie Portrait, a London girl.

The group makes a one-night stand appearance at the Samson and Hercules Ballroom, Norwich, on May 28.

JOHNNIE RAY FANS IN BUS SMASH

Fourteen members of a London Johnnie Ray Fan Club escaped serious injury when the bus in which they were travelling home from Glasgow on Saturday dived over a road bank.

The fans had been to hear Johnnie's first concert in Britain.

One of the party, Margaret George, of Brixton, London, said: "We were all asleep. Then I felt the bus topple and heel over. There were a few screams and someone shouted 'Don't panic.' It was frightening."

The passengers, driver and relief driver all climbed out of the emergency door.

Mulligan Band opens two new clubs

The Mick Mulligan Band, which returns from a 17-day tour of the North of England and the Borders on Monday, opens two new jazz clubs at Acton and Cheam this coming week. It will be resident at both clubs.

On Tuesday, the Acton club opens at the "White Heart" under the auspices of Lancashire promoter Paddy McKiernan. The Cheam club opens at the "Queen Victoria Hotel" on Wednesday.

Kenny Baker will be featured guest star on both nights.

NEW GRAY MEN

Trumpet-player Johnny Brown and trombonist Harry Buckles have joined Johnnie Gray's Band.

Johnny Brown comes from Vic Lewis and Harry Buckles has been playing at Sale Lido.

The wrong Bob

Pianist Bob Brookes—not Bob Francis, as stated last week—has joined Phil Moignard's Band at the Water's Edge Hotel, Jersey. Francis continues with Monty Tyree at Churchills.

DICKIE & FANS GET TOGETHER

Dickie Valentine sings on Easter Sunday song to 2,700 members of his Fan Club at Hammersmith Palais. Dickie was accompanied by a quartet led by his pianist, Don Phillips. Also present were Lita Rosa and Alma Cogan.

A HAPPY 'SHOP WARMING'

A happy "shop warming" picture taken at the opening of Modern Music (London), Ltd., Wardour Street, W., last Tuesday. Owners are one-time Ambrose sidemen Joe Crossman and Billy Amatell. L.-r.: Billy, Ambrose, Joe, Harry Gold and, at rear, singer Sam Browne.

Sammy Stokes to leave Kinsey 4

Bassist Sammy Stokes leaves the Tony Kinsey Quartet in two weeks' time. He has been with the group for 18 months.

Sammy told the MM: "I want to stay in Town—and the group is now undertaking more out-of-town dates."

No replacement has yet been fixed.

Baxter for Buddy F.

Sax-leader and jazz stylist Buddy Featherstonhaugh, who has been leading at the Locarno Ballroom, Edinburgh, since January, terminates his booking there on Saturday (16th).

Succeeding Buddy is John Baxter, who has been at the Assembly Rooms, Leith, for the past two years.

500 IN JAZZ CLUB

Only six weeks after it was formed, membership of Rotherham Jazz Club has already topped the 500 mark.

Resident outfit is the Jazz Hounds, a traditional group led by local surgeon Duncan Ballantine (clarinet and soprano sax) with Brian Hogan (tpt.), Ken Blakemore (tmb.), Don Waterhouse (pno.), Ellis Divine (sousaphone), Matt Hopewell (banjo), and Phil Wade (drs.).

The club meets weekly at the Cross Keys Hotel.

LIVERPOOL

From Page 1

vocalist Billie Anthony's pianist Mike Austin.

As Billie was leaving the theatre with the pianist and Romany singer Danny Purchase—who was on the same bill—they sensed trouble when they saw the gang of youths waiting.

They were making for Billie, but the pianist and Danny kept them off until they reached their hotel nearby. Billie was safe, but the gang attacked the pianist.

Danny—an ex-Army PT instructor—went to his aid and beat them off.

Now Liverpool police, fearing further hooliganism this week, are keeping a four-hour vigil outside the Empire each night.

Classical men give date to Johnnie Ray

The Gorton Philharmonic Society, which was fixed some weeks ago to appear at King's Hall, Belle Vue, Manchester, on Sunday, May 15, has relinquished its booking to make way for U.S. singing star Johnnie Ray.

Impresario Harold Fielding found it impossible to book him at Manchester on any other date. It looked as if he would have to miss the city this trip, until the Gorton Philharmonic Society made its generous offer.

Even so, Johnnie can play only one show, owing to a new ruling by the Manchester magistrates limiting Sunday licences to once-nightly performances.

HARRY GOLD 8 HIT BY NEW IFM RULING

HARRY GOLD and his Pieces of Eight are the first British band to be hit by a recent Irish Federation of Musicians Union ruling limiting visiting bands to fortnight-only tours of Eire.

Saye Laurie Gold, manager of the band: "The tour was planned to start on July 25 and last for three weeks. But we have now been notified by the IFM that a limit of two weeks has been imposed—the maximum period.

"This means that we have to rearrange bookings at short notice."

The Gold band is scheduled to play two weeks at the Fiesta Ballroom, Belfast, from June 13. It follows with a fortnight at the Gala Ballroom, Belfast, from June 27.

Teddy James joins Maurice Smart

Tenorist Teddy James has joined Maurice Smart's Velvet Music at London's 400 Club. He replaces David Lindup, who left to concentrate on arranging and freelancing. David will continue, however, to arrange for the Smart Band.

Bassist-vocalist Jack Rose has joined the Samballeros relief group at the 400, in place of Walter Russell, who opens with the Jock Scott Band at Hatchett's Restaurant, W., tomorrow (Saturday).

JOHNNY FRANKS TO AIR SOLO

Swing violinist Johnny Franks makes his first solo broadcast in "Midday Music Hall" on May 6, with an accompanying group of three guitars and bass.

Personnel will be Joe Deniz, Ray Dempsey, Archie Slavin (gtrs.) and comedian-bassist Bert Daniels.

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Night of my nights 05414

LOUIS ARMSTRONG
Sincerely; Pledging my love 05415

PEGGY LEE
Baubles, bangles and beads;
Summer vacation 05421

JOHN SEBASTIAN
Stranger in paradise;
Autumn leaves; HL 8131

LORRY RAINE
Love me tonight;
What would I do HL 8132

FATS DOMINO
Thinking of you;
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NEWEY OPENS NEW GUITAR CENTRE

STARS FOR NORWICH & LOWESTOFT

A REGULAR weekly name-band policy is being introduced by Geoff Watling at his Samson and Hercules Ballroom, Norwich, and the Palais, Lowestoft, commencing in May. Star bands will play on Saturdays at both ballrooms, and on alternate Thursdays at the Samson and Hercules.

The new policy starts when Ronnie Cherry's band ends the present run at the Norwich hall to take up a resident summer engagement at the Middleton Towers Holiday Camp, Morecambe, at the end of this month.

May dates at the Samson and Hercules feature Ken Mackintosh (7th), Humphrey Black (14th), Ted Heath (12th), Alex Welsh (14th), Teddy Foster (19th), Lonnie Donegan (21st), Tito Burns (28th) and Gracie Cole (30th).

May bookings at Lowestoft are Tubby Hayes (7th), Freddy Randall (14th), Johnnie Gray (21st) and Gracie Cole (28th).

Bradford hotel puts ban on Stanley North

WEST RIDING dance band promoters have been shocked by the decision of the Great Northern (Victoria) Hotel, Bradford, authorities to ban future appearances of Stanley North and his Band.

Stanley, who has gained a formidable reputation throughout the North for his "society type" band, told the MM: "I took a six-piece into the hotel to play at a function last week. The manager: disagreed with my stage arrangements and, despite the function organiser, insisted that we play. We were said I was banned in future."

The hotel is owned by the Frederick Hotels, Ltd., group. For several years after the war Stanley North held residencies in hotels owned by the chain throughout the North.

He has been playing at the Victoria on and off for over 23 years.

Who's Where

(Week commencing April 17)

Grace COLE and All-Girl Orchestra
Sunday: USAF Camp, Greenham
Tuesday: Festival Hall, East Kirkby
Wednesday: City Hall, Sheffield
Saturday: Heacham

Don CORNELL
Week: Empire, Liverpool

Tony CROMBIE
Sunday: St. George's Hall, Bradford
Thursday: Casino, Carlisle
Friday: Bishop Auckland

Joe DANIELS and Band
Sunday: Preston
Tuesday, Thursday: Gaiety, Grimsby
Friday: Town Hall, Holyrod
Saturday: Gaiety, Grimsby

Kris DELANEY and Band
Sunday: Derby
Monday: Southampton
Tuesday: Orchid, Purley
Thursday: Ellesmere Court, Liverpool
Friday: Shrewsbury
Saturday: Sheffield

Billy EKSTEINE
Sunday: De Montfort Hall, Leicester
Week: Empire, Finsbury Park

FOUR ACES
Week: Empire, Newcastle

Nat GONELLA
Week: Palace, Blackpool

Johnnie GRAY and Band of Day
Wednesday: Casino, Warrington
Thursday: Savoy, Oldham
Friday: Strand, Winsford
Saturday: W. Odeon, Morecambe

Ronnie HARRIS
Week: Empire, Glasgow

The KINGMEN Band
Sunday: Town Hall, Watford
Thursday: Town Hall, Battersea
Friday: Baths Hall, Scunthorpe
Saturday: Festival Hall, East Kirkby

Vic LEWIS and Orchestra
Saturday: Nottingham

Joe LOSS and Orchestra
Wednesday: Town Hall, Ossett
Thursday: Town Hall, Huddersfield
Friday: Floral Hall, Morecambe

Ruby MURRAY
Week: Hippodrome, Manchester

Sid PHILLIPS and Band
Week: Dingley Hall, Birmingham

Danny PUDDICK
Week: Palace, Hull

Jack REGAN
Week: Palace, Leicester

Dave SHAND and Band
Friday: Crown
Saturday: Guildford

Anne SHELTON
Week: New, Cardiff

Nat TEMPLE and Orchestra
Sunday: Café Royal, W.
Tuesday: Reed's Bridge Hotel
Thursday: Regal, Beverley
Friday: Benidorm
Saturday: Royal Hall, Harrogate

Franklin VAUGHAN
Sunday: New Victoria, Preston
Monday: Empress, Dundee
Wednesday: Beach Ballroom, Aberdeen
Friday: Ice Rink, Falkirk
Saturday: Ice Rink, Paisley

Frank WEIR and Orchestra
Sunday: Walthamstow
Wednesday: USAF Camp, Scothorpe
Friday: West Hartlepool
Saturday: Whitby

East Anglia loses veteran musician

"Pop" Eastick, probably the oldest dance band musician in the country, and certainly in East Anglia, died in Norwich last week in his 77th year. During his long career, "Pop" learned to play violin, cornet, piano, organ and French horn, and until recently played bass regularly in the small band led by his son, Billy Eastick, who is the local MU secretary.

Singer to lead at Devon holiday camp

BARITONE singer George Dolton, of Brixham, has signed to appear with his Georgian Quintet at St. Mary's Bay Holiday Camp, Brixham, South Devon, for the summer season commencing on May 7.

With George on piano will be Jimmy Russell (also, vl.), Wilfred Easterbrooke (ten.), Vic Bell (tpt.) and Reg Young (drs.).

George's engagement marks his début in the dance world.

Billau and Smith form new group

Drummer Jim Billau and Howard Smith (vibes) — two members of the Wolverhampton Quintet, which won the MM All-Britain Championship in 1952—have formed a new group called the Howard Douglas Music.

Completed by Bill Harrington (tnr.), Dennis Horton (bass) and Andy Henderson (vocals) and blind pianist Harvey Morris, the outfit is resident at the Fleet Arms, Pettingham, where Jim Billau is MD.

Star guests when the Guitar Centre directed by NVO guitarist Dennis Newey (l.), was inaugurated at the Hopwood Rehoed Music in Manchester, were ex-guitarists Bonnie Taylor (BBC producer) and Alan Ainsworth (NVO conductor).

PROVINCIAL ROUND-UP

By Jerry DAWSON

ON Easter Monday, tenorist Jimmy Walton, from Charles Amey's Band at the Cockburn Hotel, Redcar, joined Ted Carter at the New Empress Ballroom, Wigan. Jim replaces Stan Davies, who is to freelance.

★

Northampton leader Bunny Rogers has signed local trumpet star Jimmy Scott. The band makes its third appearance at the Ardell Ballroom, Bedworth, on May 14.

★

After landing his own band in Country for several years, sax-violinist Arthur Ayres has disbanded the outfit to take over a shop concerning his musical society work for Leamington leader Ray Lawrence.

Peterborough bandleader Derek Ingamells was married last week at St. Mark's Church, Peterborough, to local girl Miss Mary Brittain.

★

Charles Riches and his Music, resident at the Olympic Ballroom, Peterborough, acted as pit orchestra at the Floral Hall Kettering, for a Variety show on the night of Easter Sunday.

★

Recent changes in the band at the Rialto-de-Luxe, Wigan, now find bassist Tommy Almond leading, Ellis Jackson (pno.), Wally Taylor (drs.), W. Unsworth and Roy Yates (saxes.), Bob Hannah (tpt.), Jack Fairhurst (tmb.).

Ex-Ted Heath and Tommy Sampson pianist Dave Skinner, who has been with Biddy Featherstonehaugh at the Locarno Ballroom, left Edinburgh this week for Salisbury, Southern Rhodesia, to take up a teaching post.

★

Violinist Alex Walker is now leader of the dance-dance orchestra at the Royal British Hotel, Edinburgh. He replaces pianist Ian Donaldson.

★

Next week, the Carlton Cinema, Norwich, presents a stage show featuring Eddie Calvert and the Kentonettes. This is the Carlton's third post-war venture into stage presentation, previous attractions being the Squadronaires (Sunday show) and Dickie Valentine with Bonar Colleano.

BACKSTAGE

FOLLOWING their conversation reported last week in "Backstage," the MM's tape-recorder once more eavesdropped on a discussion between Johnnie Ray and Vic Lewis, whose band is accompanying the American singer on his British tour. The conversation continued:—

Vic Lewis: You were saying, Johnnie, that, so far as you can see, nothing healthy has come out of music in the last five or six years. I think one can say more: commercially, it's actually going *backwards*, isn't it?

Johnnie Ray: Yes. I'm the first to agree that, commercially, we have been going straight back—reverting to the sort of thing that we had when bop first arrived. But I was never a bop fan; it never made any sense to me—and it still doesn't.

Vic: It doesn't to me, either.

Johnnie: But it served its purpose at the time. Because music, commercially (or even uncommercially), was at a very stagnant stage. Tony Brown of the MELODY MAKER said bop might have been a rebellion. It had never occurred to me to phrase it that way, but that's a very intelligent statement.

Vic: And yet the outcome of bop is nothing; it has left a few marks.

Johnnie: Yes. Everybody seems to be dividing into their own little camps today—but there doesn't seem to be any sort of organisation or pattern to weave together the whole, to form any one particular thing. I think the last great stab at anything was by Stan Kenton—he made the last attempt to establish anything of significance.

Ted Heath

Vic: But surely Jazz *has* got something to offer; something to inject into popular music?

Johnnie: Yes—but people don't always try. I've made a study, for instance, of Ted Heath recordings. So far—much as I appreciate Ted's band and what he's trying to do—I still say that I don't see they have done anything commercially that hasn't been done before.

I'm probably going to raise a whole flare of controversy here, because I realise that I'm in a country of Heath fans—and I must add, in my own defence, that I have bought an awful lot of Heath recordings, and, therefore, because I have put my money down, I think I'm entitled to an opinion, just the same as anyone else.

And I must admit in the same breath that, if Ted was playing 10 miles off, and I had an off night—then I'd go to hear him.

Anyway, the same comments apply to people back home. Woody Herman, who happens to be a very good friend of mine, for example. Now, the Herd has stayed still over the years—although at one time Herman contributed a great deal to the field of popular music. But he's gone no further. It's the same with Les Brown, whose band was a great one, and still is. But it's not going any place.

Vic: I've tried over my own career—nearly 20 years now—having strings: I've tried 10 brass; we gave up playing dances; we gave up playing commercial—to play what we thought was cultural; something good.

So what happens today? We have had to come back to what the public wants. Ted Heath has, shall we say, never taken a gamble on that fact; he's played what he thought the public wanted all the time—and it was what the public wanted. So he's giving them just dance music. So it doesn't amount to anything.

May, Lunceford

Johnnie: I understand what you mean. Back home now we have the Billy May orchestra—and I have gotten into a lot of arguments with people who say it's a carving of Jimmie Lunceford's music. But Lunceford was before my time; I don't recall ever having heard a Lunceford record.

The fact remains that Billy, in these popular times, stumbled across that saxophone section which has sound and a beat—by which I know whether it's saying anything new or has contributed anything, but to my way of thinking it was new, and I appreciated it. What do you think?

Vic: Yes. I think it's a different sound. The beat is attempting something, as you say, that's different, which is a good thing. I think, personally, with every artist or performer or band (even with your own style), that if a thing is different, at least it's achieving something and not copying someone else. And even that, to me, is music today, is wonderful!

Johnnie: That's one thing I appreciate in Ted Heath: the fact that he's trying very hard not to copy anybody. And I say: more power to him!

I'm a big-band fan. I go in for bands with strings and everything else. I think some of the most thrilling events in my recorded life—by that I mean the appreciation of recorded music—were some of the things by Charlie Parker with strings.

How commercial they were I couldn't say, because, as I said before, I'm not a jazz musician. I can't read one note; I never had any training; all I know is what my ear tells me—and therefore I think I can put myself pretty much on the same level as the record-buying public.

Vic: Unlike most singers, though, you sing with a beat, so you must have some kind of inherent feeling for jazz. Is it a natural instinct?

Johnnie: Well, I wouldn't say instinct. I have been influenced by a lot of jazz people—too many to mention, but they all contributed a little bit here and a little bit there. As far as my records are concerned, I'm probably influenced a lot by arrangements.

Vic: I guess we'd better get started, Vic.

Vic: OK, Johnnie. I've been looking forward to this.

Johnnie Ray—a special MM study by Ron Cohen.

JOHNNIE RAY TALKS JAZZ with Vic Lewis

LOTIS IN VARIETY

ON Easter Monday, 1954, Dickie Valentine made his Variety début at Manchester Hippodrome and exactly a year later was to top the bill at the London Palladium. A few weeks after Dickie, Lita Rosa made her start on a Variety career and she, too, has proved herself in this medium.

Is it therefore too much to expect the third member of the Ted Heath vocal team—Dennis Lotis—to emulate his ex-colleagues?

If the public, at two houses at Manchester Hippodrome on Easter Monday, 1955, is to be the accepted yardstick, the answer is a decided "No! To quote Jerry Dawson:

Perhaps Dennis was a little overshadowed in the Heath band by his two illustrious colleagues. Perhaps he has not had quite the same solo recording successes as they did. But his reception at Manchester was as big and heart-warming as any debutante in show biz is entitled to expect.

Better in the ballads!

He sang six numbers, took a false curtain, then reappeared with the Dargle Quintet to offer a further six numbers. In his final offering—"Walking My Baby Back Home"—the glamorous Joan Davis Four (featured in the show) materialised from the wings and Dennis joined them in a more-than-useful dance routine.

In the Heath band-show Dennis always seemed to get the most out of the sexy type of number—particularly in duets with Lita. He retains three of his hits in his act—"Coodle Doo," "Honey Love" and "I'm In The Mood For Love"—with the accompanying teenage yens and screams.

But—to my own amazement—I found him at his best in numbers such as "Finger Of Suspicion," "The Folk Who Live On The Hill" and even "Softly, Softly"—numbers which I, at least, have not exactly associated with Dennis Lotis.

In these he revealed hidden depths of artistry, control and taste. His phrasing and feeling for nuances were in the Sinatra class—then which I can offer no higher praise.

THE CLUB CALENDAR

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● FRIDAY (Tonight)—contd. ●

MIKE DANIELS BAND, Star Hotel, London Road, West CROYDON.

STREATHAM JAZZ CLUB, Streatham Baptist Church, Mitcham Lane: DAVE GAREY JAZZBAND and guests.

● SATURDAY ●

AT STUDIO '51, 7 p.m.: Bennie SCOTT, Tommy WHITTLE, Harry Klinkert Quintet, Sam HAWKINS Lyrebird, Dixie Latin line-up, headed by Johnnie Scott. Dance at 8.30 and you'll enjoy this NEW rhythm experience. Separate Empress Lounge. Friendly community crowd. Saturdays and Sundays at 7.30 p.m. 4/6. Harry membership limited.

GY. LAURIE Jazz Club Great Windmill Theatre, Windmill Street. 7.30-11! GY. LAURIE BAND.

"HUMPHREY LYTTELTON CLUB,"
"Mack's," 100, Oxford St., 7.30-11 p.m.
SANDY BROWN'S JAZZBAND and ERIC GILB'S SOUTHERN JAZZBAND.
Floor show: Members are restricted to two guests on Saturdays.
Fri., Sat.: Chapel Street, W.1.
Sun.: Great Chapel Street, W.1.

THE PHOENIX, 34, Gerrard St.: Here the best in Jazz swings! The PHOENIX JAZZBAND, now ably supported by the Blue-Note Jazzmen.

WOOD GREEN: CHRIS BARBER, with OTTILIE PATTERSON.

● SUNDAY ●

A.B.C. progressive presents GEOFF TAYLER Swingtet, with Cecil McGlaughlin (vibes), "Beatle" and two sopranos—Canterbury Arms, Canterbury Road, Kilburn, 12 noon-2 p.m.

BAR OF MUSIC CLUB, 37-39, Oxford Street, W.1 (Tottenham Court Road Stn.). Cor. 3311. Presents Lonnie Donegan Skiffle Group. Dixie/Latin line-up, headed by Johnnie Scott. Dance or listen: you'll enjoy this NEW rhythm experience. Separate Empress Lounge. Friendly community crowd. Saturdays and Sundays at 7.30 p.m. 4/6. Harry membership limited.

GOOK'S PERRY INN, Edmonton, Sunday, April 17, 7.30-10.45:
THE DIXIELAND JAZZMEN
THE DIXIELAND JAZZMEN
WITH RUTH RAPHAELLO,
presented by
LORD AND LADY DONEGALL.

GY. LAURIE Jazz Club, Mack's, Great Windmill Street (opposite Windmill Theatre). 7.30-11. Dixieland by the GY. LAURIE BAND.

FELLOWSHIP INN, Nottingham, commencing SUNDAY, APRIL 24: Just returned from triumphant European tour, KEN COLYER'S JAZZ MEN.

HOT CLUB OF LONDON, 7 p.m.: CHRIS BARBER'S Jazzband—Shakespeare Hotel, Davis St., Woolwich.

HUMPHREY LYTTELTON CLUB,
"Mack's," 100, Oxford St., 19.15-23.45
SANDY BROWN'S JAZZBAND.

STAINES: CHARLIE GALBRAITH'S DIXIELAND JAZZMEN, 7.45 p.m.—"Bishops Hotel."

● SUNDAY—contd. ●

THE SWAN, Stockwell, Sunday, April 17, 7.45 p.m.
MIKE DELTA JAZZMEN
MIKE DANIELS DELTA JAZZMEN
star guests.

WOOD GREEN: ALEX. WELSH DIXIELANDERS.

● MONDAY ●

ANOTHER GREAT session at the NEW DOWNBEAT CLUB, Manor House, N.4. By popular demand, Alex Welsh's Dixie LEE SAGE! Also the JACK SHARPE Sextet, with sensational Bassist Lou Carpex. HARRY MORRIS, 7.30-11 p.m.

HUMPHREY LYTTELTON CLUB,
"Mack's," 100, Oxford St., 7.30-11 p.m.
KEN COLYER'S JAZZMEN at Marquee Theatre, 7.30-11! GY. LAURIE BAND.

RIVER CITY JAZZMEN, "King and Queen," Nottingham, 8.0-11 (124 Mansfield Road).

SANDY BROWN'S JAZZMEN, Ken Colyer Jazzmen, Orleans Club, 7.30. Studio '51, 7/9/11, Great Newport St., W.C.2.

SOUTH ESSEX RHYTHM CLUB, Greyhound, Chadwell St. Heath, 7.45 p.m.: KENNY BALL CHICAGOANS.

● TUESDAY ●

AMAZING VICTOR FELDMAN-Eddie Harvey Quintet, plus star of the PENDIDDO, Cook's Ferry, Edmonton.

BANNOCKBURN CLUB THINTEEN (Squadronaires' rhythm section) (internal soloist, Red Price.—"Prince Alex." Cathode Barbourists Tubby, Hammersmith.

ADJOINING THE JOHNNY DANKWORTH CLUB, featuring star instrumentalists from the band, plus guests, on the premises of the Studio '51, each Tuesday, 8 to 11 p.m. (Commencing Monday, 2.9.). non-members 3/-. Apply for membership now: Jon Dean, 8, Newburgh Street, W.C.1. First great session, April 19, with trumpeter Kenny Baker, Keith Christie Quartet, Derek Smith Trio, including Bert Morris, Dec Parker, Danielle Roberts, Bob Sedcole, personal appearance of JOHNNY DANKWORTH, plus star stars, Jimmy Deuchar, Lonnie Bush, Phil Seamen and Bill le Sage.

CITY JAZZ CLUB, Stirling Castle, London Wall. Moderate: Ochs MacLintock Band, Ronnie Turner, Keith Christie, George Melly, etc., at 8.15 p.m.

FELLOWSHIP INN (next Bellingham Station): CHRIS BARBER'S JAZZBAND, with OTTILIE PATTERSON.

ROBIN'S NEST closed until further notice.

THE DOWNBEAT CLUB, ASSEMBLY ROOMS, West Green, GRAND RE-OPENING Tuesday, April 19: Modern Jazz quintet. DILL JONES. ADMISSION FREE opening night. Musicians are invited.

"WHITE HART," Acton. Jive session, April 19. 7.30: MICK MULIGAN'S Jazzmen, GEORGE MELLY, plus guest star, KENNY BAKER, plus guest artists.

WOOD GREEN: IAN BELL'S JAZZMEN.

● WEDNESDAY ●

ALWAYS A TERRIFIC Traditional Dance session, "Flamingo Inn," West Hall Road, Bilham. 8 p.m.

BARNEY JAZZ CLUB: Second great session with KEN COLYER'S JAZZMEN—the greatest!—Assembly Hall, Union St. (High Street, Dudding).

CHRIS BARBER'S JAZZBAND, "White Hart," Southall.

HUMPHREY LYTTELTON CLUB,
"Mack's," 100, Oxford St., 7.30-11 p.m.
HUMPHREY LYTTELTON BAND.

QUEEN VICTORIA, North Chenam. Traditional Jazz Club, every Wednesday, 7.30-10.30, commencing April 20.
MICK MULLIGAN BAND,
GEORGE MELLY,
Opening night guest star,
KENNY BAKER.
Dance. Listen. Licensed bars.

ST. ALBANS JAZZ CLUB, Market Place: KEN COLYER'S WELSH DIXIELANDERS—the greatest!

TAVERN MODERN CLUB, Railway Tavern, Station Parade, Harrow. 8-10.30: LES SIMONS SEXTET and guests.

● THURSDAY ●

A.B.C. ACTON! Sensational DIZZY REECE QUINTET, with Jimmy Walker, etc., plus star guests.—"White Hart."

A BIG NIGHT AT THE DRAGNET CLUB, TONIGHT AT 7.30, beneath Mapleton Restaurant, Coventry St., Leicester Sq.: The DIZZY REECE Quintet, featuring SAMMY WALKER, plus the EDDIE THOMPSON Trio, TONY LAWSON, PETE CLEMENTS. Jive plus guest star, JOHNNY ROGERS.

CASTLE TOOTING: EXCITING JAZZ BY STAN SOWDEN'S GREAT BAND.

GRAND OPENING NIGHT AT THE BROMPTON JAZZ CLUB, Trafalgar Arms, 151, Old Brompton Rd. (nearest station, South Kensington). Norman Long and his Dixielanders and guest will trumpet the occasion.

THREE FLIES Jazz Club, Gumbaland Stores, Beak Street, Regent Street, featuring Ripple on Soprano. Come early. 2/6.

● CONCERTS ●

"MODERN JAZZ WORKSHOP" Series, Monday, April 18: Tubby Hayes Jazzmen Group—Royal Festival Hall Recital Room.

ROYAL FESTIVAL HALL Recital Room, Monday, May 2, 30, June 6, 7.15 p.m.: Traditional Jazz—"New Orleans Classics," with Cy Laurie Band and guests. Tickets 6/-, 4/-. Box Office, agents or Cy. Laurie Club (Cyl. 2745).

TONIGHT, FRIDAY, April 15, Royal Festival Hall Recital Room: Jazz at the Flamingo in Concert. All-star jazz bill, Cliff Lawrence and the original Ken Mackintosh Group, Dave Reece, Johnny Hawksworth, Vic Ash, Tony Hall and guests. Tickets 7/-, 5/-, 3/-, 2/-, available at box office or 'phone Cov. 2745.

● FAN CLUBS ● *1d. per word*

BOBBIE BRITTON and Johnnie Francis Fan Clubs, c/o Miss D. Jones, 12b, Clive Street, Cardiff, and Miss M. Oliver, 44, Lilmer Road, Fulham, S.W.6, respectively. 2/9 per club or 2/6 both clubs.

SMALL ADS. ALSO APPEAR ON PAGES 12 AND 14

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EPV 1053. ALCOHOLIC BLUES; BY LITTLE BIMBO; DOIN' THE HAMBONE; BEE'S KNEES

JIMMY RANEY QUARTET
EPV 1044. Vol. 2—BODY AND SOUL; ONCE IN A WHILE; YOU GO TO MY HEAD

ARNETT COBB with his ORCHESTRA
EPV 1054. COBB'S IDEA; DUTCH KITCHEN BOUNCE; COBB'S BOOGIE; ARNETT BLOWS FOR BOO

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EPV 1056. 9.20 SPECIAL; I NEVER KNEW

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LONG-PLAYING 33⅓ r.p.m.

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LDE 131. BOB BROOKMEYER QUINTET
LDE 126. JOE NEWMAN & THE BOYS IN THE BAND
LDE 129. LEE KONITZ
LDE 132. SIDNEY BECHET AT STORYVILLE
LDE 124. J. J. JOHNSON SEXTET
LDE 130. ROY HAYNES BAND
LDE 128. MAX ROACH and CLIFFORD BROWN IN CONCERT—Vol. 2

78 r.p.m.

BEN WEBSTER with LEO PARKER & HIS ORCHESTRA
V 2312 CANDLELIGHT SERENADE; ROCK RED

LU WATTER'S JAZZ BAND
V 2315 HIGH SOCIETY; AUNT HAGAR'S

STAN GETZ
V 2316 LULLABY OF BIRDLAND; AUTUMN LEAVES

VOGUE RECORDS LTD., 113/115 Fulham Road, London, S.W.3. Tel.: KNightsbridge 4256/7/8

Cy Kertman, one of Johnnie Ray's managers, points out a point in the score to Vic Lewis until a startling remark from Johnnie attracts their attention.

FOR NORWICH & LOWESTOFT

A REGULAR weekly name-band policy is being introduced by Geoff Watling at his Samson and Hercules Ballroom, Norwich, and the Palais, Lowestoft, commencing in May. Star bands will play on Saturdays at both ballrooms, and on alternate Thursdays at the Samson and Hercules.

The new policy starts when Ronnie Curry's band ends its present run at the Norwich hall to take up a resident summer engagement at the Middleton Towers Holiday Camp, Morecambe, at the end of this month.

May dates at the Samson and Hercules feature Ken Mackintosh (9th), Stanley Black (7th), Ted Heath (12th), Alex Welsh (14th), Teddy Foster (19th), Leslie Douglas (21st), Tito Burns (28th) and Gracie Cole (30th).

May bookings at Lowestoft are Tubby Hayes (7th), Freddy Randall (14th), Johnnie Gray (21st) and Gracie Cole (28th).

East Anglia loses veteran musician

"Pop" Eastick, probably the oldest dance band musician in the country, and certainly in East Anglia, died in Norwich last week in his 77th year. During his long career, "Pop" learned to play violin, cornet, piano, organ and French horn, and until recently played bass regularly in the small band led by his son, Billy Eastick, who is the local MU secretary.

Bradford hotel puts ban on Stanley North

WEST RIDING dance band circles have been shocked by the decision of the Great Northern (Victoria) Hotel, Bradford, authorities to ban future appearances of Stanley North and his Band.

Stanley, who has gained a formidable reputation throughout the North for his "society type" band, told the MM:

"I took a six-piece into the hotel to play at a function last week. The manager disagreed with my stage arrangements and, despite the function organizer agreeing with me, said I was banned in future."

The hotel is owned by the Frederick Hotels, Ltd., group. For several years after the war Stanley North held residencies in hotels owned by the chain throughout the North.

He has been playing at the Victoria on and off for over 23 years.

SOCIAL ROUND-UP

By Jerry DAWSON

week at St. Mark's Church, Peterborough, to local girl Miss Mary Britten.

★

Charles Riches and his Music, resident at the Olympia Ballroom, Scarborough, acted as pit orchestra at the Floral Hall Theatre for a Variety show on the night of Easter Sunday.

★

Recent changes in the band at the Palais-de-Danse, Wigan, now find besides Tommy Almond leading Lilian Jackson (pno.), Wally Taylor (drs.), W. Unsworth and Roy Fee (saxes), Bob Hanash (tpt.), Jack Fairhurst (tmb.).

Ex-Ted Heath and Tommy Sampson pianist Dave Simpson, who has been with Buddy Festhevsionehaugh at the Locarno Ballroom, left Edinburgh this week for Salisbury, Southern Rhodesia, to take up a teaching post.

★

Violinist Alex Walker is now leader of the dinner-dance orchestra at the Royal British Hotel, Edinburgh. He replaces pianist Ian Donaldson.

★

Next week, the Carlton Cinema, Norwich, presents a stage show featuring Eddie Calvert and the Kordites. This is the Carlton's third post-war venture into stage presentation, previous attractions having been the Squadronaires (Sunday show) and Dickie Valentine with Bonar Colleano.

Who's Where

(Week commencing April 17)

Gracie COLE and All-Girl Orchestra
Sunday: USAF Camp, Greenham
Tuesday: Festival Hall, East Kirkby
Wednesday: City Hall, Sheffield
Saturday: Hanham

Don CORNELL
Week: Empire, Liverpool

Tony CROMBIE
Sunday: St. George's Hall, Bradford
Thursday: Cameo, Carlisle
Friday: Bishop Auckland

Jez DANIELS and Band
Sunday: Preston
Tuesday, Thursday: Gaiety, Grimsby
Friday: Town Hall, Hotwell
Saturday: Gaiety, Grimsby

Eric DELANEY and Band
Sunday: Derby
Monday: Southampton
Tuesday: Orchid, Purley
Thursday: Ellesmere Court, Liverpool
Friday: Shrewsbury
Saturday: Sheffield

Billy ECKSTINE
Sunday: De Montfort Hall, Leicester
Week: Empire, Finsbury Park

FOUR ACES
Week: Empire, Newcastle

Mat GOSELLA
Week: Palace, Blackpool

Johnnie GRAY and Band at Day
Wednesday: Casino, Warrington
Thursday: Savoy, Oldham
Friday: Strand, Wrexford
Saturday: W. Odds., Morecambe

Ronnie HARRIS
Week: Empire, Glasgow

The KIRCHIN Band
Sunday: Town Hall, Watford
Thursday: Town Hall, Battersea
Friday: Baths Hall, Scunthorpe
Saturday: Festival Hall, East Kirkby

Vic LEWIS and Orchestra
Saturday: Northampton

Joe LOSS and Orchestra
Wednesday: Town Hall, Ossett
Thursday: Town Hall, Huddersfield
Friday: Floral Hall, Morecambe

Ruby MURRAY
Week: Hippodrome, Manchester

Sid PHILLIPS and Band
Week: Bingley Hall, Birmingham

Denny PURCHES
Week: Palace, Hull

Joan REGAN
Week: Palace, Leicester

Dave SHAND and Band
Friday: Cowes
Saturday: Guildford

Anne SHELTON
Week: New, Cardiff

Nat TEMPLE and Orchestra
Sunday: Café Royal, W.
Tuesday: Brent Bridge Hotel
Thursday: Regal, Beverley
Friday: Bentham
Saturday: Royal Hall, Harrogate

Frankie VAUGHAN
Sunday: New Victoria, Preston
Monday: Empress, Dundee
Wednesday: Beach Ballroom, Aberdeen
Friday: Ice Rink, Falkirk
Saturday: Ice Rink, Kirkcaldy

Frank WEIR and Orchestra
Sunday: Wolverhampton
Wednesday: USAF Camp, Southorpe
Friday: West Hartlepool
Saturday: Whitby

THE CLUB CALENDAR

• FRIDAY (Tonight)—contd. •

MIKE DANIELS BAND, Star Hotel, London Road, West CROYDON.

STREATHAM JAZZ CLUB, Streatham Park Hotel, Mitcham Lane: **DAVE CAREY JAZZBAND** and guests.

• SATURDAY •

AT STUDIO '51, 7 p.m.: Ronnie Scott, Tommy WHITTLE, Harry KLEIN, Bob BURNS, Eddie HARVEY.

BAR OF MUSIC CLUB, 37-39, Oxford Street, W.1 (Tottenham Court Road end). Ger. 9121. Presents London's liveliest Dixie/Latin line-up, headed by **JOHNNY SPICE**. Dance or listen, you'll enjoy this NEW rhythm experience. Separate Express Lounge. Friendly cosmopolitan crowd. Saturdays and Sundays at 7.30 p.m. 4/6. Hurry—membership limited.

GY. LAURIE Jazz Club Great Windmill Street (opposite Windmill Theatre). 7.30-11: **GY. LAURIE BAND.**

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. **SANDY BROWN'S JAZZBAND** and **ERIC SILK'S SOUTHERN JAZZBAND.** Please note: Members are restricted to two guests on Saturdays.

Full Club particulars from: 4, Great Chapel Street, W.1.

THE PHOENIX, 44, Gerrard St.: Hear the band that swings! **The PHOENIX JAZZBAND**, now ably supported by the Blue-Note Jazzmen.

WOOD GREEN: CHRIS BARBER, with **OTTILIE PATTERSON.**

• SUNDAY •

A.B.C. progressive presents **GEOFF TAYLOR** Swingtet, with Gerry McGlaughlin (vibes), "Bootle" and boo soprano.—Canterbury Arms, Canterbury Road, Kilburn, 12 noon - 2 p.m.

BAR OF MUSIC CLUB, 37-39, Oxford Street, W.1 (Tottenham Court Road end). Ger. 9121. Presents London's liveliest Dixie/Latin line-up, headed by **JOHNNY SPICE**. Dance or listen, you'll enjoy this NEW rhythm experience. Separate Express Lounge. Friendly cosmopolitan crowd. Saturdays and Sundays at 7.30 p.m. 4/6. Hurry—membership limited.

COOK'S PERRY INN, Edmonton, Sunday, April 17, 7-10 p.m.: **THE DIXIELAND JAZZMEN** **THE DIXIELAND JAZZMEN** with **NEVA RAPHAELLO**, presented by **LORD AND LADY DONEGALL.**

GY. LAURIE Jazz Club, Mark, Great Windmill Street (opposite Windmill Theatre). 7.30-11. Dancing to the **GY. LAURIE BAND.**

FELLOWSHIP INN, Bellingham, commencing **SUNDAY, APRIL 24:** Just returned from Scandinavian European tour, **KEN COLYER'S JAZZMEN.**

HOT CLUB OF LONDON, 7 p.m.: **CHRIS BARBER'S** Jazzband.—Shaftesbury Hotel, Poole St., Woolwich.

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.15-10.45: **SANDY BROWN'S JAZZBAND.**

STAINES: CHARLIE GALBRAITH'S DIXIELAND JAZZMEN, 7.45 p.m., "Boleyn Hotel."

• SUNDAY—contd. •

THE SWAN, Stockwell, Sunday, April 17, 7-10 p.m.: **MIKE DANIELS DELTA JAZZMEN** **MIKE DANIELS DELTA JAZZMEN** star guests.

WOOD GREEN: ALEX. WELSH DIXIELANDERS.

• MONDAY •

ANOTHER GREAT session at the **NEW DOWNBEAT CLUB**, Manor House, N.4. By popular demand: **TONY KINSEY** Bill LEE SACK! Also the **JACK SHARPE** Sextet, with surprise guest stars. Compere, **HARRY MORRIS.** 7.30-11 p.m.

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. **KEN COLYER'S JAZZMEN.**

RIVER CITY JAZZMEN, "King and Queen," Mettingham, S.E.9 (134 bus route).

SANDY BROWN'S JAZZMEN, Ken Colyer New Orleans Club, 7.30, Studio '51, 16/17, Great Newport St., W.C.2.

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath, 7.45 p.m.: **KENNY BALL CHICAGOANS.**

• TUESDAY •

AMAZING VICTOR FELDMAN—Europe's greatest vibes player, at the **PERDIDO**, Cook's Ferry, Edmonton.

ANNOUNCING CLUB THIRTEEN! Broadcasting! rhythm and blues tenorman soloist, Red Price—"Prince Wales" (minute Ravensscourt Tube), Hammersmith.

ANNOUNCING THE JOHNNY DANKWORTH CLUB, featuring star instrumentalists from the band, plus guests, on the premises of the Studio '51, each Tuesday, 8 to 11 p.m. Admission: Members 2/6, non-members 3/-. Apply for membership now to Don Read, 2, Denmark Place, W.C.2. First great session, April 19, will feature Allan Ganley Group, Keith Christie Quartet, Dave Smith Trio, including Rex Morris, Don Rendell, Dougie Roberts, Bill Sutcliffe, personal appearance of **JOHNNY DANKWORTH**, plus guest stars, Jimmy Deuchar, Lennie Bush, Phil Seaman and Bill le Sage.

CITY JAZZ CLUB, Birling Castle, London Wall, Moorgate: Spike Mackintosh, with Bruce Turner, Keith Christie, George Melly, etc., at 8.15 p.m.

FELLOWSHIP INN (next Bellingham Station): **CHRIS BARBER'S JAZZBAND**, with **OTTILIE PATTERSON.**

ROBIN'S NEST closed until further notice.

THE DOWNBEAT CLUB, ASSEMBLY ROOMS, Wood Green. **GRAND RE-OPENING** Tuesday, April 19: Modern jazz guest, **BILL JONES. ADMISSION FREE** opening night. Musicians are invited.

"WHITE HART," Acton. Big session, April 19, 7.30: **MICK MULLIGAN'S** Jazzmen, **GEORGE MELLY**, plus guest star, **KENNY BAKER**, plus guest artists.

WOOD GREEN: IAN BELL'S JAZZMEN.

• WEDNESDAY •

ALWAYS A TERRIFIC Traditional Tuesday Session.—Welcome Inn, Well Hall Road, Eltham. 8 p.m.

BARNET JAZZ CLUB: Second great session with **KEN COLYER'S JAZZMEN**—the greatest!—Assembly Hall, Union St. (High Barnet Underg.).

CHRIS BARBER'S JAZZBAND, "White Hart," Southall.

HUMPHREY LYTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. **HUMPHREY LYTTELTON AND BAND**

QUEEN VICTORIA, North Chelsea, Traditional Jazz Club, every Wednesday, 7.30-10.30, Special April 20: **MICK MULLIGAN BAND, GEORGE MELLY.** Opening night guest star, **KENNY BAKER.** Dance, listen. Licensed bars.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's St.: **ALEX. WELSH DIXIELANDERS**—the greatest!

TAVERN MODERN CLUB, Railway Tavern (near Plumstead Station). 8-10.30: **LES SIMONS SEXTET** and guests.

• THURSDAY •

A.B.C. ACTON! Sensational **DIZZY REECE QUINTET**, starring Shorty Walker, etc., plus star guests.—"White Hart."

A BIG NIGHT AT THE DRAGNET CLUB, TONIGHT AT 7.30, beneath Mapleton Restaurant, Coventry St., Leicester Sq.: **The DIZZY REECE** Quintet, featuring **SAMMY WALKER**; plus the **EDDIE THOMPSON** Trio, **DON LAWSON, PETE ELDERFIELD**; plus guest star, **JOHNNY ROGERS.**

CASTLE, TOOTING! EXCITING **JAZZ BY SYAN SOWDEN'S GREAT BAND.**

GRAND OPENING NIGHT AT THE BRONPTON JAZZ CLUB, Drayton Arms, 153, Old Brompton Rd. (nearest station, South Kensington): Normsh Lone and his Dixielanders and guest. Admission 2/6: membership 2/6.

THREE FLIES Jazz Club, Chumbolund Stores, Beak Street, Regent Street, featuring Biggie on Soprano. Come early. 7/6.

CONCERTS *1d. per word*

"MODERN JAZZ WORKSHOP" No. 14, Monday, April 18: Tubby Hayes All-Star Group.—Royal Festival Hall Recital Room.

ROYAL FESTIVAL HALL Recital Room, Monday, May 2, 30, June 6, 8.15 p.m.: Traditional Jazz—"New Orleans Classics," with Cy. Laurie Band and guests. Tickets 8/-, 6/-, 4/-. Box Office agents or Cy. Laurie Club (Cov. 2749).

TONIGHT, FRIDAY, April 15, Royal Festival Hall Recital Room: "Jazz at the Flamings in Concert"—All-star jazz bill, Cliff Lawrence and the original Ken Moule Seven; Dave Reece, Johnny Hawksworth, Vic Ash, Tony Hall and star guests. Tickets 4/-, 5/-, 6/-, available at box office or 'phone Cov. 2749.

FAN CLUBS *1d. per word*

BOBBIE BRITTON and Johnnie Francis Fan Clubs, c/o Miss D. James, 120, Clive Street, Cardiff, and Miss M. Oliver, 44, Linger Road, Fulham, S.W.6, respectively. 2/6 per club or 5/6 both clubs.

SMALL ADS. ALSO APPEAR ON PAGES 12 AND 14

BACKSTAGE

JOHNNIE RAY TALKS JAZZ with Vic Lewis

Johnnie Ray—a special MM study by Ron Cohen.

FOLLOWING their conversation reported last week in "Backstage," the MM's tape-recorder once more eavesdropped on a discussion between Johnnie Ray and Vic Lewis, whose band is accompanying the American singer on his British tour. The conversation continued:—

Vic Lewis: You were saying, Johnnie, that, so far as you can see, nothing healthy has come out of music in the last five or six years. I think one can say more: commercially, it's actually going *backwards*, isn't it?

Johnnie Ray: Yes. I'm the first to agree that, commercially, we have been going straight back—reverting to the sort of thing that we had when bop first arrived. But I was never a bop fan; it never made any sense to me—and it still doesn't.

Vic: It doesn't to me, either.

Johnnie: But it served its purpose at the time. Because music, commercially (or even uncommercially), was at a very stagnant stage. Tony Brown of the MELODY MAKER said bop might have been a rebellion. It had never occurred to me to phrase it that way, but that's a very intelligent statement.

Vic: And yet the outcome of bop is nothing; it has left a few marks.

Johnnie: Yes. Everybody seems to be dividing into their own little camps today—but there doesn't seem to be any sort of organisation or pattern to weave together the whole, to form any one particular thing. I think the last great stab at anything was by Stan Kenton—he made the last attempt to establish anything of significance.

Ted Heath

Vic: But surely jazz *has* got something to offer; something to inject into popular music?

Johnnie: Yes—but people don't always try. I've made a study, for instance, of Ted Heath recordings. So far—much as I appreciate Ted's band and what he's trying to do—I still say that I don't see they have done anything commercially that hasn't been done before.

I'm probably going to raise a whole flare of controversy here, because I realise that I'm in a country of Heath fans—and I must add, in my own defence, that I have bought an awful lot of Heath recordings, and, therefore, because I have put my money down, I think I'm entitled to an opinion, just the same as anyone else.

And I must admit in the same breath that, if Ted was playing 10 miles off, and I had an off night—then I'd go to hear him.

Anyway, the same comments apply to people back home. Woody Herman, who happens to be a very good friend of mine, for example. Now, the Herd has stayed still over the years—although at one time Herman contributed a great deal to the field of popular music. But he's gone no further. It's the same with Les Brown, whose band was a great one, and still is. But it's not going any place.

Vic: I've tried over my own career—nearly 20 years now—having strings; I've tried 10 brass; we gave up playing dances; we gave up playing commercial—to play what we thought was cultural; something good.

So what happens today? We have had to come back to what the public wants. Ted Heath has, shall we say, never taken a gamble on that fact; he's played what he thought the public wanted all the time—and it was what the public wanted. So he's giving them just dance music. So it doesn't amount to anything.

May, Lunceford

Johnnie: I understand what you mean. Back home now we have the Billy May orchestra—and I have gotten into a lot of arguments with people who say it's a carving of Jimmie Lunceford's music. But Lunceford was before my time; I don't recall ever having heard a Lunceford record.

The fact remains that Billy, in these popular times, stumbled across that saxophone section which has sound and a beat—and I don't know whether it's saying anything new or has contributed anything, but to my way of thinking it was new, and I appreciated it. What do you think?

Vic: Yes, I think it's a different sound. The beat is attempting something, as you say, that's different, which is a good thing. I think, personally, with every artist or performer or band (even with your own style), that if a thing is different, at least it's achieving something and not copying someone else. And even that, to me, in music today, is wonderful!

Johnnie: That's one thing I appreciate in Ted Heath: the fact that he's trying very hard not to copy anybody. And I say: more power to him!

I'm a big-band fan. I go in for bands with strings and everything else. I think some of the most thrilling events in my recorded life—by that I mean the appreciation of recorded music—were some of the things by Charlie Parker with strings.

How commercial they were I couldn't say, because, as I said before, I'm not a jazz musician. I can't read one note; I never had any training; all I know is what my ear tells me—and therefore I think I can put myself pretty much on the same level as the record-buying public.

Vic: Unlike most singers, though, you sing with a *beat*, so you must have some kind of inherent feeling for jazz. Is it a natural instinct?

Johnnie: Well, I wouldn't say instinct. I have been influenced by a lot of jazz people—too many to mention, but they all contributed a little bit here and a little bit there. As far as my records are concerned, I'm probably influenced a lot by arrangements.

Well, I guess we'd better get started, Vic.

Vic: OK, Johnnie. I've been looking forward to this.

Cy Kertman, one of Johnnie Ray's managers, points out a point in the score to Vic Lewis until a startling remark from Johnnie attracts their attention.

LOTIS IN VARIETY

ON Easter Monday, 1954, Dickie Valentine made his Variety début at Manchester Hippodrome and exactly a year later was to top the bill at the London Palladium. A few weeks after Dickie, Lita Roza made her start on a Variety career and she, too, has proved herself in this medium.

Is it therefore too much to expect the third member of the Ted Heath vocal team—Dennis Lotis—to emulate his ex-colleagues?

If the verdict of two houses at Manchester Hippodrome on Easter Monday, 1955, is to be the accepted yardstick, the answer is a decided "No!" *(writes Jerry Dawson).*

Perhaps Dennis was a little overshadowed in the Heath band by his two illustrious colleagues. Perhaps he has not had quite the same solo recording successes as they did. But his reception at Manchester was as big and heart-warming as any debutante in show biz is entitled to expect.

Better in the ballads!

He sang six numbers, took a false curtain, then reappeared with the Dorjie Quintet to offer a further six numbers. In his final offering—"Walking My Baby Back Home"—the glamorous Joan Davis Four (pictured with *him* above) materialised from the wings and Dennis joined them in a more-than-useful dance routine.

In the Heath band-show Dennis always seemed to get the most out of the sexy type of number—particularly in duets with Lita. He retains three of this type in his act—"Cuddle Me," "Honey Love" and "I'm In The Mood For Love"—with the accompanying teenage yelps and screams.

But—to my own amazement—I liked him best in numbers such as "Finger Of Suspicion," "The Pole Who Live On The Hill" and even "Softly, Softly"—numbers which I, at least, have not exactly associated with Dennis Lotis.

In these he revealed hidden depths of artistry, control and taste. His phrasing and feeling for nuances were in the Sinatra class—than which I can offer no higher praise.

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MEET Doris Day

DORIS DAY didn't become a film star because of her voice. Not directly. It was the personal Day quality that got down from the screen among the people—that glowing zest that made her seem a real person among the stereotyped images; the entirely wholesome, unglamorised appeal that Jack Hutton once paraphrased neatly as "the newly-scrubbed look."

At her Press reception at Claridges Hotel on Tuesday, the professional guests were mostly bent on getting the answer to a single question. Was the Day charm, in fact, synthetic or real?

Tony Brown talks to the girl Hollywood found 'so difficult'

Eric Jelly took these photos of Doris Day at her London reception on Tuesday.

Few of them gazed down at Doris to find out. She is surprisingly tall—on her own admission, five feet six inches in her stockinged feet, and nearer six feet fashionably shod.

Working with Howard Keel in *Calamity Jane* made her seem tiny.

Fun

"He's a big guy," said Doris, "six feet and plenty more. Gordon Macrae isn't. As a matter of fact, I had to take my shoes off to work with him."

Doris tends to back up such statements with the grin that we all know so well. Nothing reserved or mysterious about it. A broad and pleasantly toothy manifestation of the sense of fun that goes so well with a liberal sprinkling of freckles.

That section of America which is always voting somebody or other into titles which sound ridiculous to alien ears recently conferred on Doris Day the tag of Least Co-operative Star.

Faced with the disarming warmth of the Day smile and fascinated by the freckles, it seemed doubly ridiculous. How did it happen?

The sunny Day momentarily clouded.

"Oh, that! It was silly, really. I was ill and they wanted to interview me about it. I just couldn't see anyone. So they said that I was unco-operative."

And the grin switched on again at such a thought.

Candour

Doris has a winning candour as an effective foil to her high spirits. She enjoyed working with Frank Sinatra in *The Young At Heart*. "I liked it fine."

Was Frankie temperamental? She shook her head doubtfully. Well, we persisted, is he always a happy person to work with?

"Not all the time," said Doris promptly. "Who is? Are you?

"Sometimes I wake up in the morning and hate the thought of going to the studios. I have to get up at 5.30, you know."

Frankie, we gathered, could be stricken with the same understandable, human feeling.

"But I have a tremendous admiration for Frank as an artist."

There must have been a time when Doris Day was glad to get away from the world of bands. She may have found her early fame there, with Fred Waring, Bob Crosby and Les Brown. But those scenes became strewn with the wreckage of two broken marriages, both made in her 'teens to musicians.

Looking back now, she sees the events in better perspective.

"Now I realise that they were happy days. I didn't think so at one time. But," she adds emphatically, "it was a hard life. Still, I learned a lot."

Doris Day is over here to make a Hitchcock film for Paramount, *To Catch A Thief*, with Ray Milland. The idea germinated a long time ago.

Drama?

"I'd like to make a film with you," said Hitchcock. "The trouble is, I make thrillers and you do musicals. I don't see how we can do it."

To Catch A Thief offers a nice compromise. Slight script modifications gave Doris the rôle of an ex-singer.

"I'm a wife. And a mother. And I sing, too."

She hasn't yet developed heavy dramatic aspirations.

"I don't believe it possible to lose one's own personality entirely."

Nevertheless, she is trying to make a breakaway from the strictly musical field.

Her marriage to her agent, Marty Melcher, probably helped. Under his guidance she has attained freelance status, which enables her to take up the best offer from the studios bidding for her services.

According to Melcher, Doris Day's musical tastes run to the lighter orchestral works, with a leaning towards Viennese waltzes.

Her favourite singers he specified as Ella Fitzgerald and Perry Como. Among bands she favours Goodman and Herman.

The MELODY MAKER was around when Val Parnell walked in to pay his respects. When, we asked him, was Doris Day going to play the Palladium?

"Ask her," countered Mr. Parnell. "She's right here. Ask her yourself. Have *I* asked her? I'm always asking *her*."

SIMPLE GIRL IN A MODERN WORLD

We asked Doris, and she looked thoughtful for a moment. Why?

"It's such a long time since I played to a live audience. I guess I'm a little scared. But I'm going to try."

She sounded co-operative enough. In fact, it is not easy to reconcile her immense vitality and eagerness with the picture painted by Hollywood columnists of a "difficult" star.

The Doris Day that we saw seemed uncomplicated; a simple, happy person.

Appearances are, of course, notoriously deceptive. It is said that she follows the Hollywood cult of regular visits to a psychiatrist.

Perhaps remaining a simple person in a modern world brings its own complicated problems.

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Show Talk

DICKIE VALENTINE has been breaking box-office records set by his American contemporaries in Variety theatres all over the country. But his Palladium chances were by no means a foregone conclusion.

Dickie must have worried about his first top-of-the-bill booking at the theatre in which his talents were nurtured.

But Easter Monday came and passed. And Dickie justified the hopes of those who had faith in him. He held the stage with the assurance of those big-time strollers from the Far Country.

He went easy on the Hit Parade tunes, but put in a medley of his record hits. There were oldies for the Palladium regulars and the usual string of impersonations dating from the Heath sessions.

The mimicry is still biting and accurate, but having seen Dickie's troupe so many times before—with the same dialogue—some of the Heath regulars must have found it a trifle wearying.

Dry wizard

Mind you, they'll never admit it. They were there, shouting and applauding. Not hysterical like the Ray-Laine fans, but with a "We're behind you, Dickie" enthusiasm.

Apart from this slight staleness, and a strange marching technique Dickie seems to have developed, the act was well worthy of its placing at the top of the Variety ladder.

In Valentine we have a singer with style and personality.

If you're not a song fan, go along and see Jay Marshall, one of those brilliant, dry, unheard-of American comics who often pop up at the Palladium. This one has a sophisticated act that'll knock your eye out.

There are also some musical clowns—the Rastellis—who at times hit a Marxian high in hilarity.

MEET CHARLIE CAIROLI AND PAUL, WHO APPEARED BEFORE THE QUEEN AT BLACKPOOL ON WEDNESDAY. FOUR OTHER MUSICAL CLOWNS—THE RASTELLIS—SCORE IN THE CURRENT PALLADIUM SHOW.

Clowns again

CLOWNS seem to be in the news this week. For in the all-star bill which entertained the Queen at Blackpool on Wednesday night were those musical goofs, Charlie Cairoli and Paul.

Backstage, they told us of their recent flight to America for an eight-and-a-half-minute spot on television.

Paul, who played with Debroy Somers and Harry Roy as Paul Freedman, packed his saxes, accordion, clarinet and violin:

BENNY HILL. HIS VOCAL PARODIES OFTEN OUTDO THE ORIGINAL IN THE NEW FOLIES.

and Charlie assembled his vast array of instruments.

The next day they were at the New York studios.

"The show was fantastic," said Cairoli. "Stupendous," added Paul.

"It was in colour, and the colour was unbelievable: equal to the best colour films in the cinema. . . .

"And the production was magnificent . . . the figures are staggering . . . 150,000 dollars on the show . . . four colour cameras at 75,000 dollars each . . . an orchestra of 40 . . . arrangers and copyists—15 or 20 of them . . . and 18 full-time tailors for the wardrobe. . . .

"And an audience of forty million!"

On arrival at the Brooklyn studios, the clowns went through their act for the timekeeper and the MD, were tested for make-up, and then had their stage clothes copied exactly—but in different colours—for the special cameras.

They played their numbers and the chief arranger took down their music, note for note as they played, then wrote the score—there on the spot—and passed it page by page to a battery of copyists.

Minutes later the thing was ready, and the orchestra drummer got to work. He insisted on knowing the clowns' routine backwards. He spent *four hours* detailing cues and tempos . . . every nuance, every pause-note, every roll and cymbal crash was absorbed.

The rest of the orchestra just came along and played straight from the parts.

"How could they go wrong—with organisation like that?" asked Cairoli.

(British TV please copy.)

Benny's Folies

STILL on television—we saw our old friend Benny Hill in the new Folies Bergère revue, *Paris By Night*, at London's Prince of Wales theatre last week.

Benny finally achieves a marriage with his hitherto unseen audience. As with most marriages, the occasion is celebrated with something old, something new, something borrowed—and something blue.

But the *elderly*, the *risqué*, the gags on loan, rather outweigh the new material.

In fact, Mr. Hill just misses all along the line—though only just. He has a deceptively facile technique; a winsome air of sly mischief. Yet he is wholly successful in only two of his many (far too many) impersonations.

As with Bygraves, Valentine and Wisdom, his singing—in parodies of today's song stars—is often better than that of his victims.

Tommy Cooper, the conjurer for whom nothing turns out right, confines himself rigidly within a far narrower compass—and is uproariously successful.

The orchestra, directed by Harold Collins, is crisp and swingy—more than we can say for the Skyrockets these days—and the production numbers are gay and imaginative.

TELEVIEWERS were treated to a nostalgic 60 minutes on Monday when the BBC showed a "looking back" film made to mark the 37th birthday of Pathé Pictorial.

Politics, historical events and tragedies were forgotten. The film—which was made up of extracts from old Pathé shorts—stuck to entertainment. And that brought in a lot of the old bands.

We saw Roy Fox (with Al Bowlly on guitar), Jack Payne, Jack Hylton, Henry Hall, Harry Roy (with Nat Temple clowning about)—all with their bands.

And we saw Victor Silvester—then a dancing instructor—plus jerky scenes from many of the old musical and stage shows.

A shame that time necessarily limited these excerpts to a few seconds each. An idea like this could well be extended to a series.

Street Singer

OUT at Hackney Empire, Danny Purches, sparsely attired in black trousers, cummerbund, open-waist shirt,

DANNY PURCHES, THE STREET SINGER, WHO STARTED IN VARIETY AT HACKNEY EMPIRE THIS WEEK.

gold ear-ring and crucifix, won resounding applause and encores from a thin first-house audience on Tuesday.

A second-night, post-holiday appearance can hardly be an enviable experience for any artist; as a stage newcomer, it says much for Danny that he carried the evening with such aplomb.

He soon proved that he has a voice. It is full, well-controlled. One feels he could fill the theatre without a mike, which he treated with fine detachment. Any faults are in his diction.

Not that he should enunciate every syllable with the exaggerated care of some singers, but his articulation could be improved. And so could his gestures.

Experience will undoubtedly bring more relaxation.

LAST WEEK MEETS THIS WEEK

LAST week's Palladium headliner meets this week's—and the "other halves" join in.

On the left, Eddie Fisher embraces his fiancée, Debbie Reynolds. On the right are Dickie Valentine and his wife.

Eddie Fisher was among the Royal stars at Blackpool on Wednesday.

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Melody Maker

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'Come On-A' Girl comes to Town

GLAMOROUS song and film star Rosemary Clooney caught in action by the MM on her pre-recording with Ron Goodwin's Orchestra at the BBC's Bond Street studios on Wednesday night. The session is scheduled for a future airing.

Rosemary, accompanied by manager Joe Shribman, made the trip to Town from Lisbon especially for her session. She was due to return there yesterday (Thursday).

TOP U.S MUSICIANS OPEN BRITISH TOUR

Festival Hall airing planned

AN American dance unit, containing star musicians heard and seen in the film "The Glenn Miller Story," commenced a tour of British concert halls—including a Royal Festival Hall date on April 30—at the Baths Hall, Ipswich, last Thursday.

The band is the United States Air Force "Airmen of Note," unit—successors to the AEF Band of the late Glenn Miller.

From star bands

The musicians, who are all serving in the American Air Force, are drawn from top American bands, including those of Tommy Dorsey, Gene Krupa, Charlie Barnet, Harry James, Benny Goodman, Billy May, Claude Thornhill and Ralph Flanagan.

A spokesman for the USAF told the MM: "This tour is to

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BILLY ECKSTINE MEETS SHOW BAND STARS

U.S. song-star Billy Eckstine, who arrived in Britain last Friday, is seen here during his airing with the BBC Show Band on Monday evening, with him are (L) pianist Bill McGuffie and tenorist Tommy Whittle. (See also ...)

Vic Ash—president

Poll-topping clarinettist Vic Ash has been elected honorary president of the "Jazz At The Ponds" Club, Blackpool. He makes his début on Thursday.

Record stars 'plane into London Airport

AMERICAN and British musical personalities have been clocking in and out of London Airport with the regularity of Constellations and Elizabethans these past few days.

They include Doris Day, Billy Eckstine, Rosemary Clooney and David Whitfield, who is just back from triumphant TV guest spots in the States.

The arrival of Doris Day was reported fully in last week's MM. But on Thursday, after we had closed for press, the Hollywood song star attended a special recording session at Philips to dub her voice on to an orchestral accompaniment by Percy Faith.

Said Pauline A'and R manager Johnny Franz: "I had a transatlantic call from Mitch Miller (American Columbia A and R chief) to say that tapes were being rushed over. After

Back Page, Col. 3

DAVID WHITFIELD FLIES HOME

Arriving at London Airport from the States on Wednesday, David Whitfield (centre) and his MD and manager Reg Warburton are greeted by composer Tolchard Evans, two of whose numbers "Everywhere" and "Lady Of Madrid," were strong components of David's numerous U.S. & I and TV appearances.

The jazz boom hits French cinemas

PARIS, Wednesday.—Jazz has invaded French cinemas. Not only have Sidney Bechet and Claude Luter been invited to play in a number of new films, but exhibitors are searching for jazz films.

Now, for the first time, an exhibitor who has no connections with any jazz organisations has announced a forthcoming jazz film festival. The films will feature Count Basie, Cab Calloway, Billy Eckstine, Louis Jordan, Lucky Millinder, the Mills Brothers and Dorothy Dandridge.

PLANS FOR SHEARING ON PAYNE TV SHOW

STAR pianist George Shearing may make a guest appearance with British and American musical celebrities on the first of Jack Payne's new "Off The Record" TV programmes on May 11. George, due to arrive in Britain for a short holiday, is already being lined up for the guest spot, which would take place only a day or so before he is scheduled to return to the States.

'Mr. and Mrs.'

Early in June, Jack Payne and his wife, pianist-violinist Peggy Cochrane, start a unique Sunday night radio series in the Light Programme entitled "Mr. and Mrs. Music."

Says Jack Payne: "This will be a record presentation with 'off-the-cuff' comments by my

Back Page, Col. 4

Kitty Kallen to play Palladium

Kitty Kallen, ex-Harry James vocal star who has won renewed fame for her recent recordings, will appear at the London Palladium for two weeks commencing May 2. Also on the bill are Billy Cotton and his Band and the Four Aces.

Kitty will open at Glasgow Empire for the week commencing May 23.

GARDEN PARTY STARS

Kenny Baker, Alma Cogan, the Kordites, the George Mitchell Singers, Joan Regan, Georgina, Dickie Valentine and David Whitfield are among stars invited to the 1955 *News Chronicle* Stage and Radio Garden Party on July 26 at Blackpool.

Two bands to be featured have not yet been named.

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PROFILE

ANALYTICAL DAD

IN a profession peppered with eccentrics, Bruce Turner is a curiosity; musically a contradiction; personally the subject of countless stories. Characteristics which strike the observer first are Turner's unruffled temper, his vagueness, his air of innocence suggesting that all is for the best in the private world he inhabits.

Typical of the trusting quality was the episode of Bruce's car, a sports model bought for a bomb, owned for nearly three years but never run—because it wouldn't. "Why didn't you get expert advice before you bought it?" asked a mechanically minded musician at last. "That's all right; bloke who was selling it knew all about cars," explained Bruce.

This, for Turner, would be a long utterance. Though capable of reasonable argument, and understandable in four languages, he prefers voicing a thin stream of inconsequitur. Reaction to a band or person may be summed up by his use of the word "Go!," or indicated simply by a disapproving intake of breath ... "iff."

Approbation often takes the form, "Great, Dad"; disinclination is registered by a firm "Never!." A recent full-scale critique was "Don't like British jazz much, Dad."

The "Dad" mode of address originated in a Turner desire to "take the piccolo out of bop talk." Bruce declares it is an abbreviation of "Daddy-o," says he employs it because he can never remember people's first names (which he does, it is a first-class mark of zwerk).

Deducing that it is a childish gimmick, Bruce admits he cannot get out of the habit. "Wish I could," he says with sadness. "Disease he can master.

"It was terrible. Father came to see me the other day. Didn't know what to call him!" The result of the meeting is that Bruce himself has been renamed, as his Lyttelton-recorded "Oh, Dad" number.

No mean clarinet and soprano player, Bruce blows tenor most skilfully on Alto, and in a variety of styles. He is one of the very few British jazzmen accepted by moderists and trads. Within himself, no doubt, lies conviction of merit. But on the surface all is doubt and self-analysis, frometimes he comments on his own performance with a quiet "I'm best." Other times, he looks dejected, and has even been known to refuse all solos with such a blow to his self-esteem as "Can't play, burnt out, Dad."

For years an active and enthusiastic member of the Bop Club, who popularised the term "mouse" (for girl), and carried above his bed a pilfered notice reading "Watch Your Step"—Turner lately provided the great surprise by becoming engaged to a Pontefract Club member. And announced the event in that conventional organ, The Times. For a man whose bookshelves contain volumes of Marx, Engels and other political philosophers, the publication was considered odd.

In view of the forthcoming change, Bruce had bought a house. ("May have to sell it," Bruce's a person of quick decisions, through no one well ?). He approaches problems of decorating with the unhurried earnestness he devotes to music or food or the story of Judo (until he gets bitten or slipped). He is a bachelor and connoisseur of cakes in the blackbirds ("Before Bruce leaves a shop, a dozen for Sam Today," Denis Preston, who uses Turner for his session work, is fond of saying).

Turner likes jazz which is inventive, distinct from the cliché style, particularly bop.

BREVITY

SKILFUL

MOUSING

Steve Race

INTERESTED in rhythmic music? Of course. And fortunately for you there's still time. There are still eight performances before the show closes. I was a bit late getting around to it myself, otherwise I would have urged you before to see Antonio and his Spanish Ballet (reviewed MM, 26/2/55).

Of course it has something to do with jazz. Does it have to? Here is rhythmic music at its most exciting, most complex and most original. You don't have to be interested in colour costumes or even choreography to enjoy a visit to Antonio, though he has the best would to my ears all those subjects.

You just have to have a love of music and a sense of rhythm.

Swingtime

It's a curious business, this sense of rhythm. I had a letter the other day from someone who wrote: "I would very much like to know what is meant by 'swing' when applied to music ... the band really swings," or "the drummer swings all the time."

I told him the story about Fats Waller, of course. (At least, I imagine it was Fats Waller; I've heard the story applied to almost every jazzman from Papa Celestin to Joe Bushkin.) You know the one: "Madam, if you have to ask what it is, you ain't got it."

I don't suppose that helped my correspondent very much, but if he doesn't understand who swings and who doesn't just by listening, then I don't see how I can help him.

The problem is further complicated by the fact that you and I can't always agree about who does swing. I don't get so much as a wiggle of the big toe from Ambrose, for example, but when Oscar Peterson is playing up-tempo I wouldn't notice if the house fell down!

It isn't just a matter of racial colour, either; the Gillespie big-band rhythm section, complete with bongos, cannot in my view hold a candle to the Woody Herman rhythm section of "Blowing Up A Storm." From the point of view simply of "swing," Bix Beiderbecke's "Since My Best Gal Turned Me Down" would get my vote any day in preference to the early Fletcher Henderson.

The proof

It isn't just rhythm sections that matter, of course. A good man parries his own rhythm around with him, and when Louis Armstrong, Lester Young or Buddy de Franco are playing, it doesn't much matter who is accompanying them, or hitting things in the background.

This has been proved by a number of Continental rhythm sections, and by people with musicians like St. Cyr and Marmarosa.

I sometimes think there is an inverse ratio between the number of people playing percussion instruments and the degree of "swing" resulting. Compare Kenton's Cuban extravaganza with Tatum's "Humoresque" (or, if you're fifty inclined, Blind Blakey's "Southern Rag?) and you'll know what I mean. The entire Kenton orchestra, complete with wives and children, can't generate a tenth of the swingage of Tatum or a Blake, a Wendell Marshall or a Buddy Rich.

Colour helps

I guess that colour doesn't matter; but I (miss my) Bishop. I will never share the Parisian view that only Negroes and Frenchmen can play jazz. But it does seem that certain races (from which I gladly exclude the Stevenage) have rhythmic capabilities beyond those of others.

Which brings us back to Antonio, and in his case the Spanish race. Get along to the Saville Theatre if you can. Given an ounce of rhythmic appreciation, I guarantee you won't be disappointed.

Lennie Niehaus writes:

WHEN a friend in Oregon sent me a copy of the MM reviewing my first LP, "The Quintet," I found it very exciting to read your complimentary remarks. It was also most interesting to read the whole review, and to learn about British bands and absorb the article about Charlie Parker.

My second album, "The Octet," was released last December; the third, "Octet—2," comes out in a few weeks. It's a 10-in. disc with 12 numbers. I hope you will like it.—*Lennie Niehaus, Hollywood.*

★

MAURICE BURMAN complains (2/4/55) of six successive broadcasts by traditional bands. Since "British Jazz" began on April 4, 1954, there have been 40 modern and artistic combos to 31 traditional ones—a difference, not of six, but of 20!

In 1955, we have had nine modern groups and three traditional. The new series will therefore, even the score only for this year.

Before I am condemned as a crazy, mixed-up trad. fan, may I point out that, in my collection, Mulligan comes next to the CBS Brass, and I looked with Morton.—*D. N. Shuttleworth, Huddersfield.*

★

IF the healthiest of tonics for British bands is competition (vide Mike Nevard's "Battle of the Bands," MM, 9/4/55), I feel the unimpressive, half-hearted efforts of Mesers. Heath, Parnell, Crombie and Delaney (particularly the latter) would soon crumble under the impact of American competition.

Marine been fortunate enough to see some American bands here. I fully realise why the British bands continue with its policy to protect all the new (Oberton) rate ensembles which appear to be rushing on to a grand scale.

Music is an art. And the freedom of art? (I wonder).

Congratulations on a really fine paper.—*P. J. Lavender, SHAPE, Paris.*

★

ONCE again, last Saturday, "World of Jazz" Marquees were replaced by Rag Barrie's choice of nearly old discs. Why didn't the organisers have Chris Prebble's Fear? They seemed at the moment to be Blackpool-bound, producing a unique style of swing on unusual instruments for yesterday's music.

The group was led (alias in single file) by A. Sergeant, a Bournemouth guardsman of the 1920 (Before Bunny Berigan) period.—*F. Berry, Bolton.*

Who's Where

(Week commencing April 24)

Granie COLE and All-Girl Orchestra
Sunday: Southampton
Monday: Cheltenham
Thursday: USAF, Molesworth
Friday: Cambridge
Saturday: Ipswich (Oberton)

Tony CROMBIE and Orchestra
Sunday: Manchester

Joe DANIELS and Band
Sunday: USAF, Burtonwood
Wednesday: Shoreham
Thursday: Sunderland
Friday: Wembley Hall

Eric DELANEY and Band
Sunday: Watford
Thursday: Nuneaton
Friday: Liverpool
Saturday: Buxton

Ray ELLINGTON Quartet
Sunday: Kilburn
Week: Hull

Johnnie GRAY and Band of Day
Thursday: Warrington
Friday: Barrow-in-Furness
Saturday: Loughborough

Tubby HAYES and Orchestra
Sunday: Gliswick
Monday: Manor House, N.
Thursday: Acton
Saturday: Ramsgate

The KIRCHINS Band
Sunday: Northampton
Friday: Derby
Saturday: Bedworth

Vic LEWIS and Orchestra
Sunday: Tooting
Tuesday: Welling
Thursday: Ramsgate
Friday: Edmonton
Saturday: Lowestoft

Malcolm MITCHELL and Orchestra
Sunday: Greyco
Thursday: Colchester
Friday: Nottingham
Saturday: Nelson

Mick MULLIGAN and Band
Sunday: Queen's Ferry Inn, N.
Tuesday: Acton
Wednesday: Cheam
Thursday: Chester
Friday: Winsford
Saturday: Neath

Sid PHILLIPS and Band
Friday: Redcliff
Saturday: Peterborough

Dave SHAND Jazz Band
Sunday: York
Thursday: Barnstaple
Saturday: Ruislip

Nat TEMPLE and Orchestra
Sunday: Cafe Royal, W.
Friday: Walsall
Saturday: Maidstone

Frank WEIR and Orchestra
Sunday: Dudley
Wednesday: Swadlincote
Friday: Solihull
Saturday: Torquay

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THE HEATH MEN IN HOLLYWOOD

HOWARD LUCRAFT'S
HOLLYWOOD HEADLINES

EARLY last week, in Hollywood, residents were unable to tune in to a single radio station without hearing either a Ted Heath record or Ted's relaxed and unemotional Wimbledon "drawl." For two days, Ted was dashing from one radio interview to the next TV interview, "looking, oh! so happy—and 10 years younger," according to his musicians.

Before I could catch up with Ted, he had already planed to Miami. However, manager Colin Hogg, together with Bobby Pratt, Duncan Campbell, Henry McKenzie, Wally Smith, and Eddie Blair, did make the rounds of the jazz joints with me.

At Hermosa Beach, the Heath boys heard the Lighthouse gang (Howard Rumsey, Claude Williamson, Bob Cooper, Stu Williamson, Bud Shank and Stan Levey). At Jazz City, they listened to Wardell Gray and Rolf Erickson. Then at Zardi's, on Hollywood Boulevard, they caught the Frank Rosolino Quintet with altoist Charlie Mariano.

Their first impressions of America?

"Even the sea (Hermosa) smells of hamburgers," insisted Duncan Campbell.

Hollywood jazz?

"It didn't knock me out," opined Eddie Blair.

WHO ARE THEY? The star-studded group in the picture at the top of the page was taken by Howard Lucraft when members of the Heath orchestra dropped into the famous Lighthouse, at Hermosa Beach. L. to r.: Howard Rumsey, Eddie Blair, Bud Shank, Stu Williamson, Duncan Campbell, Stan Levey, Henry McKenzie, Colin Hogg, Frank Rosolino (who was sitting in), Wally Smith, Claude Williamson, Jimmy Guiffre (sitting in), Bob Cooper, Bobby Pratt and Curtis Counce (another sitter-in).

IN THE PICTURE BELOW, HEATH STAR HENRY McKENZIE (RIGHT) TALKS SAXOPHONES WITH WARDELL GRAY, AS THE HEATH MUSICIANS VISIT HOLLYWOOD'S JAZZ CITY, WARDELL IS RESIDENT THERE.

The new Kenton

THE new Stan Kenton orchestra opened this week at Sherman's in San Diego, California (I'll give you the personal next week). This engagement is followed by two weeks at the swank Crescendo on the Sunset Strip here. Then, after a month of college proms, the Kenton aggregation goes into the famous Blue Note in Chicago, and later, to Birdland, in New York.

The annual autumn Festival of Modern American Jazz will be undertaken by the Kenton band again this year—no supporting groups. "It seems people want to hear more of the orchestra at these concerts," claims Stan.

Following the nation-wide acclaim of the hour-long NBC "Kenton Era" radio tribute (with Frank Sinatra as commentator) Kenton has been signed for a coast-to-coast weekly peak hour television show. While on tour, Stan will fly into New York every week to do the programme.

Ann Richards has just recorded four new vocals with the orchestra—for early release. Guitarist Laurindo Almeida is specially featured on some sides. Both Stan and Bill Holman have written new vocal arrangements for the Richards gal.

No European tour *this* year for the orchestra—but Stanley Newcomb and company will probably be crossing the Atlantic again in 1956.

continued on page 12

Alfred Drake and Dorretta Morrow

BORODIN VICTORIOUS!

One of the slave girls.

MUSICALLY, the Broadway hit, "Kismet," which opened on Wednesday at Stoll Theatre, was bound to be a success. Borodin's "Prince Igor" themes would have assured that. But, by the very translation of those themes to dance time, it could easily have fallen a prey to the evils of vulgarity.

That the show—which adds to Borodin's music book and lyrics part fairy tale, part Broadway wise-cracking—is a total and spectacular success is due in no small measure to the subtle talents of librettists Robert Wright and George Forrest.

This—and the wholly impeccable playing of the three American principals, Alfred Drake, Dorretta Morrow and Joan Diener.

Mr. Drake is a true star, by far the best of the musical-comedy imports London has seen. He has a pleasing, light baritone voice, an entirely delightful personality, and a superb flair for comedy—the admirable timing of which is well catered for in the acid dialogue.

The plot, an Arabian Nights confection based on the play by Edward Knoblock, only just manages to unravel itself in two and a half hours.

•

It ranges, with complete success, from something very like the farce of a modern Gilbert and Sullivan show to the straight-lined comedy of a Hollywood TV feature. And it's the sexiest offering since "Pal Joey," without the squalidness of the latter.

Joan Diener, a gorgeous and most formidably constructed blonde, is immense as the seductivous wife of a wicked wazir of police (well played in comic vein by Paul Whitson-Jones). Particularly adept at the dry, deadpan, Eve Arden type of comedy ("Don't haggle with the magician, dear"), she was, for me, the highlight of the show.

Peter Grant and Dorretta Morrow make an appealing pair of lovers—and I shall not soon forget the purity of Miss Morrow's wonderful voice in "Baubles, Bangles And Beads" and "Stranger In Paradise."

Bouquets, too, to Sheila O'Neill, Muriel Alt and Doreen Rider for their witty pastiches of Eastern dances; to Cyril Ornadel and the orchestra for the competent way they dealt with a difficult score—particularly in the percussion department; and to an excellent company for the ballets precision of their colourful crowd work.

—*Peter Leslie*

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SUNDAY, APRIL 24:
1.2-2.0 a.m. J: Tea Of The Morning.
11.30-12.30 p.m. J: Sunday Symphony.
10.30-2.0 G: Rendezvous, Studio 1.
5.2-6.0 A 13: Horace Trio, Seymour Spottiswoode.
7.30-7.45 J: All Star Band Parade.
8.30-10.0 W: Heath Orchestra.
10.30-11.0 O 1: For Jazz Fans.
11.5-12.0 F 2: Saddle Night Jubilee Jazz.
12.5-1.0 a.m. J: Midnight-In-Sound.

MONDAY, APRIL 25:
1.2-1.6 a.m. J: 3-2 Shows (daily).
11.30-12.30 p.m. J: As above.
1.0-1.30 J: Martin Shaw (daily to Friday).
3.30-4.0 J: Roadmaster (daily to Friday).
8.40-10.0 D: Fletcher Henderson, by Popularity.
9.30-10.40 F 2: Ellington and Kenton.
11.0-11.30 J: Pamela Holland and the Edinburgh All Stars.
11.5-11.30 J-2(Tue): This Is Jazz.
11.30-12.0 a.m. J: Bud Shank.
12.30-1.0 E: Johnny Houghton, Bray, Shorney, Future Shakers, etc.

TUESDAY, APRIL 26:
12.0-12.45 p.m. DE: Johnny Dankworth.
7.30-8.0 DO: Rhythm In Their Business, by Derek Prentice.
8.30-10.0 F 1: World Of Jazz.
10.30-11.0 E: Denver Jazz.

WEDNESDAY, APRIL 27:
3.5-3.30 p.m. H: Jerry Gray, Big Band.
10.0-10.30 P 2: Jon Rawlins.
10.15-10.55 P 1: For Jazz Fans.
10.30-11.30 H: For Jazz Fans.
11.15-12.0. W: Sonny Stanley.
11.5-1.0 a.m. C: Chu Berry.
11.10-1.0 a.m. I: Bobbington with Peanuts Holland.

THURSDAY, APRIL 28:
3.17-3.30 p.m. H: Panorama Of American Jazz.
4.30-7.0 A 12: Jazz Magazine.
8.15-9.45 DE: Humphrey Lyttelton Band.
10.30-11.0 F 4: Jazz Piano.
10.30-11.0 P 1: Jazz Music.
11.30-12.0 H 1: For The Jazz Fan.
12.15-12.45 a.m. DO: As Tuesday, 7.30 p.m.

FRIDAY, APRIL 29:
8.2-8.12 p.m. N: Hank Johnson, solo.
8.30-8.45 H 1: Anthony Ryan Trio.
10.15-10.40 D-5(Mon): The Basil Kirk Quintet.
10.30-12.0 G: Rendezvous, Studio 1.
11.0-12.0 G 2: For Jazz Fans.

SATURDAY, APRIL 30:
12.30-2.0 p.m. A 3: Acoustically Speaking, Jack Jackson, Stephane Grappelli, Parker-Gillespie at Massey Hall.
8.0-8.30 D2: World Of Jazz.
8.30-8.45 P 1: The Living Jazz.
10.30-11.15 G: B-J Shows.
11.30-12.30 a.m. W: Jack Jackson.
1.0-2.0 E-2: Jazzit.
1.2-1.30 E-2: Hollywood—New York.

EVERY NIGHT:
6.0-10.0 p.m.: 90.3m, 41.47m: This is Radio, USA (Jazz and Jazz from Washington).
Midnight onwards: 12.15-2.0 G: Light and Dance Music.

KEY TO STATIONS AND WAVELENGTHS

A: BYF Pariloiseau: 1—1935m, 60.25m, 2—[illegible]
B: BYF Pontoise: 206m and 206m, 218m, 309m, 445m, 480m.
C: Hilversum: AVRO 298m.
D: BBC: D-European 464m, 41.83m.
E: BBC: 200m, 247m, 1—464m, 2—[illegible]
F: BBC: 1—247m, 4—[illegible]
G: Strasbourg Radio: 1—[illegible], 309m, 463m, 2—[illegible], 307m.
H: RIAS Berlin: 1—[illegible], 3—[illegible], 49.04m.
I: BBC Radio-Baden: 246m, 185m, 49.18m.
J: AFN: 344m, 271m, 547m, 60.8m.
K: SBC Stockholm: 1370m, 255m, 246m, 249m, 1—[illegible].
L: NR Oslo: 1376m, 477m, 237m, 229m, 1500m.
M: Copenhagen: 262m, 216m.
N: Monte Carlo: 216m, 49.7m, 49.8m.
O: BR Munich: 226m, 187m, 48.7m.
P: SDR Stuttgart: 523m, 49.75m.
Q: HR Frankfurt: 464m.
R: RAI Rome: 245m.
S: Radio Luxembourg: 1293m.
T: WRUL Boston: 15, 25, 31m bands.
U: Radio Luxembourg: 463m.
V: BBC Lausanne-Cointrin: 280m.

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YOU WERE MEANT FOR ME

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LP-USA

Leonard Feather's

WHEN space permits we are publishing Leonard Feather's listing of current LP releases in America. Not every record will be listed, but we hope to give you interesting gen on the most important issues.

Here is Feather's third instalment:

JAY JAY JOHNSON—Vol. 2 (Col. LP): Joy Spring; Wee; Time; Old Devil Moon; Too Marvelous For Words; It's You Or No-One; Cotton Tail.

KAI WINDING'S partner (on this record) Lee Konitz quintet cut Kai (his 'bone) rumbling by Thelonious Monk, Charlie Mingus, Kenny Dorham and composer Jimmy Raney Martinez. Jay's mike avoid.

CARMEN McRAE (Bethlehem LP): Yes, I'm In Love; If You Lucky; Old Devil Moon; Tip-toe Gently; You Made Me Care; Lost Time For Love; Misery.

THE ex-Mrs. Kenny Clarke is an extraordinarily impressive in her first LP, ideally accompanied both by the Hal Mathews Quartet (Herbie Mann on flute) and by the Tony Scott Quartet (Dick Hyde on piano, except for Tony's own tenor). Tony's Misery, on which Tony himself plays piano, here is one of the important new ballad tunes in Jazz.

PHIL MOORE—"Music For Moderns" (Clef 12 in.). Concerto for Piano and Orchestra; Lady Chase; Cocktail Time (Jack Hayes); Blues In The Night (Lowe); Blue Skies; Laura.

A LARGE, ambitious concert orchestra in a large, ambitious and much improved form. The first side; the six standards take up the other side. Featured throughout is pianist Calvin Jackson.

OSCAR PETTIFORD—"Basically Duke" (Bethlehem). Jack Ben Bear; Tabuhanic; Swingin' Till The Girls Come Home; Mood Indigo; Chuckles; Time On My Hands.

CLARK TERRY, Joe Wilder (tpt), Jimmy Cleveland (tmb), Jimmy Hamilton (clt), Dave Schildkraut (alto), Danny Bank (bari), Earl Knight (pno), Osie Johnson (drs), Pettiford (bass). Oddjob Jones, Clark Terry and Oscar wrote some interesting arrangements for this Rhythmical set.

JOE PUMA—"East Coast Jazz" (Bethlehem). Lorie; A Little Rainy; What Is There To Say; Hallelujah; How About You?; Pumadic; Lisa; Moon Song.

PUMA is a 27-year-old guitarist from the Bronx who was heard with Joe Roland, the Cy Coleman Trio, Artie Shaw's last Gramercy Five, and even for four months with Sammy Kaye's band. He has Barry Galbraith on second guitar, Don Elliott on vibes, Vinnie Burke on bass and Teddy Sommer on drums. Light, tuneful modern sounds.

EDDIE SHU—"I Only Have Eyes For You" (Bethlehem); It's Sand, Man; Tom, Dick And Harry; Sun Up Day; Blues For Baby; Pawn; On East Side; Justice; Don't Blame Me.

SHU is the most genuinely personal tenor saxman since—since his instruments circumscribe only well, arrangers since, and is a talented multiplicist. He's been heard with Hampton, Barnet, Buddy Rich, Chubby Jackson. He is now with Krupa's Quartet, but has never played as coolly and charmingly before on records as he does on this quiet, intimate LP. Playing (your pet peeve) Bob Prince's Cool Bobby Scott (also now with Krupa) on piano, Vinnie Burke on bass and Roy Haynes on drums. This is one to watch for.

Phil Moore: presents Music For Moderns with a concert-styled orchestra.

CHARLIE VENTURA—"Artistry In Jazz" (Mercury). Tenderly; And Then Some; McCall; (Non-Stop Blues) Jet Black; Don't Touch; We'll Be Together Again; There'll Be Some Changes Made; The Breeze And I; Charlie's Tune; Bye Bye Blues; Oh A Star; It Don't Mean A Thing (If It Don't Swing); Jersey Bounce; Lover; Yesterdays.

TWO quartet and two quintet sessions by Ventura, with a nine-piece band with Lennie Bauer, Donald Byrd, Shorty Sherock, Wendell Ross McKenna, Perry Lopez, Sonny Igoe and Bob Carter on the first three, the second and third titles only. Musically, a mixed bag, from good through fair to just nowhere.

TROPICANA

THE time has come again to add more to our monthly list of Tropicana releases.

We know as well as you do that some of the releases we buy are less than satisfactory. "Afro Jazz," for instance, sounds fairly corny and inconsequential. But what in the world are we supposed to make of this Afro-Jazz fantasia against percussion patterns that are derived from African rites in Cuba, the West Indies or Brazil? If you have a better name, let's have it and we'll use it.

"Latin Pops," too, is a grabber. All the music comes from genuine to the pseudo, from Latin-American, Spanish and Portuguese music with all sorts of jazz influences thrown in. But we can't think of a better name.

Please note that where only one side or one track of a record is a Tropicana item, we have not listed the other side or the other tracks, and listed individual tracks on an LP or EP being under separate headings. We have listed them twice or more.

★

AFRO JAZZ: Graham, Kenny: The Bongos (Vogue LP 1000); Come Back To Me (Esquire 10-437); Kaslan, Stan: Journey To Brazil (Capitol LP 1-246); Malagueta (Capitol CL 14258); Lombardy, Al: In A Little Spanish Town (London HL 8177); Silver, Horace: Safari/Enarah (Vogue V 2017).

MAMBO: Barbour, Dave: Guitar Mambo/Mambo Jambo/Rafina Mambo; Dave's Mambo (Capitol EAP 1-545); Count Basie's Regimental Mambo (MGM 430); Guzzi, Xavier: Mambo Jazz; The Wabash/Cha cha vs mambo/The Peanut Vendor/Cuba (Decca F 10080); Jones, Quincy: Caliente/Jazzy (Columbia 3000-M); Cherry Pink And Apple Blossom White/Dry Martini (Philips PB 466); Garofalo: Jungle Mambo (Philips 6171); Johnson Brothers: Twinkle Mambo (Decca F 10487); Mambo Band: Mambo Rock (Parlophone R 4035); Prado, Perez: Mambo Jambo (HMV DLP 1073); Rae, Edmundo: Oh Mambo/Cherry Pink And Apple Blossom White (Decca F 10488); Rodriguez, Tito: Dance/Hey Sister Mambo (Includes Mambo 1944); Sonny Mambo San Juan/Virgin Isle Mambo (Includes Sonny 3041); Williams, Gerry: Tiger Rag Mambo (Vogue-Coral Q 2800).

RUMBA-Samba: Lecuona, Ernesto: Rhythm (Parlophone MP 288); Cuban Fire (Parlophone MP 289); Gonzalez, Mario: Cuban Fire/Cuban Love Song (Decca F 10486); Rio Rita (Parlophone MP 287); Samuel, Lalo: Tom Tom (Philips); Cornelius Tilton (HMV DLP 1071).

SON: Barbin, Sean: La Guajira/Co-la-jiao (HMV DLP 1069); Sugar, Carmen: Tabu (HMV DLP 1071).

PORTUGAL: Rodrigues, Amalia: Fado dos Judeus/Uberlanda (Columbia [illegible]).

HONGRIA: Angelus, Bert: The Peanut Vendor (HMV DLP 1070); Sensational Rumba Negra (HMV DLP 1070).

TANGO: Bueno, Fernando: Lilac (Parlophone DP 560); Cuando Vuelva Tu: Tango de Bilbao/Chamaiito/La Rosita/Que le pasaron (Decca F 10485); Gallegos, Rafael: Bolero Tango (Capitol CL 14060); Lara, José: Tango Medley (HMV DLP 1068); Sinfonietta: Jealousy/A media luz/Sombrero/Sin Pollera/Adios/Sombrero/Sin Of Pierrot/Comparsita/Tango dolls rose (Decca LF 1170); Sinfonietta, Carlos: Tango Medley (Decca F 10484).

SINGLE: Barber, Chris: The Mambique (Decca F 10481); Four Lads: Dance Calinda (Philips PB 466).

(To be continued)

—Ernest Borneman

RADIO

by MAURICE BURMAN

IF you think that Don Rendell, Dill Jones, Jimmy Deuchar, Kenny Baker, Ronnie Scott, Victor Feldman, Johnny Hawkesworth, Bill McGuffie, Tony Crombie, Joe Harriott, Ralph Sharon—or, indeed, any first-class musician of the fifties—can play jazz, then you will be wrong, according to Rex Harris and, we're afraid, BBC producer Jack Dabbs!

Indeed to judge by Rex's "World Of Jazz" broadcast last Saturday, which dealt with the history of jazz in Britain up until the present, these talented musicians don't exist at all and have contributed nothing to the jazz world.

If the responsibility of this ill-conceived and bigoted second programme in the two-part series rested only on Rex Harris, it wouldn't matter so much, apart from the confusion caused among casual listeners and the newer fans. But when one realises that Jack Dabbs, who otherwise entirely fair-minded, reliable and intelligent person, allowed this programme to go through, it is indeed a matter for concern.

Opinion is one thing, but matters of fact and the distortion of history are things which cannot be excused on any ground.

Can one, in all honesty, discuss the progress of jazz in Britain during the last ten years without any mention at all of our finest present-day players?

How can Mr. Harris, in his first programme, as you know, we liked (MM, 16/4/55) have the insensibility to do such a thing, while at the same time devoting much of the programme to amateur bands? These bands have every right to be mentioned; they form part of our jazz history (but only a part)—but surely it is an offence against that history to ignore a whole generation of top-flight bands and musicians simply because one either dislikes them so much, or hasn't the musical sensitivity to appreciate their worth?

EBONY EXPRESS
PETER NOBLE
10.30 p.m. 13/4/55

SUCH a simple idea, this—a programme consisting only of famous coloured jazz artists—yet how very important. For, in every department of popular entertainment, the Negroes are the masters. In these days of false reputations, created by the number of broadcasts artists are lucky enough to get, and not by virtue only of their talents, the coloured artist acts as a wonderful yardstick of the standard one should try to achieve.

Bearing in mind that Peter Noble was not trying to be a jazz show, but a coloured-type programme, we fared very well. We heard Fats Waller, Count Basie, Lena Horne, Louis Jordan, Paul Robeson and Martha Kitt among those who appealed especially to our tastes.

We found Peter's announcing attractive, friendly and sincere. There is only one thing wrong with this programme: it doesn't appear weekly.

The NEW SONG STARS

Part 2 of Laurie Henshaw's guide to the newcomers

THIS week, the New Song Stars spotlight again turns on four British singers—two from each gender. And as the ladies take precedence, a big hand for—Jill Day.

Like so many vocalists who start with dance bands, Jill had her eyes on solo billing. She achieved it in Variety, has won stardom in "Talk Of The Town." And her scrapbook is well laced with the sort of reviews that would be the envy of longer-established stars.

Looks—like money—aren't everything; but looks—like money—can go a long way. Jill is happily blessed with a face and figure that are contributing a good percentage of a prospective fortune.

Of course, she can sing. But if her records aren't exactly causing EMI to bring in new presses, then it's only because Jill's compelling visual appeal is absent on wax.

LEFT: Ronnie Hilton.
ABOVE: Debbie Britton.
RIGHT: Jill Day.

Pandora

dora's Box of whosoever stagecraft that would spreadeagle some RADA graduates.

She lisples, smiles, pouts, entreats, pleads, offers, entices—all in the course of a three-minute song. She leaves her audience positively bemused by her essentially feminine artifice. She flirts in song, then, like the girl who knows when to say "good-night," gracefully retires—and leaves her listeners clamouring for more. But they have to wait until the next time—when the delectable Jill again brings her chromium-plated, Cadillac technique of Canada's Patti Lewis.

Patti, too, has those vital attributes of looks, but she sells them with the assurance of a four-star Fuller Brush man. One of Patti's most enviable assets is her vitality; any accompanied audience would soon be wide awake when she bounced on the scene.

Patti Lewis.

Patti is the girl who, earning a big overnight reputation as a jam singer, said she wanted to obtain a leading part in a West End show.

"Unless you're an Ella or Sarah, I can't see how it is possible to get in jam," said Patti.

Maybe Patti can't compete with this vocal piano, but—almost in spite of herself, it would seem—she has shot to the top in the pop music sphere.

Toronto-born Patti and her pianist-arranger husband, Hugh Mitchell, travelled to England as part of the Stan Bernard Quartet for a Sherry Farrell tour.

Break

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After the tour they left the Quartet—Red to join Vic Lewis, and Patti to strike out as a solo artist.

The big break came when she was noticed by Jim Davidson at a BBC studio while singing a number from "A Star Is Born." He immediately whisked her into the first of the recent BBC Festivals of Dance Music at the Albert Hall with only a few hours' notice.

Later that same night Patti appeared in cabaret at TheOcoa nut Grove, was given a two-year recording contract by Philips and woke the next morning to find herself hailed by critics all over the country.

Patti's sore-throat sounding huskiness is stylish to the extreme. . . . "I can find no fault at all in Patti." . . . "She has an inherent sense of rhythm that adapts itself to any medium," they wrote.

Patti's official handout from the Harold Fielding office says: "She is the girl who wears the flounces of a cocktail dress with the matt perfection of a fashion plate. But whose favourite garb is blue jeans and a well-worn sweater."

That description seems to fit the Patti personality—smooth when the occasion demands, but free of artifice. The tomboy, in fact, of the girls' vocal brigade.

Success!

THE success story of Ronnie J. Hilton follows a familiar pattern. Like many who entered the vocal ranks of the profession, Ronnie came in via a talent contest and the dance band dais.

But Ronnie's story is distinctive in that it reveals just how the roots of security can grip a man who is in a steady job with a wife and child to support.

"The future" is the concern of most of us, so Ronnie Hilton could hardly be blamed for resisting the lure to abandon his safe job in a Leeds factory for the glitter of a vocal career.

When many stupefyingly young men would have taken the plunge, Ronnie held on, continued with his 22-a-week freelance activities with Johnnie Addleshaw's band. He had got the job after his wife Joan had prompted him to enter a talent competition at a local cinema. He won it hands down.

Two years later, in 1952, the BBC gave Ronnie an audition. They turned him down. (It is worth noting here that they also turned down Frankie Vaughan.)

Another year passed. Ronnie still worked at his lathe in the Leeds engineering shop. Then an amateur songwriter asked him to record a song for submission to a publisher. The songwriter was Robin Gerber.

Robin took the record to the late Carroll Gibbons, who in turn passed it to a publisher—who passed it to HMV's Wally Ridley.

Ridley invited Ronnie to London: a few weeks later issued the first Hilton disc, "I Wish And Wish" and "I Live For You."

Ripple

The sides raised a ripple of interest, no more. Then, last November, Ronnie's "Yeni, Yeni, Vici" and "I Still Believe" was issued. The disc sold over 100,000—is still selling. In the States, too—where Ronnie has been dubbed "The British Eddie Fisher." A compliment, certainly; but Ronnie has enough talent to stand on his own feet.

He still did full time at the factory, part time with the Addleshaw band. But even Ronnie's four-square caution could not stop the wave of success. He and his wife were swamped by personal appearances, agents. Ronnie finally said good-bye to his workmates to follow the success signposts that have all along been pointing the way.

Now he has his own radio show.

Unenviable

TO step into the shoes of the famous is an unenviable job at the best of times: it becomes more awesome when the successor is virtually an unknown.

Yet this is the task that initially confronted two vocal mainstays with Ted Heath—Kathy Lloyd and Bobbie Britton. It was Bobbie's lot to take over from Dickie Valentine, who had announced his intention of going out as a single in Variety.

Singers far more schooled might have trembled at less; it says much for Bobbie that he tackled the task with an uninflated confidence that immediately won the affection of thousands of fans—fans, moreover, who still pay homage to Dickie Valentine.

Bobbie has the very necessary

continued on page 7

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JAZZ RECORDS

Edgar Jackson reviews—

WOODY HERMAN AND HIS ORCHESTRA

**Mexican Hat Trick (Trad, adapted Herman), Bill Meyl (Am. Capitol 15090).

**Bonita Sunshine (Singer, Cravens) (do. 15051).

4(Capitol 78 CL14021; 45 45CL14021—Jim Eddy).

Herman (cl., alto), Sam Huber, Sam Marsden, Bill Perkins (alts.), Jerry Sheindlin (bart.), Bill Stephenson, Bob Collins, John Manari, Al Porcino, Charlie Walp (tpts.), Dick Kenney, Keith Moore, Cy Touff (tmbs.), Jay Pierce (pno.), Red Kelly (bass), Shelly Manne (drs.). 5/3/54. New York.

NEITHER of these new Herman titles is likely to send Woody's admirers into raptures, but "Serenade" is at least a pleasant side.

A slow presentation of a tune not without some charm, it features a nice moment of Woody's alto (always better than his clarinet) in a presentable performance of an unpretentious arrangement.

The backing is just another way of cutting out the "Mexican Hat Dance," and the style is more suite the illustrious Woodrow than one might expect the original one to fit him.

It isn't exactly a comic hat, but it gets the jokes in a jaunty way, and although Woody contributes a fair clarinet solo the only worthwhile rabbit that emerges is that produced by the sax team.

●

RONNIE SCOTT QUINTET

**Falling in Love With Love (Rodgers) (Double 410-4).

**Lady Number Ten (Herow) (do 413-3).

(Decca 78-435—4s. 11½d.)

Scott (ten.), Jimmy Deuchar (tpt.), Victor Feldman (vib., pno.), Lennie Bush (bass), Phil Seamen (drs.). 12/11/54. London.

IT is now nine months since Ronnie Scott appeared in this column, but there have been records from him in the meantime.

Indeed, there have been quite a few, including two 12 in. Ronnie Scott Jazz Club LPs on Esquire 20-003 and 20-006, recorded during his broadcasts to the BBC Overseas service.

But almost before each arrived, news came along that another was on the way, and the ever-pressing need to conserve space made me decide to save each release until the next should arrive, with the result that the accumulation reached such proportions that it became impossible to deal with it at all.

With such an important luminary as Ronnie, however, such a state of affairs could not be allowed to continue indefinitely. So, with apologies to readers and Mr. Scott for the fact that many of his records will never now enjoy the publicity of these pages, I get down this week to his latest release.

Which is a little unfortunate for the worthy Ronnie, for it is by no means his best.

Neither side has much relation to the tune named on the label. Not that that matters, because both are, of course, improvisations in the modern manner, and the important point about such things is the use made of the tunes, or rather, of their chord sequences.

In this respect, although Victor Feldman is not up to his usual form as one of our most inventive improvisers, Ronnie and Jimmy Deuchar for the most part are.

But the sides as a whole are rather hotchpotch affairs in so much as they are so lacking in anything one could call consistent development, or, if you prefer the term, form.

The rhythm, too, is pretty stodgy.

This could be due partly to the too heavily recorded bass, which is one of several inadequacies of balance. But I think it is due also to the playing.

It is the old story of our rhythm men, especially drummers, paying insufficient heed to what the soloists are up to, so thereby failing to do their share towards producing a performance that is not only clean, but also swings.

●

***NICK TRAVIS QUINTET (LP)

"The Panic Is On"

Nick's Knacks (Cohn) (4); They All Laughed (Gershwin); Tickletoe (Lester Young) (6); Travsimo (Cohn) (6); Jackie's Jacket (Gold) (4); You Don't Know What Love Is (Raye, de Paul) (4); Color Pass (Travis) (h); In The Nick Of Time (Cohn) (f). (Am. Victor E4-VP-6225, -6226).

(It is. NMV GLP1650—23s. 4½d.)

(4) (Am. Victor E4-VB-3879). (h) (do. -3880). (f) (do. -3881). (f) (do. -3882)—Travis (tpt.), Al Cohn (ten.), Jackie Gleason (ac pno.), Tony Katz (bass), Art Mardigan (drs.). 24/3/54. USA.

(4) (do. -3883). (f) (do. -3884). (f) (do. -3885). (f) (do. -3886)—Same personnel. 26/3/54. USA.

TRUMPET player Nick Travis should be familiar to at least some readers of this column. He plays second trumpet of Benny Goodman's Capitol recordings, including "Finder" current Blues," "The Huckleback" and "Shiskabop."

He is also on sundry Sauter-Finegan discs.

Here, however, one gets a chance to hear much more of him, and whether you will think him to have been worth a 12-in. LP is a question you may be able to answer better when you have read what I have to tell you about it.

It gets its title, "The Panic Is On," from the fact that on the dates it was made Travis was working in Washington, D.C., and for the sessions had to fly the double journey between there and New York on two consecutive days.

And that's the only panic there was! The flurry had entirely subsided by the time Mr. Travis reached the studio, and what we get is for the most part a typical example of the relaxed sort of modern jazz that is today so prevalent among the white U.S. musicians of America's West Coast.

The rhythm section swings lightly throughout, but impolitely, and if everything else had been up to its standard the disc would have earned a fourth star.

But unfortunately it isn't. Travis, whom, eight-ending ability and other attributes of honest-to-goodness musicianship have won (deservedly) considerable demand as a free-lance jazz and radio studio sessioner, is not likely to set the jazz world on fire.

He is at his best, as far as these record sides go, in "Nick Of Time," in few of the other tracks do the melodic lines flow connectedly, and in some he even gets dangerously near to rambling, and he certainly hasn't got the skillest of tonsils.

Also Al Cohn—an especially important factor here, because he is fifty-per-cent. of the frontline—not consistently at his best. And the tunes and arrangements are no better than average.

The one exception is the slow treatment of "You Don't Know," which is feelingly played.

Sinclair Traill reviews—

OTTILIE PATTERSON

I Hate A Man Like You (Decca 78-35011; Reckless Blues (do. DR30041).

(Decca 78 F10472; 45 45F10472—5s.)

Ottilie Patterson (voc.), accompd by Chris Barber's Jazz Band: Barber (tmbn.), Monty Sunshine (clt.), Pat Halcox (cornet), Lonnie Donegan (bjo.), Jim Bray (bass), Ron Bowden (drs.). 8/1/55. London.

HERE is the first recording by Ottilie Patterson, lady from Barber, who jumped into the jazz public eye at a Jazznocht Festival Hall concert. She sings with perception and intelligence, and it is a pity that she has studied the blues idiom with such care and understanding.

"I Hate A Man Like You" is good material, a little-known Lil Hardin composition, from which Lonnie Donegan recorded Ottilie sings it with conviction and understanding, effectively. The band plays with enthusiasm, and the cornet turn is perhaps the best blues side yet made in Britain.

The reverse is not so good. There is a feeling of tightness about both singer and band, and I have a feeling that pitch was not quite under control (these sides were recorded at the above-mentioned concert).

I am sure we have found a good blues artist in Miss Patterson. She is devoid of stupid mannerisms, and if she stays a natural singer, she will go far.

●

GEORGE MELLY

I'm Down In The Dumps (Decca DR30040); Trouble And Misery (do. DR30041).

(Decca 78 F10457; 45 45F10457—5s.)

Melly (blues voc.) acc. by Alex Welsh Dixieland Band: Welsh (pno.), Nevil Skrimshire (gtr.), Frank Thompson (bass), Pete Appleby (drs.). 30/10/54. London.

SO far as blues singers—local pattern—are concerned, George Melly is an odd-timer. He has been bawling his wares up and down the country for some years now, and though there is nothing subtle about his vocalising, he is certainly a showman.

These sides were recorded at the Festival Of Jazz concert at the Royal Festival Hall, and the "live" atmosphere has been faithfully caught. The accompaniment is well balanced, and gives George good backing, with particular reference to Pete Appleby's drumming.

"Down In The Dumps" is sung with taste and sincerity, but I find the reverse slightly irritating. George sings to the crowd and not to the mike, so that a good deal of what he does is lost.

It is to be hoped Decca will now make a studio recording of Melly.

●

FLETCHER HENDERSON AND HIS CONNIE'S INN ORCHESTRA (LP)

St. Louis Shuffle (a); Variety Stomp (b); My Sweet (Forth Says I Wanna (V by Dick Robertson) (c); Roll On, Mississippi, Roll On (V by Robertson) (d); Singin' The Blues (e); Oh, It Looks Like Rain (V by Robertson) (f); Strangers (V by John Dickens) (h); Sugar Foot Stomp (e). (Am. Victor E4-LL-7024, -7027).

(HMV DLP1005—24s. 6½d.)

(a) (Am. Victor 36541). (b) (do. 36471)—Henderson (leader), Buster Bailey (clt.), Don Pasquall (alto), Coleman Hawkins (ten.), Tommy Ladnier, Joe Smith, Russell Smith (cornets), Charlie Green, Jimmy Harrison (tmbs.), Fats Waller (pno.), Charlie Dixon (bjo.), Jack Gaiss (tuba), Kaiser Marshall (drs.). 27/4/27. Camden, New Jersey, USA.

(c) (do. 53060), (d) (do. 53067), (e) (do. 53080)—Henderson (pno.), Harvey Boone, Russell Procope (altos), Hawkins (ten.), R. Smith, Bobby Stark, Rex Stewart (cornets), Claude Jones, Benny Morton (tmbs.), Clarence Holiday (gtr.), John Kirby (bass), Walter Johnson (drs.). 29/4/31. Chicago.

(f) (do. 70140), (g) (do. 70142)—Personnel as for (c), except Edgar Sampson (alto, vln.) replaces Boone. 21/7/31. Chicago.

(h) (do. 71831)—Personnel as for (f), except J. C. Higginbotham (tmbn.) replaces Jones. 16/2/32. Chicago.

(Details supplied by Edgar Jackson.)

●

THE late Fletcher Henderson was a pioneer of arranged jazz. Throughout his career the bands he fronted were always notable for the excellence of their discipline, and for the spirited attack attained by his ensemble scoring.

Although his orchestrations were planned, not written, there was always plenty of space for hot solo work, and on even the most commercial tunes "Smack" insisted that his was primarily a jazz band.

The selections here are largely the work of two of the bands he led, and come from two periods, roughly four years apart.

The earlier period shows off two lively stomps. The first has good solo passages from Lednier and Harrison, and the second has excellent offerings from Joe Smith, Charley Green and Coleman Hawkins—the latter already showing signs of becoming a tenor virtuoso.

The smooth blend of the saxes on "Variety Stomp" is typical Henderson, while Pasquall's alto contribution shows what a first-rate soloist he was.

The cover notes, incidentally, do not list Fats Waller as the pianist of these two tracks, although aurally the short piano passages in the second number sounds like Fats, and it is certain he was with the band for a short period around this time.

The remaining two tracks on this side are commercial tunes, complete with vocals by Dick Robertson, but, nevertheless, full of good jazz.

"Sweet Tooth" has a good hot fiddle chorus by Edgar Sampson, and both here and on "Roll On, Mississippi," Russell Procope demonstrates the extraordinary elasticity of his swing and the economy of his invention.

I was searched by Rex Stewart that the trumpet choruses on these two numbers were both by Bobby Stark, but would be interested to hear with him (and did) over his self-effacement on the first title.

There is no doubt, however, who plays trumpet on "I Sings The Blues," and "Sugar Foot Stomp." Here is Rex at his best.

When the Henderson band played opposite the Goldkette outfit at the Graystone Ballroom, Detroit, Rex and Bix shared lockers and a gin bottle, according to Rex, he was most impressed by the trumpet-playing of the boy from Davenport, and they never missed a chance to play together in the night spots when the show was over.

He certainly pays Bix a pretty compliment by his playing of Bix's original solo on the excellent "Singin' The Blues." It is the original, with embellishments to suit himself—a solo full of delicate touches and subtle nuances.

To prove that imitation may be the sincerest form of flattery, Rex also gives the muted Oliver solos on "Sugar Foot Stomp" a new coat of paint. His playing here is very hot as he punches out his phrases with fine tone and control.

The other two tracks on this side are popular commercials of the day, complete with vocals which are merely a waste of time. "It Looks Like Rain" is taken fast and the band engenders a fine swing.

Rex and Bobby Stark share a long, punchy solo.

"Strangers" would be difficult for any band to make much of—a trite tune totally unsuitable for a band of this sort. However, Coleman Hawkins proves that no matter how bad the material, one can still turn it into good jazz if one has the kind of ability that he has.

This is a good LP for those with an interest in the great orchestras of an earlier era.

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Boogie vanguard

by Charles Wilford

THE second "Pioneers of Boogie-Woogie" LP is another fascinating set of excerpts from the Paramount and Gennett catalogues; it brings to life some talented pianists who for years had existence for most of us merely as names in the discographies.

The quality of recording and dubbing is so poor that these sides give the impression of going far back into jazz history; actually they date from a modest 1929 to 1931.

Of the five pianists, Charlie Spand and Jabbo Williams are represented only by accompaniments to their own singing. Jabbo Williams is the surprise with a fine, easy swing, and is a first-class blues singer, rather of the Broonzy type; if, indeed, it is really his own singing, for the voice is remarkably independent of the piano.

Spand is only an average singer, and a rather jerky, early-style boogie pianist with an erratic sense of tempo.

Henry Brown, I'm afraid, is a bore; a slow, stolid, unimaginative pianist. Here is boogie-woogie without the element of improvisation, or any simulation of improvisation, leaving only interminable repetitions of one or two well-learned choruses.

Charles Avery's "Dearborn Street Breakdown," his only solo recording, is a fine up-tempo number with an irregular walking bass and many choruses that have been made familiar by later and lesser pianists. He has a most individual manner of playing: his right hand swings easily, while his left hand makes a detached accompaniment, sounding almost disinterested, and quite without beat.

Fine all round

This leaves us with the two numbers by Cow-Cow Davenport. Of course, he doesn't play boogie-woogie at all; but don't let's complain, he's one of the fine all-round jazz pianists with a solid "orchestral" style and a full and very steady left hand—one of the James P. school, or what we might call Past Eastern.

His compositions are distinctive and witty, and of normal ragtime form. Perhaps in deference to the racy character of the Paramount label, he has worked Pine-top Smith's familiar break into the framework of "Atlanta Rag," a amusing and original composition. Chinese Blues" is, surprisingly, a 12-bar number, and he drops into a pastiche of boogie-woogie for one strain.

The record by Cripple Clarence Lofton is a very different proposition. Although it is ingenuously heralded as a Lost Recording, it seems to be merely a group of rejected masters from the 1939 Solo Art session, for which some tortured brain has newly devised eight irrevant titles.

In most of the tracks there is a stumble, or complete break-down, or uneveness of tempo; so as value for money it hardly compares with the "Pioneers" album. In spite of that, there is a lot of interesting piano playing to be heard, mixed in with a lot of repetition.

Lofton is in truth more of a pioneer of boogie-woogie than any of the pianists named on the previous record. He's a rough, self-taught pianist playing in the real spirit of boogie-woogie; and his work has that true mark of the primitive, irregular length of choruses.

All the numbers are what one would broadly term 12-bar blues, but in fact it is only in fast tempo that Cripple uses the full 12 bars for sometimes even 11. In slower tempo, he impatiently concentrates his phrases into 11 or 10 bars, with an odd half-bar here and there to bewilder foot-tappers and baffle imitators.

The wrong foot!

Thus "Sixes And Sevens" and "Clarence's Blues" are two near-identical takes of the same number. Between the two of them they contain only three different choruses with repetitions, and if we call them, in order of appearance, A, B, C, chorus A has 10 bars, B has 11 bars, and C has the standard 12. At the end of "Clarence's Blues," chorus A is repeated four times, but at the second repetition the chorus is stretched by an extra half-bar starting off again firmly on the wrong foot.

This irregularity of rhythm and phrase is familiar in early blues vocals, when after a singer has finished a chorus and taken a good breath, he is liable to start on the next line irrespective of how much bar-line accompaniment has got through, leaving the poor fellow to catch up as best he can without breaking tempo. The advantage of flexibility in pulse and phrase-length is lost when pianists start to play carefully pre-planned numbers, it is a familiar advantage of all folk-music over written music.

Although the Lofton sides were recorded in 1939, during the boogie-woogie boom, they show a genuinely unspoilt style of early blues piano. It is a pity there are no vocal numbers to give an all-round impression of Lofton as an entertainer.

REVIEWED:

PIONEERS OF BOOGIE-WOOGIE (Vol. III) (LP).

Charles Avery: Dearborn Street Breakdown (c).

Jabbo Williams: Spinach Blues (c); Fat Jane Blues (h).

Charlie Davenport: Chinese Blues (a); Atlanta Rag (b).

Henry Brown: Eastern Express Blues (f); Gene Autry Blues (e); Mississippi Blues (d).

(Lonrho AL3621—27s. 3½d.)

(a) (Am. Gennett 14072 (b) (do. 14088)—April 1929. Richmond, Indiana.

(c) (Am. Paramount 21430)—Chicago (?). October, 1930.

(d) (do. 1.34)—Early 1930. Probably Chicago.

(e) (do. L.383), (f) (do. L.381)—Circa mid-1930. Probably Chicago.

(g) (do. L.4468), (h) (do. L.4469)—October, 1931. Chicago. Early 1931.

CRIPPLE CLARENCE LOFTON

"A Lost Recording Date"

Sixes And Sevens; Chief Blues; Sixes And Sevens; Clarence's Blues; Lofton Special; Jump Jump Blues; Jump Jump; Strength; Jump Jump; Chief Blues.

(London AL3621—27s. 3½d.)

Lofton (pno.). 1939. Chicago.

Charles Avery, Jabbo Williams, Cripple Jackson and Jelly Roll Morton.

COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

LAST October Charles Wilford initiated our Corner guest reviews with an article about London's two volumes of Ragtime Piano Rolls. This week he responders with a notice of two more piano LPs in the "Origins Of Jazz" series.

The Cow-Cow Davenport "Chinese Blues" was reviewed by C. S. Traill (Jazz Collector LM and Tempo 8140) on 1/4/55, and the Henry Brown record (J.C. LM) on 18/3/55. This last was the record which Traill mentioned as "Chinese" was praised with reservation as a less satisfactory side than its backing, "Slow Drag."

GERRY MULLIGAN ...on Jazz In Europe

JAZZ in Europe? Well, from what I've heard it seems to me the most proficient players come from Sweden.

I have the greatest admiration for Lars Gullin's style and sound; he's a wonderful musician.

As it happened, there were no Swedish representatives at the Paris Festival when I was there last year, which was rather disappointing.

There was a group from Denmark that was playing Modern Quartet instrumentation. But it seemed to have little originality, which is perhaps understandable when you consider the geographical and social aspects of it.

These Danish boys had obviously been listening to the things from the Modern Quartet and really were doing quite well with them.

To me, these fellows, and musicians from a lot of other countries, was an interesting experience: especially noting what influence the American jazzers have had on them.

In France there was a piano player named Jacques Helian, who has a lot of ability on his instrument. I understand that he had some difficulty getting into the APM when he came over here, and was, indeed, deported.

A pity. I only wish there was some way of getting freer exchange around musicians. I know people are working on it, and I know I'm not quite aware of the problems involved, it seems to me that this basic fact is one that affects other fields of art, too:

Artificial barriers thrown up between cultural forms.

The comparatively lack of exchange between musicians is the prime factor in this lack of originality among European jazzmen. They've got nothing to develop on and grow. So they just copy.

Though quite honestly, there's a surprising lack of originality back home, too.

SONG STARS

from page 5

vocal equipment that matches a position with Britain's Polka band. If he lacks anything, it is the assurance and stagecraft to round off his vocal talents. Doubtless, these qualities in time will come. Dickie Valentine, remember, trembled visibly during his early days with Ralph.

Bobbie, whose real name is Michael Day (Ted Heath changed his name to Britton with the same inspiration for stage-names that gave Dickie Bryce the "Valentine" tag), was discovered in a talent contest by Charles Shadwell at Fulham.

Ted signed Michael to a long contract, paid for lessons in stagecraft and deportment, for hair styling and dental treatment. In short, Bobbie was "groomed for stardom."

Bobbie has now been with Ted Heath for a year. And as a tried and tested singer with British "name" leader, can watch the debut of another newcomer, Peter Lotis—with the assurance, a detachment of an "old hand."

● Laurie Hanahan's east article in this series will deal with ROSE BRENNAN, KATHY LLOYD, MEL HAYNES and TONY MANSELL.

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DORIS RIDES THE 'DEADWOOD STAGE'

Doris Day, assisted by Philips Records chief, Jack Phillips, climbs onto the "Deadwood Stage" which took her to Grosvenor House for a Philips reception last week. The coach was manned by members of the Cecil Black Band dressed as cowboys.

LEADER MAY LEAVE ASTORIA TO TAKE UP POST IN TV

HARRY LEADER, who has been resident at London's Astoria Dance Hall for 14 years, may be leaving in the Autumn.

For nearly months there have been rumours to this effect, which have been denied by Harry and by EMA, who control the Astoria.

Approached on Wednesday morning, EMA official Mr. Panfourt said: "I can only suggest that you ask Harry Leader."

When we did so on Wednesday afternoon, Harry replied: "I cannot say anything definite at the moment. But I have one or two things in line, which might mean that I would leave the Astoria."

Asked what these projects are, Harry added: "I have had many offers for one-night stands, having enjoyed great success on the 'four' show tours. I have undertaken with the band.

"I am also negotiating for a musical adviser job in commercial television."

White stays

Jack White, who plays opposite Harry and has been at the Astoria for 14 years, said: "No, I am staying on, as far as I am aware, but whether I would become principal leader, or someone else would be brought in for that purpose, I have no idea."

Harry Leader's Band broadcasts tomorrow (Saturday) at 11 a.m. in the Home Service Festival Hall concert. Deputy Dennis and Rita Williams. The broadcast marks Harry's 23rd anniversary of broadcasting.

SCOTT RE-FORMS FOR BROADCAST

RONNIE SCOTT, whose nine-TV piece band played its last gig at the Mitcham Hall, Edgware, last Monday, is to re-form for the broadcast—a Ted Heath Swing Session—airing on May 16.

Ronnie told the MM: "I am confident that everyone who was in the band will be able to make this broadcast."

Ronnie is scheduled to début with a 20-piece orchestra in September. Meanwhile, he appears solo at the Tavern Modern Club, Halfway Hotel, Plumstead, on Wednesday, for a special session to mark its 500th member. The new Lee Simone Septet will also be featured.

Japs vote for top musicians, singers

That Jazz speaks all languages, and that it is appreciated, is further illustrated by poll results published by Japan's Music Life magazine.

Top favourite Instrumentalist, Benny Goodman and Louis Armstrong ran neck and neck until final counting placed the former top by only 300 votes. Harry James came third.

Ella Fitzgerald, who visited Japan in 1953 with JATP, topped the Female Singer section, with Doris Day and Dinah Shore following.

Patti Page's Oldie, "Tennessee Waltz" still a subsequent release placed her 7th in the position.

Among Male Singers, Eddie Fisher finishes above Louis Armstrong and Bing Crosby.

ERIC DAWSON TO JOIN KINSEY

BASSIST Eric Dawson leaves Dill Quay Stanley's Band, resident at the Strand Lyceum, in two weeks' time to join the Tony Kinsey Quartet. He has been with Stanley since December.

He replaces Sammy Stokes, who left Kinsey after 18 months to settle in Town.

BERYL ON RECORD

Beryl Bryden is to record two sides for Dutch Columbia on Tuesday, accompanied by the Down Town Jazz Band.

Beryl is currently singing in cabaret in Germany.

Norman Hunt to leave Kirchins

Tenorist Norman Hunt is leaving the Kirchins Band in two weeks' time. The name of his replacement cannot yet be divulged, owing to contractual difficulties.

Hall is holding auditions for a girl vocalist at Richardson's Rehearsal Rooms, Gerrard Street, on Tuesday, at 10 a.m.

Ogden again leads circus band

Eric Ogden again conducts the orchestra for the annual Blackpool Tower circus, which at Easter commenced its summer run until Sept. 17.

Among the dance men in the orchestra are Jack Hodge (recently leader at the Burdon Ballroom, Weymouth), Frank Devlin (from Phil Tanner at Bolton Palais), Manchester trumpeter Albert Plant and Bobby Bell, trombonist (ex-Tanner and ex-Bolton Palais leader), bassist Jack Hines (ex-MM contesting leader) and pianist Tom Cherrington.

PIA IN CANADA

ROTTERDAM, Wednesday.—Piano and singing star Pia Beck left for Canada on April 16. She will stay at the Town Hall, Toronto, until April 30, and from then until May 19 she will be at the TCL Lounge, New York.

GRACIE COLE GIRL WEDS

A jazz kick was given to "Here Comes The Bride" by bandleader Ernie Cole (L) and fiancée Lena Kidd when Grace's pianist Margaret Mason married Mr. G. H. Lightohsters, of the RAF, on Easter Monday.

SIMONE SINGERS SOUND-OFF

A look of approval from bandleader Sydney Simone (r.), who opens at Lyons' Quebec Café on Monday, while his vocalists rehearse last week. With pianist Jack Drummond (seated) they are (l.-r.) Jay Vickery, Roy Dexter, Sonia Heddon.

Broughton signs new contract

Stan Broughton, who has just completed six months' residence at Bournemouth's luxury Norfolk Hotel, has had his contract renewed on a long-term basis.

Stan has just placed a new group in residence at the Durley Hall Hotel, Bournemouth. It comprises Arnie Wills (alto, clt.), George Minting (pno. acc.) and Bert Jackson (drs.).

He is also assembling a new orchestra for the summer "Aquashow" at Pier Approach Baths, Bournemouth, for which he is MD.

Honeyman's new men for Olympic

DUBLIN, Tuesday.—Ex-Mecca leader Jimmy Honeyman, gigging in Ireland for the past few years, has formed a new band to take over the resident spot in Dublin's Olympic Ballroom, replacing Sean O'Brien.

Playing baritone, Jimmy will lead John Ford (alto), Micky Price (tnr.), Peadar Murphy and Albert Devonport (tpts.), Pat O'Brien (tmb.), Brian McGowan (pno.), Don Hughes (bass) and Barry Wilkinson (drs.). Three men have yet to be fixed.

Sean O'Brien, at the Pleasant Street spot for the past two years, has not yet fixed up for the summer.

Jiver Hutchinson to open jazz club

Leslie "Jiver" Hutchinson, trumpet soloist in the Geraldo Orchestra, opens his own jazz club at Stoke Newington Town Hall on April 27. Called "Jiver's Jazzmen Club," it will hold weekly meetings with a group led by Leslie.

Geraldo has agreed to become vice-president of the club, and will perform the opening ceremony. Leslie's commitments with the Geraldo Orchestra are not affected.

BRINDLE LEADS AT SQUIRES GATE

Multi-instrumentalist Frank Brindle now leads a sextet at Squires Gate Holiday Camp, Blackpool.

Frank leads (chiefly on saxes). Harry Nowell (tpt.) and Sam Skirrow (bass) remain, and the newcomers are Bill Sheen (pno.), Don Hughes (drs.), and George Howarth (tnr.).

A feature in the group's concert presentation at the camp is Frank's own act, in which he plays 10 instruments.

British-U.S release for 'Lucky Strike'

"Lucky Strike," the latest composition of Hal Stanton and his ex-guitarist Laurie Deane, has been recorded for Philips by Wally Stott, with a handpicked orchestra. It will be released simultaneously in America on Columbia.

The number was featured by Cyril Stapleton, with the Show Band in their CinemaScope film, as a composer. Ray has already hit the million mark on disc, and with "That's My Girl," which was waxed by Nat "King" Cole.

WINNING SONG

The winning number in the Northern Ireland BBC's "Search for a Song Contest was a foxtrot, "More Than Anything Else," written by Norman McCaig, of Bangor, Co. Down.

Judges in the final were bandleader Nat Allen, record dealer Mervyn Solomon, and Irish songwriter Dick Parrelly, who wrote "The Isle Of Innisfree."

U.S BAND TOUR

From Page 1

further Anglo-American relationships.

The concerts will be free, but admittance will be by ticket only. The tickets will be issued to USAF personnel to distribute to British fans. We expect to get audiences composed of 60 per cent. of British people and 40 per cent. USAF personnel.

The itinerary, with more dates yet to be fixed, is Cambridge (April 28), Royal Festival Hall (30th), Newbury (May 2), Cheltenham (3rd), Skegness (4th), Warrington (5th), Usher Hall, Edinburgh (6th), and Ayr (7th).

Personnel

The BBC is planning to broadcast a half-hour excerpt from the Festival Hall concert.

The personnel of the band, which is led by ex-Stan Kenton and Les Brown trombonist Sammy Nestico, comprises Mel Owens, Jim Ovig, Tommy Newsom, Charlie Almeida and John Bowling (saxes), Kenny Baker (tpt.), Andy Peele, Ken Greer and Bobby Zottola (tpts.), John Shoman, Ray Winslow, Greg Phillips and Dick Johnson (trombs.), Howard Terrell (bass), Frankie Donaldi (drs.), Al Pothier (pno.), Eddie D'Alfonso (french horn), Bob Gorrell (baritone sax and harmonica) and Tommy Tomlinson (vcls.).

U.S music chief coming over

Earl Campbell, President of the National Association of Music Merchants of America, and head of the Campbell Music Company of Washington, will pay a short visit to Britain early next month.

He is a leading figure in the world of musical instruments, radio and programme, etc., and his European trip will include visits to similar firms in this country and the Philips Organisation in Holland.

ELLINGTON 4 FOR 3-MONTH TOUR

The Bay Ellington Quartet with Marion Ryan has been signed by the Will Collins agency for a Variety tour which will keep them out of dance-halls for three months.

Seven of the weeks will be at pictures houses which will feature summer Variety. They are:—Gaumont, Cheltenham (May 16), Regal, Yarmouth (June 13), Gaumont, Wolverhampton (27), Regal, Bridlington (July 25), Theatre Royal, Plymouth (August 8), Globe, Boston (October 3), and the Gaumont, Taunton (October 17).

The Ellington group's other Variety dates are: Bournemouth (May 23), Birmingham (June 20), Glasgow Empire (July 4), Edinburgh (11th), Skegness (August 1), Southend (15th), and Weston-super-Mare (27th).

O'Neill resigns

Desmond O'Neill has resigned his position with the Advertisement Department of Melody Maker after five years with the paper.

A Royal occasion for Blackpool stars

It was a "Royal occasion" for many celebrities of the entertainment profession who contributed to the Royal Variety Performance at the Opera House, Blackpool, on Wednesday of last week. Above (l.) the Queen and the Duke of Edinburgh are seen talking to Alma Cogan, while Jack Hylton, who presented the Variety show, smiles benevolently on, at right, the Royal couple and Jack Hylton are seen with Joan Regan, who was due to leave for the States this week.

Watts takes over leadership of the Ken Moule Seven

BASSIST Arthur Watts has taken over the leadership of the Ken Moule Seven, following the resignation of pianist-leader Ken Moule last month. As the Seven is registered as a limited company it still carries on under the name of the Ken Moule Seven.

Pianist Johnny Weed has now taken Ken's place. He previously worked with Tito Burns and Vic Lewis. Recently, he has been appearing at the Don Juan Restaurant and the Casanova Club.

No permanent replacement has yet been fixed for trumpeter Dave Usden, who left three weeks ago to join Tubby Hayes. Dizzy Reece has been despite.

Another newcomer to the Seven is drummer Benny Goodman, who replaces Derek Hogg.

Benny previously worked with the Don Rendell and Vic Ash groups.

Cliff Lawrence, the band's original vocalist, is now making guest appearances with the Seven.

Ten Scots Bands in jazz contest

Scotland's first Jazz Band Championship takes place at St. Andrews Hall, Glasgow, on Sunday, May 22. Ten bands are expected to compete.

Already entered are the Vintage Jazz Band and Jim McIntyre's Jazz Band from Glasgow, Bob Craig's Jazz Band and the Nova Scotians from Edinburgh, the Pelican Jazz Band from Dundee, and the Ayrshire Jazz Band.

Proceeds go to the Erskine Hospital for Limbless Ex-Servicemen.

Johnny Franks to wax for Melodisc

Swing violinist Johnny Franks makes his recording debut on Monday with two sides for Melodisc. He will be accompanied by three guitars and bass.

Titles, scheduled for May release, are "Shake Rattle And Roll" and "Tweedle Dee."

Johnny makes his first solo broadcast on May 6 in "Midday Music Hall."

JACK'S NEW MEN

Altoist and baritone player Denis Kennett, currently with Roy Rimmer at Wembley's Majestic Ballroom, joins the Jack Newman Orchestra on Monday.

Pianist Del Holland, who has recently been freelancing, has joined the Newman Orchestra and will also be band manager.

Bechet casino tour

PARIS, Wednesday.—Sidney Bechet, who played at Knokke over Easter, has turned down an offer to play at the same resort during the summer. The reason is that he is already booked for a 14-day summer tour which will take in many French casinos.

LAURIE MEN FIXED

Traditionalist leader Cy Laurie has now fixed the personnel of his group after a number of recent changes. Cy, on clarinet, now leads Graham Stewart (tmb.), Alan Elsdon (tpt.), Ted Baman (pno.), Brian Munday (bass), Pete Marford (drs.) and Stan Leader (bass).

NEWS in BRIEF

THE Humphrey Lyttelton Jazz Concert scheduled for Dublin's Olympia Theatre on Sunday has been cancelled. Humph will play at Capronni's, Bangor, instead.

* * *

The "Four-in-a-Chord" vocal group is featured in a new series, entitled "Young Again," heard each week in the Northern Ireland Home Service.

* * *

The Newman Long Quartet are to spend their second successive summer season at Tom's Restaurant, St. Brelades Bay, Jersey (C.I.), commencing on May 29.

* * *

The Liverpool University Jazz Band, which won the recent British Inter-Varsity Jazz Band Contest at Liverpool, appears at the Royal Festival Hall on Sunday, May 1.

* * *

A Riverboat Shuffle organised by Manchester Sports Guild for May 7 and 8 has been postponed until a later date—possibly in the autumn.

* * *

Ernest Normington has been appointed resident pianist at the newly opened Alexandra Hotel, Bradford.

* * *

The big names of the BBC were the guests of honour last night (Thursday) at the Music Publishers' Contact Promotion Association's eighth Annual Dinner, held at Claridges. *(Pictures and report in next week's issue.)*

* * *

Continuing its Thursday-night celebrity policy, the New Vaudeville Club, Charing Cross Road, yesterday (21st) presented star singer Alma Cogan. Next Thursday's guest star will be Canadian comedian Shakie Dawson.

* * *

Brixton police are searching for a car thief who broke open the shooting brake belonging to the Iris Long Trio, parked outside the Empress Theatre during the girls' appearance there last Friday, and robbed them of clothing valued at over £40.

* * *

Jack Mills, president of Mills Music, arrives in London on Tuesday for a fortnight's visit to Britain and the Continent.

* * *

The offices of Eric Winstone Orchestras and New Century Artists have moved to new premises at Suite 4, 7, Cleveland Gardens, W.2 (Amb. 3032).

* * *

Trumpeter Ray Davies has joined Jack Scott's Band, resident at Hatchett's Restaurant, W.

TRAD STAR IN FILM

Puzzle Parker, Director Michael Truman is explaining the intricacies of his making to Johnny, who will be seen in the Ealing Studio's film "Touch And Go." Kenny Baker will be heard on the soundtrack.

WINNING CUPS FOR MECCA LEADERS

Three bandleaders received "prizes by Mecca in London on Tuesday. Gold cup winner was Dave Egerton (2nd from r.), who leads his quartet at Sheffield Locarno. Runners-up were Oscar Rabin (Strand, Lyceum, l.) and Benny Daniels (Glasgow Locarno, r.), who respectively received silver and bronze cups. All Mecca's 30 leaders were in London for the presentation. Second L above is Mecca chief Carl Heimann.

Dance Music Festival is 'for keeps'

THE BBC Festival of Dance Music, which was a sell-out at the Royal Albert Hall on three occasions, is here to stay.

This was announced by Pat Hillyard, BBC Head of Variety, at a Press conference on Monday.

But despite this, and the increasing popularity of dance bands, there will be no increase in air-time for dance music in the future.

Swing Session

"This is a matter for the planners," said Mr. Hillyard.

Dance music in the Light Programme in the coming months will follow a familiar pattern.

The BBC Show Band, which starts a month's leave on July 4, will continue to be heard on Mondays, Fridays and Saturdays. "Club Piccadilly" and "British Jazz" will also continue.

Ted Heath's "BBC Swing Session" starts on Tuesday. It succeeds "Latin-American Ballrooms." In July, Victor Silvester's "BBC Ballroom" takes over from "Let's Settle For Music."

Keyboard Kings

The "Billy Cotton Band Show" returns to the air on May 15.

A series of 12 weekly programmes entitled "Kings Of The Keyboard" starts on April 24. It will feature the various styles of well-known pianists.

Also scheduled are a series of four programmes featuring the Four Aces and broadcasts by the Deep River Boys.

Mr. Hillyard said that Billy Cotton, with 10 million listeners, and the Show Band, with eight million, almost equal the top Variety shows.

Mr. Hillyard leaves for Canada and America in a few weeks to make a survey of show business. He also intends to place the "Billy Cotton Band Show" and top Variety programmes with CBC and in the U.S.

Greek singer on TV

Greek singer Kitza Kazacos appears in Richard Afton's TV "Saturday Night Show" on May 7. She will be accompanied by the orchestras of Ray Martin and Norrie Paramor.

Last Friday, Kitza recorded two more titles for EMI's International label.

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VAL PARNELL & BERNARD DELFONT present
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"PARIS BY NIGHT"
with
TOMMY COOPER
30 FOLIES BERGÈRE GIRLS AND GREAT INTERNATIONAL CAST
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PLEASE FORWARD STALLS/CIRCLE AT EACH, FOR THE 5.15/8.50 PERFORMANCE ON for which I enclose remittance value £ and stamped addressed envelope
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STALLS 7/6, 10/6, 12/6, 15/6 CIRCLE 5/-, 7/6, 10/6, 15/-
* Delete not applicable

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... two brand-new British songs destined for the Hit Parade ...

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MERCURY MB3214
*Veteran Car lovers please note: Penelope Jane is the sister of Genevieve.

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THE JAZZ TRAIN
"THE FASTEST SHOW ON THE GREAT WHITE WAY" —Walter Winchell
"GREATEST NEGRO SHOW SINCE PORGY AND BESS" —New York World Telegram

Songsheet

by Hubert David

LESS than a year ago, Frankie Laine and Guy Mitchell recordings were predominant everywhere, and these two American singers had some considerable influence on our Hit Parade. This it was not surprising to find the best-seller list top-heavy with American tunes.

But you have probably noticed that British songs are more to the fore lately. And this is undoubtedly due to the sudden rise of some excellent young British recording stars.

It is therefore a good moment to take a look at the Parade, and give a brief analysis of the

TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended April 16, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. SOFTLY, SOFTLY (B) (2/-), Cavendish
2. GIVE ME YOUR WORD (A) (2/-), Campbell Connelly
3. STRANGER IN PARADISE (A) (2/-) Frank Music
4. UNDER THE BRIDGES OF PARIS (F) (2/-) Southern
5. A GLOSSOP PELL (B) (2/-), John Fields
6. MOBILE (A) (2/-), Leeds
7. LET ME GO, LOVER (A) (2/-), Aberbach
8. PRIZE OF GOLD (A), Victoria
9. CHERRY PINK (A), Maddox
10. TOMORROW (B) (2/-) Cavendish
11. IF ANYONE FINDS THIS, I LOVE YOU (A) (2/-) Michael Reine
12. THE NAUGHTY LADY OF SHADY LANE (A) (2/-) Sterling
13. OPEN UP YOUR HEART (B) (2/-), Dorinna
14. READY, WILLING AND ABLE (A), Berry Music
15. MAMBO ITALIANO (A), Campbell Connelly
16. HAPPY DAYS AND LONELY NIGHTS (A) Lawrence Wright
17. MAJORCA (F) (2/-), Mills
18. TWILIGHT ONE (A), Robbins
19. MISTER SANDMAN (A), Morris
20. NO ONE BUT YOU (A) (2/-), Robbins
21. UNSUSPECTING HEART (A), Berry Music
22. PAPER KISSES (B) (2/-), John Fields
23. I STILL BELIEVE (B) (2/-), Macmillan
24. THE FINGER OF SUSPICION (A) (2/-) Pickwick

(All rights reserved.)

A—American; B—British; F—Others.

A lofty place

It was primarily her disc of "Softly, Softly" which put this British tune on the top of the Hit Parade so quickly, and her record of "Days And Lonely Nights" got the Lawrence Wright hit revival a lofty place. Now her simple, naive reminiscing of "If Anyone Finds This, I Love You" is likely to send this Michael Reine number rocketing to the stars.

So we enter quite a new era, where the British writer has at long last a good chance of coming into his own, with a potential American market to follow.

One thing should cheer us when we sashay the Parade over the past few months. Although not "Corny Waltzes" as we have come to know them, both "Softly, Softly" and "If Anyone Finds This, I Love You" belong very closely on this style.

These songs represent a new type of simple waltz at which the British writer excels; so we might say that "Corny Waltzes" are once again included in our Song Composition.

Incidentally, songs have clicked good and hard over the period covered by this report, "Lady Of Spain" (Vera Lynn), "Mambo Italiano" and "Mobile" all getting a good showing.

"Billy Reid Solid Commercial" proved I was a little mistaken in my "Hit Bill's own song." Still Bruce, didn't get a bigger place, I think it was the "stop-gap" number it wasn't another "I'm Walking Behind You."

The most noticeable feature of everything is the lack of Irish tunes. These seem to have faded from our song scene. at least from our Hit Parade.

Two numbers you might watch are "Open Up Your Heart" (Frank Weir), and "Ready, Willing And Able," which is likely to give Rosemary Clooney a big one, to forward his own company in collaboration with the Campbell Connelly organisation.

★

BIRTHDAY Greetings to Charlie Billy Fields (21st) and Alfred Atwell (27th), and Marie Benson (30th).

Lawrence Wright, Grand Old Man of Tin Pan Alley, chats with Billy Fields (left) at the official celebrations on Easter Saturday of the taking-over by the camp king of the Metropole Hotel, Blackpool. On the left of the picture is Mrs. Fields.

PROVINCIAL round-up

AFTER working with Atlantic liner bands, drummer Mason Croft becomes a landlubber again to join Freddy Cordell at Reece's, Liverpool, from tomorrow (Friday). He replaces Alan Appleton, who Freddy says he misses since last summer, when he was booking bands for commencement.

★ ★ ★

WILLIE PRICE and his Orchestra will be heard in Two Time Cabaret from the Casino de Paris, Worthington, at 4.30 p.m. on April 30 in the Midland H.P.

★ ★ ★

FOR the next three weeks, the Lancashire Tourist Board is using Music to its present every Wednesday, Manchester, the Melody Jazz Band, Saturday (Bolton), the Jack Hunter Jazz Band (April 23), the Melody (26th) and Chris Barber and his Band with Ottille Patterson and the Skiffle Group (May 7).

★ ★ ★

IT is anything to enter market to meet the top every week (otherwise and continue) in the North-West from Bolton, Bury, they asked Jerry Dawson at the Mill Manchester office.

★ ★ ★

DON CORNELL will play one concert, two at Pontins Holiday Camp—at the Pavilion, Bournemouth, on Sunday (26th). He will be accompanied by Jerry Cherry, pianist, Billy Tarrant and his Orchestra.

★ ★ ★

CHANGES in Phil Moore's band at the Ritz Ballroom, Manchester, include Alan Clarkson (drs), replacing Dennis Lester, Ray Dyson (tenor) for Bernie Ellis, and vocalist Terry de Costa for Vicki Leslie, who is recovering from serious injuries.

★ ★ ★

FRANK SMITH and his Traditional Group moved into the Angus Hotel, Montrose, last week, as resident band, Eleanor Nicolle, ex-Dundee Palloons, is vocalist.

★ ★ ★

A NEW club, the Ace Jazz Club, opens at the Ace Hotel, Ace, last Sunday, with the Ayrshire Jazz Band on the stand.

★ ★ ★

BURSTON contest promoter Philip Phillips celebrated the birth, last Monday, to his wife Alice, of their second child—a girl to be called Bernadette. Poll-winner Tin Ash will be guest at Blackpool's "Jazz At The Venue" next Thursday (28th). Brenda Morton, placed third in last year's "Miss MELODY MAKER" contest, joins Raymond Wonnacott and his orchestra at Ashton-under-Lyne Palais, tomorrow (Saturday).

—Jerry Dawson

SONGWRITERS!

This column enables you to get the best out of your songs. If you may have written, or for answer to a songwriting query. Tell, send, hum, 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. Photographs is valid. Send May for Popular Artists; until June 7 for foreign and Colonial songwriters.

THE CLUB CALENDAR

At Britain's LEADING Jazz club. Kingsway
"JAZZ AT THE FLAMINGO."
beneath Mapleton Restaurant, Coventry-Whitcomb Streets, Leicester Sq.
Sunday (this) at 7 p.m.—
TONY KINSEY QUINTET,
featuring Tony Kinsey Trio.
VIC ASH QUINTET
with Leon Calvert, Terry Shannon.
Wednesday (27th) at 7.30 p.m.—
DON RENDELL SEXTET,
with Ronnie Ross, Dennis Rollinson.
TONY KINSEY QUARTET,
featuring Jon Marriott, Tony Hall.
Membership 1/- per year. P.D. and S.A.E. to 8, Woodside, North Harrow, Middx.

At London's newest luxury spot, Jo and Kruger's,
FLORIDA CLUB,
Café Anglais, Leicester Square.
Your hosts: Mr. and Mrs. Kruger.
Saturday (23rd) at 7.30 p.m.—
"THREE BAND SESSION!"
Chris Barber's Jazz Band,
TONY KINSEY QUARTET,
featuring Jon Marriott, Tony Hall.
Float "PUBLIC JAM SESSION."

Roy SIDWELL Trio
with Keith BARR, Johnny WEED, Arthur WATTS, Benny GOODMAN, 6th.
DIZZY REECE QUINTET.
SANDY'S JAZZ CLUB, Ok. Windmill Street (opposite Windmill Theatre). GRAND OPENING NIGHT, Monday, April 25, 7.30-11.30.
LAURIE BAND. Every Monday and Thursday.

STUDIO FIFTY-ONE
STUDIO FIFTY-ONE
STUDIO FIFTY-ONE
10/11, Great Newport St., W.C.2.
(Next Leicester Sq. Station)
FRIDAY:
7.30: Two Bands! The fabulous RONNIE SCOTT QUINTET, starring Hank SHAW, Phil SEAMAN, Victor FELDMAN, Lennie BUSH; and the Eddie HARVEY, Bob BURNS Group, with Benny GREEN.
SATURDAY:
7.30: "The Top of the Poll Quintet," TOMMY WHITTLE QUINTET, starring Harry DARBY (Bass), Ronnie Jones, Eddie Taylor, Phil Seamen. Plus the fabulous RONNIE SCOTT QUINTET, with Victor FELDMAN, Phil SEAMEN, Hank SHAW, Lennie BUSH. Pay at door.
15-3 a.m.: ALL NIGHT SESSION, with Eddie Harvey, Bob Burns, Don Lawson Group, with best of guest stars.
SUNDAY:
3-6: Records, dancing.
7.30: The fabulous TONI ANTON 14-piece AFRO-MAMBO Unit; and the sensational Eddie HARVEY, Bob BURNS Group, with Ronnie Scott, Al Spooner, Eric Peter.
WEDNESDAY:
7.30-11: TOMMY WHITTLE QUINTET and HARVEY-BURNS Group. Open every lunchtime, 12-2. Records, dancing; admission 1/-.

TEDMAGERS JAZZ CLUB, 13/15, Little Newport St., W.C.2, opening Saturday, 23rd, 7 p.m. Dance Mambo to exciting Mambolino's Band, famous guest star. Also Sunday, 24th, 7.30-2 a.m. Every weekday, 7.30-11 p.m. Membership 1/-.

● FRIDAY (Tonight) ●

AT KINGSTON PALAIS (over Bentons), opposite Town Hall, 7.30 p.m.: CHARLIE CALLERAITH'S All-Star Dixieland Jazzmen.

BIRDLAND.
Denslow Studios, High Road, Chadwell Heath. Policy licensed bar. Friday, 22nd, 7.30-11.30: Sonny Baker, Sonny Rogers, Eddie Thompson, Bill Shamala, Len Liversey and guest stars.

● FRIDAY—contd. ●

BILL ADDERLEY'S JAZZMEN, Lisle, dance in friendly atmosphere. 44, Gerrard Street.

GRANGE JAZZ CLUB (Traditional), Tyrwhitt Jazz Band, Bollingham: RIVER CITY JAZZMEN.

SALING: The famous SOUTHERN STOMPERS, Bob Waters's SKIFFLE, "Fox and Goose" (near Ealing Lane Station).

ERIC SILK'S Southern Jazzband, Southern Jazz Club, 656, High Road Leytonstone. Guest artist, Cyril Scott.

MIKE DANIELS BAND, Star Hotel, London Road, West GREYDON.

STREATHAM JAZZ CLUB, Streatham Park Hotel, Mitcham Lane: DAVE KAYE QUINTET, guest star NEVA RAPHAELLO.

STUDIO 51, 7.30: Ronnie SCOTT Quintet, MARTIN JOHNSON Group.

● SATURDAY ●

BAR OF MUSIC, 27-29, Oxford Street, W.1 (Tottenham Court Road end). Cer. 3121. The GUNNEY SPIVE line-up presents "Sugar's Spice"—sugar-sweet Latin rhythms and spicy hot Jazz. Supper lounge. Commencing 7.30 p.m. 4/6. Hurry—membership limited.

GY, LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre), 7.30-11. GY. LAURIE BAND.

GALA OPENING NIGHT.
Saturday, April 23, 1955.
BIRDLAND
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36, Stratford Ground, Victoria.
Debut of Britain's latest band!
HARVEY-BURNS BAND.
Eddie Harvey, Bob Burns, Benny Green, Don Lawson, Ronnie Scott, Eric Peter, Al Spooner.
First personal appearance of
RONNIE SCOTT QUINTET.
Open every Wednesday, Friday (Jazz night), Saturday, 7.30-11 p.m. Now and Silver: Suns. 18, 11, 24, 29, 30, 31, 74, 134; Tube, Victoria. 36, James St. (at junction: Bloods St.) 10/11, Great Newport St., Leicester Sq.

HUMPHREY LYTTELTON CLUB,
"Mack's," 100, Oxford St., 7.30-11 p.m.
KEN COLYER'S JAZZMEN.
Pirate note: Members are restricted to five guests on Saturdays.
Full club particulars from 6, Great Chapel Street, W.1.

JIVER'S JAZZ CIRCLE, HOLBORN HALL: CHRIS BARBER'S BAND, OTTILIE PATTERSON, SONIC BROWN'S JAZZBAND. 4/-. COME EARLY. 7.30.

STUDIO 51, 7.30: Tommy WHITTLE Quintet, Ronnie SCOTT Quintet. 15 minutes' interval for session.

THE PHOENIX, 44, Gerrard Street: New Orleans Jazz played by the PHOENIX JAZZBAND.

WOOD GREEN: MIKE DANIELS BAND, with NEVA RAPHAELLO.

● SUNDAY ●

A.B.C. KIRCHIN Stars Ron Gross, featuring tenor star NORMAN HUNT, Canterbury Arms, Canterbury Road, Kilburn. 12 noon—2 p.m.

AFTERNOON SESSION, SUNDAY, 3-6 p.m. RECORD CLUB, 39, Coventry St. (behind Regent Restaurant), Piccadilly: ALL-STAR GROUP and records.

● SUNDAY—contd. ●

BAR OF MUSIC, 27-29, Oxford Street, W.1 (Tottenham Court Road end). Cer. 3121. The GUNNEY SPIVE line-up presents "Sugar's Spice"—sugar-sweet Latin rhythms and spicy hot Jazz. Supper lounge. Commencing 7.30 p.m. 4/6. Hurry—membership limited.

OGGE'S FERRY INN, Edmonton. Sunday, April 24, 7.30: MIKE MULLIGAN BAND with GEORGE MELLY.

GY, LAURIE Jazz Club, Mac's, Great Windmill Street (opposite Windmill Theatre), 7.30-11. Dancing to the GY. LAURIE BAND.

FELLOWSHIP INN, Bellingham, 7.30: First appearance in South London, Vince Lawrence, European tour of KEN COLYER'S JAZZMEN.

HOT CLUB OF LONDON, 7 p.m.: CHRIS BARBER'S Jazzmen, Cockspeare Hotel, Perle St., Woolwich.

HUMPHREY LYTTELTON CLUB,
"Mack's," 100, Oxford St., 7.30-10.45.
SANDY BROWN'S JAZZMEN.

PENTHOUSE, Maida Green Station, 7.30: ROY — WOOD — BOOT — VERRELL — West End MacDonald, resident group. Compere, Ray Wade.

QUARTET, 44, Gerrard Street: Lisles and dance to Trevor Williams Jazzband.

SEVEN - ELEVEN, "Hamborough Tavern," Southall, 7.45-11: The Stan Jones Quintet.

STAINES: CHARLIE GALBRAITH'S DIXIELAND JAZZMEN, 7.45 p.m., "Boleyn Hotel."

THE SWAN, Rockwell, Sunday, April 24, 7-10 p.m.: MIKE DANIELS DELTA JAZZMEN
MIKE DANIELS DELTA JAZZMEN
Guest star ZOOT SIMS.

WOOD GREEN: DAVE CAREY JAZZMEN!

● MONDAY ●

ABSOLUTELY FIRST APPEARANCE in England! At the NEW

DOWNBEAT CLUB,
Manor House, N.4, the new exciting TUBBY HAYES ORCHESTRA, MIKE SHAW, Jack Sharpe, Dick Morrissey, Dave Usden, Harry Stoneham, Pete Blannin, Jack Brierley and Jackie Bailey (Brass) and by the great "Little Giant," TUBBY HAYES. Also the LES LONDON Quartet. Compere, Jack Hylton. Brand new club exciting season, 7.30-11 p.m.

BAR OF MUSIC, 27-29, Oxford Street, W.1 (Tottenham Court Road end). Cer. 3121. Presents the DAVE SHEPHERD Jazz Group, plus famous-name guest artists. Popular with the Cosmopolitan crowd. 7.30. 5/-. Hurry!

CAMDEN JAZZ CLUB (Modern), Greenwich Theatre, Greenwich. Jazz dance, R. BURTON JAZZBAND. Opening night Monday, April 25.

HUMPHREY LYTTELTON CLUB,
"Mack's," 100, Oxford St., 7.30-11 p.m.
CHRIS BARBER'S BAND,
with OTTILIE PATTERSON.

I.C.A., 17, Dover Street, W.1 (Green Park Tube). Monday, April 25, 8.15 p.m.: George Melly on "The Blues." Followed by open discussion. Admission 2/6.

● MONDAY—contd. ●

RIVER CITY JAZZMEN, 7 KING Street (off Cockspur Street), S.E.1. (135 bus route.)

SANDY BROWN'S JAZZMEN, Rose Queen, Crown Club, 7.30-11 p.m., 51, Neil, Great Newport St., W.C.2.

SOUTH SIDE RHYTHM CLUB, Kingsway Hall, Kingsway, W.C.2. FIRST BIRTHDAY CELEBRATION.

● TUESDAY ●

ANNOUNCING OLDE THIRTIES! Pull-bowling new venue Dave Shaw — "Prince Wales" (opposite Savoyard Tube), Hammersmith.

DELANEY'S STAY TUNED SESSION, 7.30-11 p.m., at the Bedford, Oak's Ferry Roundabout, plus Keith Chatter Orbing and guests.

FELLOWSHIP INN, Bellingham: CHRIS BARBER'S JAZZBAND, with OTTILIE PATTERSON.

JOHNNY DANKWORTH CLUB, every Tuesday, at the Studio 51, 10/11, Great Newport St., W.C.2, 8-11 p.m. ALLAN GANLEY Group, with GUISHITH MADHAVAN, Jack SMITH, Tony ROSE, Jack BRIERLEY, Terry SHANNON. Tuesday at 8 p.m., Tony SHANNON, Personal appearance of Johnny DANKWORTH. Admission: Members 2/6, Non-members 3/6. Journey for membership to Don Rose, 14, Cecil Place, S.W.19.

● WEDNESDAY ●

ALWAYS A TERRIFIC Traditional Session at Wednesday Weaver Inn," Well Hall Road, Eltham, 8 p.m.

BARNSBY JAZZ CLUB: Third great session with KEN COLYER'S JAZZMEN—the greatest—Assembly Hall, Union St. (High Barnet Underground).

CHRIS BARBER'S JAZZBAND, "White Hart," Southall.

HUMPHREY LYTTELTON CLUB,
"Mack's," 100, Oxford St., 7.30-11 p.m.
HUMPHREY LYTTELTON AND BAND

QUEEN VICTORIA, North Chesham. Traditional Jazz Club Night. Wednesday, April 27, 7.30-10.30
MIKE MULLIGAN BAND,
GEORGE MELLY
Dance, Essex. Licensed bars.

ST. ALBANS JAZZ CLUB, Market Hall, Pub's Pub, Wednesday, 7.30: WELSH DIXIELANDERS — the street band.

TAVERN MODERN CLUB, Railway Tavern (near Plumstead Station). 8-10.30: ALL SINGING SEXTET, guest star RONNIE SCOTT.

● THURSDAY ●

ACTON PROUDLY PRESENTS first club appearance of TUBBY HAYES AND HIS ORCHESTRA! Come—don't miss "LITTLE GIANT" and his musical pickle.—"Whole Hart."

CASTLE, TOOTING: EXCITING JAZZ BY STAN SOWDEN'S GREAT BAND.

WOOD GREEN, "Fishmongers" Arms": Dance session of the ALVIN BARBER BAND, 8 p.m. Listeners invited.—Apply for free tickets to Miss Bright, British Film Institute, 164, Shaftesbury Avenue, W.C.2. No tickets at door.

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Dallas
DALLAS BUILDING EDINBURGH

SMALL ADS. ALSO APPEAR ON PAGES 14 AND 15

Blues singer Bertice Reading (above) impersonates the great Bessie Smith in one of the highlights of "The Jazz Train." Provincial papers acclaim Bertice as the show's "personality success." In the picture below, the hat and sharp suit displayed the well-known features of Edric Connor—seen talking to Fredye Marshall, who appears with him in the "Basin Street" sequence of the show.

BACKSTAGE with the JAZZ TRAIN

THE American musical, *The Jazz Train*, playing the Pavilion, Bournemouth, this week and opening at the Piccadilly Theatre, London, on Tuesday, April 26, takes the form of a cavalcade of Negro music and dancing—from Southern spirituals and plantation dances to excerpts from such notable productions as *Porgy and Bess* and *Carmen Jones*.

The story is narrated by "The Engineer" (Broadway actor Carl Lattimer): each phase in it is represented by a marriage in the Jazz Train: "Congo Car," "Spiritual Car," "The Holy Roller Car," "Minstrel Car," "Blues Car," and so on.

Tops Miller, complete with "Louis Armstrong" handkerchief, accompanies dancer Val Richmond in the "Blues Car" scene from "The Jazz Train."

Famous songs

Featured in the show are a number of songs made famous by Negro artists; among them "St. James' Infirmary" (Louis Armstrong), "Old Man River" (Paul Robeson), "Suppertime" (Ethel Waters), "I'm A Little Blackbird" (Florence Millar), and "Chic" (Josephine Baker). The songs are presented after the manner of the original by, respectively, Taps Miller, Jamaican singer Uriel Porter, *Porgy And Bess* star Fredye Marshall, and West Indian singers Lucille Mapp and Sheila Clarke.

American blues singer Bertice Reading, who scored a resounding hit with Lionel Hampton's band in Europe last November, sings the "Bessie Smith" number, also "Frankie And Johnny" and "Thursday." Bertice was hailed by the local (Southsea) Press last week as "undoubtedly the personality success" of the show.

Others in a big cast are stage and radio singer Edric Connor; the Harlem comedy team, the Three Chocolateers; New York dancer and choreographer Herbie Harper; drummer Tony Scott (tumba and timbale); West Indian guitarist, singer and dancer Lucie Guannel; and Boscoe Holder, Isabelle Lucas, Val Richmond, Anita Farr, Apsita, Richardena Jackson, Roy Carr, Jeff Williams, Thesley Beverley, R. G. Mackenzie, Cyril Lagey and Roy Bartley.

Original music for the production was written by J. C. Johnson, and the score includes a great many old favourites like "Sweet Georgia Brown," "Ida," "Ballin' The Jack," "Truckin'," "Rocking In Rhythm," also traditionals and such well-known calypsos as "Kitch" and "Emelda."

Musical Director Peter Knight, who is conducting an orchestra of star players, has also been responsible for many of the arrangements. We shall look forward immensely to seeing this production in Town. It will be reviewed next week.

"The Engineer" (Carl Lattimer) talks to Lucille Mapp, who handles a Florence Mills number

West Indian singer Sheila Clarke, with Roy Carr (left) and drummer Tony Scott. Sheila, familiar in Britain as a member of the Boscoe Holder troupe, carries the Josephine Baker mantle.

Cherry

THE first recording company to the Hanover Group Wagner will probably find itself with a star attraction on its hands.

This petite, 23-year-old South African plays a Hammond organ—with a beat. She has that rhythmic something that—with the right handling—lifts an instrumentalist out of the rut.

She originally studied piano with a view to becoming a concert artist. She added accordion, then came to the country to study further. But she had always favoured a Hammond, and, when her father wrote from South Africa to say that he had an opportunity of purchasing one, she at once sailed back "Buy it!"—and returned home.

That was only four years ago.

Yet by 1952 she had mastered the instrument sufficiently to play at Oro's in Johannesburg.

After two years in this spot, she returned to Britain last November; two months later, her Hammond — long delayed — arrived, too.

She went into the Embassy Club for a week—and stayed for four. Then played Variety at Nottingham, Glasgow, Edinburgh, Manchester, Hackney, Brighton and Finsbury Park. Now she is off to Paris for a three-week season at the Olympia.

CHERRY WAINER.

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Mr. B. SINGS

JACK HUTTON reviews the BILLY ECKSTINE opening night

A CROWD of girls clustered round the stage door of the Finsbury Park Empire on Monday night. In the stalls sat the Ray Ellington Quartet, Marion Ryan, Frank Holder, and many other show business celebrities.

Milling around backstage were Ronnie Hilton, EMI's Doug Ogden, Mrs. Osbourne Byrne, South African disc jockey Andrew Kay, publicists and photographers.

And Billy Eckstine, the man they'd all come to see!

He was lounging in his crowded dressing-room, wearing a shirt and could quite well pass for a golf book. Then he dashed out, squeezed through his visitors, and the clowns and impress artists coming of and going on, and made for a quiet hearing on a distant dressing-room.

Mr. B. poses

The programme was The Show Band Show, featuring Billy Eckstine. He listened to himself—then praised the band ("A fine orchestra").

Wandling behind Mr. B., his pianist, Bobby Tucker, tuned up. "What a trumpet solo!" they don't hit high C, they play it!

Mr. B. squeezed back to his dressing-room, posed for photographs, and talked golf. "I'm sending one of my boys to Paris to pick up my clubs," he drawled, adding a game. "Say, where can I buy golf shoes?"

A few anecdotes, warm greetings for old friends, then he started to change.

Out front, there was an expectant silence. Then a voice announced: "The exciting voice of Billy Eckstine!"—and he walked on stage wearing a sharp blue suit, a Mr. B. shirt, and a minute bow tie.

There was a tremendous cheer from the fans, and when his black velvet tones vibrated through the hall, clouds of sympathetic sighs rose like steam in a Turkish Bath.

After that, nothing would get in Mr. B.'s way—not even the poor pit accompaniment.

His material was thoughtfully mined. He even did an entertaining take-off on Frankie Laine and Louis Armstrong, with a few bars of passable trumpet playing thrown in.

I thought he overdid the "I'm sure glad to be home" line, but the crowd loved it. They also liked his "rock-and-roll" numbers. "What a trumpet solo!" they don't hit high C, they play it!

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Mr. B. in gayer mood.

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I thought he overdid the "I'm sure glad to be home" line, but the crowd loved it. They also liked his "rock-and-roll" numbers. When he sang "Caravan" and "Blue Moon" they roared approvingly at his polished technique.

His best number was "Laugh, Clown, Laugh," which he coupled with "Cold, Cold Heart." In this he showed his power, tone and phrasing to the full, and his phrasing he proved with flying colours.

Like Sinatra, Billy stays with Eckstine, orangeade in hand, listens to his own voice with the Sinatra Band, while awaiting his opening at Finsbury Park.

the conviction of a musician, and doesn't give a whit for queer quirks and fad changes.

His stage manner is relaxed. He keeps the humour simmering, and woos the audience with his lazy drawl. He needs his face, too—in the words of wearing a flower "ornamented so me by Edna and Ethel!" a nice touch.

Due credit must go to Billy's right hand pianist Bobby Tucker. What an accompanist! I was then struck by his haunting chords on Lady Day discs. It was thrilling to hear them "live."

Bobby is the factotum of Mr. B.'s stage show. Besides playing fully hung, he has a fine sense of dramatics, an attractive speak-in-big voice, and a superb comic register. He even tailored me to ignore some of the lyrics.

His best number was "Laugh, Clown, Laugh," which he coupled his "Cold, Cold Heart." In this he showed his power, tone and phrasing to the full, and his phrasing he proved with flying colours.

Like Sinatra, Billy stays with

HOLLYWOOD HEADLINES

from page 5

SEEMS that Steve Allen will play BG in "The Benny Goodman Story." Tony Curtis is "too much of an extrovert," they say. "Benny is a shy guy," Joseph Gershenhorn, MD of "The Glenn Miller Story," again wields the baton.

"We're using about 26 numbers," says Joseph, "including, of course, 'Stomping At The Savoy,' 'And The Angels Sing,' 'Goodbye,' and 'Let's Dance.'"

Gershenhorn is hoping to assemble nearly all the Goodman alumni—" Krupa, Hampton, Jess Stacy, Ziggy Elman, etc."

Singers Helen Ward, Martha Tilton and Helen Forrest are also expected to be used. Wind-up of the picture is a wild "Sing, Sing, Sing"—as at the first BG Carnegie Hall Concert.

"PETE KELLY'S BLUES," starring Jack Webb as the Dixieland bandleader, is nearing completion at Warner Brothers. Ella Fitzgerald sings the title song, composed by Ray Heindorf and Sammy Cahn.

Peggy Lee, as a band singer of the 1920s, sings "Sing A Rainbow" and "He Needs Me," composed by Arthur Hamilton (Mr.), the writer of the current Peggy King hit, "Any Questions?"

Harper Goff, an Jean from Walt Disney, is production designer. Goff, a member of the Firehouse Five Plus Two, will also play piano in the song that Janet Leigh sings in the picture.

Matty Malneck is musical adviser and arranger. Andy Devine and a Louisiana Negro choir are also featured.

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Show Talk

WE didn't realise it at the time, but the Rastellis—who gave us such a kick at the Palladium in the Valentine show—are the musical clowns that replaced the Irving Fields Trio.

It may seem like blasphemy, but however good the Fields Trio is musically, it would hardly have the impact of the clown's insanity.

The Rastellis come from Italy, and the four of them comprise two other acts—one an acrobatic foursome, and the other a clown team which has played the ice shows under a different name.

As the Rastellis, they are musical clowns with a Marxian hilarity. They are like Coons come to life; or, better still, a Tom and Jerry on stage.

There is the cartoon element about their act. Two of them, in heavy checks, look like Magoo bears; the Waldo type.

Cannons, sticks of dynamite, and numerous other weapons come into play as the clowns try hard to play their instruments. At times they succeed. One plays two trumpets simultaneously and accompanies himself on drums. Clarinet, violin, piano, tuba, posthorn, guitar, soprano . . . all get into the act.

★

WHEN we saw the Palladium show last week there were a few empty seats in the stalls, and we got to wondering.

They could have been Press seats, vacated because there were no papers in which to review the show. But they could have been empty for other reasons.

Mystery

Dickie Valentine's success with his audience is undoubted; his success as a singer is without question. But could the fact that he has been seen around the country's Variety halls for the last year—and before that was seen for several years with the Heath band—have affected sales?

Here's what a Press reception looks like to an inmate. The victim is Doris Day, sitting unconcerned among the cocktail glasses and Champagne bottles. Extreme left, behind her, is her mother Mrs. Welch; next to her, with flash, is her husband, photographer Eric Julig, taking the pictures of Doris you saw in last week's Backstage.

With a visiting American, the fans will converge on London and the Provincial towns just for a glimpse of him. But Dickie has covered a fairly extensive field, and the South Coast fan is not likely to travel 50 or 60 miles for a singer whom she can perhaps see at her local town within a few months.

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PRODUCED BY DONALD WHITTLE

Vintage Maurice

WE dropped into the Palace, at Cambridge Circus, to watch Maurice Chevalier doing his marathon career two hours alone on the bare stage (apart from excellent accompanist Fred Freed).

What personality, punch and physique! In fact—what a performance!

Maurice trots on stage with the enthusiasm of an amateur boxer, socks his audience with "Ca Va, Ca Va," and never gives them a chance to get their breath back. And he still skipping about like a two-year-old at the finish.

His material is spot-on, from the faintly risqué songs which smack of the Rive Gauche, to the humorous ditties made abundantly clear with the all-French gesture. And when he switches to poetry, then does a four-minute mime on the audience's interval reactions, and finally strings nonsense syllables together to make them sound like authentic languages, it's all pure over with the consummate technique of a true artist.

Maybe we're biased, what with Spring suddenly cropping up and Maurice bringing over a breath of Paris. Whatever it is—Vive Chevalier!

Happy Wanderer

IF Show Business history ever finds its way into book form, the year 1955 will be an interesting one. And surely the greater part of the 1955 chapter will be written around one, Alma Cogan, the happy singer of happy songs.

This year is important for Alma. First, there's her another Take It From Here series with its weekly trio of stars, then followed the Benny Hill Show on television, with the curvaceous Cogan in her own sand-dance spot, and then, last week, her appearance in the first provincial Royal Variety Performance.

Blackpool will see Alma again in the summer, when she joins Jewel and Warriss at the Opera House. A TV appearance from Blackpool is also scheduled for her on Sunday nights, and in the autumn she is likely to be in West End show for Alma.

This Cogan girl is certainly busy! And her Variety appearances, record sessions and Cinemascope musical, and one can easily see that 1955 has been Consolidation Year for Cogan.

★

ALMA is among the stars selected for the 1955 "News Chronicle" Stage and Radio Garden Party at Blackpool on July 24.

Kenny Baker, the Kordites, the George Mitchell Singers, Joan Regan, Jewel and Dickie Valentine and Denis Whitfield have also been invited.

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Luscious Lalume

American comedienne Joan Diener (above) plays Lalume, a jealous child's wife with a wandering eye, in the Broadway hit, "Kismet," which opened at London's Stoll Theatre this week. Miss Diener, "a gorgeous and formidably proportioned blonde," writes Peter Lewis in his review on p. 3, "was one of the highlights of the show."

50 CINEMAS TO TRY VARIETY FEATURING DANCE BANDS

OWNERS of about 50 cinemas all over Great Britain, the Circuit Management Association may run stage shows on a big scale, featuring dance bands, if an experiment in August proves successful.

Shot-in-the-arm

The most significant thing about this shot-in-the-arm for Variety is that CMA are to place emphasis on modern music in their trial week at the Gaumont, Cardiff, on August 29, when the Eric Delaney Band tops the bill.

CMA have for many years put on all-star weekly Variety shows at their cinemas at regular intervals covering a wide range of entertainment, but the only dance bands so far featured have been small speciality groups and the Billy Cotton Band Show.

Concert proof

The management's belief that there is a big demand for dance bands on the stage has been amply proved by the success of their dance concert promotions, which always feature bands.

DANKWORTH CLUB OPENS ITS DOORS

Johnny Dankworth and members of his orchestra opened their own club on Tuesday on the Club '51 premises. Shot shows (L-r.) Johnny, Keith Christie, Bill Sutcliffe.

Two bands in Cabaret Club dispute with Union

THE intervention of the Musicians' Union prevented Derek New's Band opening to schedule on Monday at the Cabaret Club, although Derek had taken over as resident leader.

As reported in the MM on 2/4/55, his sextet was to succeed that led by pianist Harry Lawrence, who had been playing at the club for several years.

Recently, however, following an edict by the MU to inquire into night-club rates, Union officials interviewed the members of a number of night-club bands regarding the incorrect payment of overtime.

One club was the Cabaret, where the position was causing particular concern due to the lengthening of hours caused by early opening. Steps were taken to bring about the correct rates.

At the same time, the management of the Cabaret decided to make a change of bands.

Ready to picket

As a London branch meeting of the MU last Friday it was decided that Harry Lawrence's band would have to be retained until a settlement was reached, otherwise preparations would be made to picket the Cabaret on Monday night.

However, Mr. Murray, owner of the club, agreed to meet MU London officials Alex Mitchell and Roy Bowles to discuss the dispute. Agreement was reached whereby the weekly wage was considerably improved and it was arranged that Harry Lawrence's musicians would be retained for a further three weeks at the new rate.

Retainer

Derek New's musicians would be paid a retainer to keep the band together and afford them some financial compensation, for which they would play a token fifteen-minute each evening.

Due to the fact that Harry Lawrence's MU membership had lapsed, although he has since reapplied for membership—he did not benefit personally from any advantages gained by the settlement, and Derek New took over immediately.

His band starts full time on May 9.

Deep River Boys due for seventh tour

THE Deep River Boys open on May 29 with a Sunday concert at Great Yarmouth, followed by a week at Southend Empire. From then until the end of June they play seven days a week before opening a Scandinavian tour in Stockholm on July 1, returning to Britain in September.

While playing Variety in London, the Boys will tape ten 15-minute BBC programmes and 26 Radio Luxembourg programmes.

Al Craig in Nice

NICE, Wednesday.—After the completion of his winter season at Menton, Switzerland, drummer-leader Al Craig has resumed his usual summer season at the city's Plantation Club, and will be resident there until October 1.

DAVID WHITFIELD RETURNS

From Page 1

the session, the recording was immediately despatched to the States for release there. Doris went to Paris the next day.

Only 24 hours after his arrival, Billy Eckstine pre-recorded an airing with the Show Band (transmitted on Monday). He opened at Finsbury Park Empire on Monday (see review on page 12).

At the time of going to press, agent Harry Foster was negotiating for Billy Eckstine to play a fortnight in Australia late in August before returning to the States in September.

Rosemary Clooney arrived in Town with manager Joe Shribman on Tuesday specially to pre-record a broadcast with Ron Goodwin's Orchestra at the BBC's Aeolian Hall studios in Bond Street. She had stopped off at Lisbon en route to join her husband, José Ferrer, who is making a film.

Off to Lisbon

Mr. Shribman told the MM on Wednesday: "Mrs. Ferrer will be leaving for Lisbon tomorrow (Thursday). I shall be staying in London for a few days."

David Whitfield arrived back in London at midday on Wednesday from New York, where he appeared in two Ed Sullivan shows.

David starts work here again with a Sunday concert at the Granada, Walthamstow, the Sunday. He opens at the Globe, Stockton, on Monday for a week's Variety.

In June, he opens at the Winter Gardens, Blackpool, for the summer season.

He expects to visit the States again in October.

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JACK PAYNE

From Page 1

wife and me. I shall play a record, for example, and Peggy will say what she thinks of it. If I don't agree, then we may have a typical domestic 'tiff.' The whole show will be completely informal."

Jack Payne's "British Bandbox" and "Say It With Music" will be back on the air in August and September respectively.

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Melody Maker

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MAY 9 IS DEADLINE IN UNION-BBC DISPUTE

TOPLINE jazz, dance music and Variety radio and TV shows may be placed in jeopardy if a fees dispute between the Musicians' Union and the BBC is not settled within the next 10 days. Reported deadline for possible strike action is May 9.

The MU wants £4 for a session not exceeding four consecutive hours. Present BBC rate is £3, against £4 for commercial radio and record company sessions. A BBC offer of 12s. 6d. increase has been refused.

Deadlock

An MU spokesman said: "A dispute was reported by the BBC to the Ministry of Labour, who told both parties to resume negotiations. These are still going on, and no statement can be issued at the moment."

Two meetings between the MU and the BBC last week resulted in deadlock.

The MU's last big dispute involving broadcasts occurred in 1948, when the Union claimed

Page 9, Col. 3

A Session in Satin

All Girls' bandleader Ivy Benson (r.) and her altoist, Irene Mitchell, show their satin costumes, specially made for the Benson Band's month in Dusseldorf, to Sydney Simone, who took over at the Quebec Café last week.

George Shearing here on holiday

George Shearing and wife Trixie after they disembarked at Southampton. With them is a Koala bear mascot belonging to the Heath family, who sailed home with them.

'Quintet can't play here—so nor will I'

GEORGE SHEARING, the blind London pianist who toppled the American giants, disembarked from the *Queen Elizabeth* when it docked at Southampton on Tuesday, and motored to a secret hide-out in the country. It is his first visit here in seven years.

"And it is strictly a holiday," he told the MM party which welcomed him on board the *Elizabeth*. "I am not here to work . . . broadcasts or anything.

"I heard from the BBC while I was in New York, but if I play for one I'll have to do it for others, and before I know where I am I shall be working again.

"I'm here for two weeks and five days, and we have a lot of relatives to visit. We fly back on May 18 and I open with the Quintet two days later at the Blue Note in Chicago.

"In any case, if I played in England again it would be the way I wanted to—in other words, with my Quintet. As I

Back Page, Col. 3

MACKINTOSH TO LOSE LANGHORN

GORDON LANGHORN, star trombonist-vocalist with Ken Mackintosh's Band for four and a half years, is leaving on May 22.

Gordon is also a member of Ken's close-harmony group, the Mackpies.

He told the MM on Wednesday: "I feel that I need a change, but I have no plans at the moment."

U.S. 'Airmen' to air

The United States Air Force "Airmen of Note" unit, which appears at the Royal Festival Hall on April 30, will be featured in a 30-minute broadcast on May 4 (8 p.m., L).

The broadcast will be compiled of recordings made at the Festival Hall concert.

MILLS MAN ON SONG SEARCH

Jack Mills (r.), President of Mills Music, arrived in Britain last week to look for new British songs. He is seen here with (L.r.) Fred Jackson, general manager of Mills Music, Frank Chacksfield and Harry Roy. Jack leaves for Paris today (Friday).

Two changes in Preager Band

Maurice Russell, drummer with Lou Preager's Orchestra at Hammersmith Palais, has left and may be going to the States with his vocalist wife, Pam Rainer.

His successor, who joined Lou on Tuesday, is Eric McDermott. Lou's tenor-saxist, John Robuck, has gone back to Frank Weir's Band, and is replaced by Ken Lack.

HARRY HAYES BAND FOR BENELUX

ALTOIST - LEADER Harry Hayes has already secured a London residency for his newly formed all-star band. He opens at the New Benelux Restaurant, Wardour Street, on Monday in place of Val Merrall's Band, which has been resident at the club for five weeks.

Harry will lead Pete Pitterson (tpt.), Brian Gray (tnr.), Jan Smiths (bar.), Alan Clare (pno.), Coleridge Goode (bass), Danny Craig (drs.) and Sid Brooks (acc.). Primrose, Harry's wife, will be his vocalist.

The Hayes Band appears at the Plaza Ballroom, Jersey, for three weeks commencing on August 1.

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Harry Roy to take 19 into Lyceum

Harry Roy is to front a big band at the Strand's Lyceum Ballroom for three weeks while Oscar Rabin and his Orchestra take their summer vacation.

Harry will open at the Lyceum on August 15 with a 19-piece band which will include George Chisholm (tmb.), Teddy Broughton (bass), Jack Peach (drs.), Terry Brown (gtr.), Tommy Watt (ptno.) and Ronnie Martin (acc.).

Broughton, Peach, Brown and Watt are currently with Harry

Back Page, Col. 1

WE WILL BE BACK, SAYS LEW STONE

Oddenino's Restaurant, which features the resident orchestra of Lew Stone, closed at the end of May while extensive alterations are carried out.

Lew told the MM: "I shall be returning to Oddenino's when the alterations, which will take several months, are completed."

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Supreme Grand Martin S.P. M.S.	£25	0	0
Supreme Grand Martin L.P. L.S. as new full	£25	0	0
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Alto Selmer Bis L.P. O.G. full as new	£25	0	0
Alto Selmer Bis Cassilly L.P. O.G. as new full			
Alto Selmer Paris O.G. as new full	£25	0	0
Alto Liberty R.P. S.P. full	£15	0	0
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British music stars are home

SHIP'S BREAKFAST WITH SHEARING

GEORGE SHEARING, the British enigma—the jazzman who conquered America—returned home on Tuesday with a new confidence, a world-wide reputation and a duodenal ulcer.

"That shows I've arrived," he quipped, and set foot on British soil for the first time in seven years.

His face was tanned and pelt-ing and he looked fitter than we could ever remember. He is basically the same old George, but the jokes are less gauche, and his manner, too, is more suave.

He is a George Shearing with a new assurance. A man who was unappreciated in his own country, but who found the fame and fortune he sought abroad; a man who has always known what it is to fight, because of his own blindness.

George alert

He breakfasted with George on the Queen Elizabeth and found him surprisingly alert and co-operative for a 7 a.m. victim of the Press.

The man who slipped through Britain's fingers in Friday prophecying to become an American citizen.

"I'm studying for it," he said, something his lie. "It seems than just a formality. You have to learn the Constitution: Lincoln, Jefferson—so that when they ask you 'Who's president?' you don't answer 'James C. Petrillo.'

"Petrillo's on television now, you know. He advises the young-sters to study music—but only as a hobby."

Already, George has the American accent, the odd twists of vocabulary. His wife, Trixie, talks without any trace of usual twang.

"He works too hard," she said from across the table. That's when it is; he seems out of 60. Seems that a holiday since he came here in 1946 to work out his Decca contract.

George, the boss

"I wouldn't mind a holiday," came back George, "but it would be hard on the boys. I get them well, but they only get a side-man's salary. They're not in it as a business, like I am; they don't want a holiday.

"You know, the music business is one of the hardest in the world. Not in any other profession do you get a 'No Pay—No Pay' ruling. There's no future in music. You've got to earn all you can as quick as you can, because when you're ill or come to retiring age, there's no sick pay, no pension. You're finished.

"I've got some good boys with me now: there's John Tilmans on guitar and harmonica, Johnny Rae on vibes, Bill Clark—drums, Al McKibbon—bass, and Armando Peraza—bongos and congo drums.

"We're playing much more in an Afro-Cuban idiom now, with Johnny Rae switching to timbales and John Tilmans playing guitar.

"We try to make the music as authentic as we can; when it comes to a mambo we don't just put mambo rhythm on a pop or a standard; we give careful consideration to repertoire. Not like all these bands that are taking numbers like 'Stars' and putting the word 'Mambo' on the end.

George reached for a prune-juice packed in ice, and took a sip.

"Part of my diet," he said, and called for toast and honey.

The waiters were all on friendly terms with George, as though he was a long-lost brother. They were escorting him. They told him how they had spent the night playing cards, and one hovered with brochures to autograph.

But apart from the Shearing Mambo trio which whisked George—Mrs. Jones, photographer Ron Gibson and myself—there was only one pressman, from a London daily, in the vicinity.

George couldn't have been happier. "I'm going into the country for a couple of days, and I want to get some rest. You've no idea how hectic it is in the States.

"We have a house 25 miles from New York, but I rarely commute to it. In the summer, I take a long season at the Embassy Club in nearby Westchester. We live there on the Hill. But even then it's not so easy.

"A while back I doubled the Roxboro and the Paramount theatre. Now, in the States, the theatres don't just run your one- or twice-nightly band shows; they run four or five a day, starting at noon and finishing about 11 at night. When we did the Paramount, we went straight over to the Roxboro and played there till about 4 a.m. By the time we finished, it wasn't worth going home, because by 11 o'clock we'd have to be back rehearsing at the Paramount."

George isn't what you'd call a keen flier. "I'm not one of those people who says 'Let me be up there in the air,'" but working

[illegible]

Shearing shaving

George plugged in an electric razor and proceeded to shave off the stubble from his face, holding a finger across his adenoids to get the right tone.

"I must have a plug feed in my ear," he said, half to himself. Then, to the assembly: "Sonny Boney has one. He actually uses it to shave his head. The shaving equal, the other shaving equal, the other shaving."

We mentioned that Ted Heath had found the American bands very friendly and helpful. "Interest, open-mouthed. "He must have had the wrong crowd. Count Basie and Lee Brown have been terrific.

"I was opposite Basie at Birkland, and it was a real wonderful week. On the whole, American musicians are on different levels compared with those from their British counterparts. But musically—well, they tend to have a different consumption adjuster.

"I suppose that, primarily, it is a matter of swing, but there are other things, too.

"However, there isn't anything, in my opinion, that the British musicians wouldn't do if they were exposed to American pressure for a sufficient time."

George's own records: "Well, we're switching to Capitol now, but my last record out in the states is 'Cool Mambo' and 'The Lady Is A Tramp.' My total sales are now about three or four million. But 'September In The Rain' at 800,000 is still the biggest seller of the lot."

George memorised a braille edition of *Readers Digest* and told 12-year-old Wendy to collect her belongings. Ted Heath with, who had travelled over on the *Queen*, called in with Nicholas, Tommy and Val, so say good-bye, and we had to move.

Before we left the Shearings to hurry off to their country retreat, Max Jones asked George if the colour-bar was still as prevalent in the States.

"Well, it's still bad in places. We refused to play Florida for several years until one owner promised to be guy his club with the group on it was and always has been—mixed.

Illegal George

"But even then the police came along. You know, in Florida it's against the law for mixed people and white people to mix in public."

Fifteen pieces of the Shearing luggage went down the gangplank—the main bulk has already been forwarded to London and Trixie's Paris trunk.

"You know, I still always remember the time we first got to New York," she said. "George insisted a lot of people up to our apartment—a rather swanky place—most of them coloured.

I said to George: 'You know, most of your friends in New York seem to be coloured.'

"'Coloured?' he replied. 'Colour doesn't mean a thing to me. How do I know you're not coloured?'"

"You see," said George, "I can only judge a person by the things that matters most in life: his character."

Which goes to show that the blind often see more in this world than those with sight.

Mike Hevard and Max Jones interviewing George Shearing on board the "Queen Elizabeth" on Tuesday morning. Mike Hevard's exclusive story of the interview appears above.

Mike Hevard interviews George on the 'Queen Elizabeth'

Sexual Imagery in Jazz

MAILBAG

I WAS present on Monday last at what must be one of the most disgusting exhibitions yet put in the cause of traditional jazz.

At the Institute of Contemporary Arts, Mr. G. Melly gave a talk on "Sexual Imagery in the Blues," and interesting and informative subject in the development of the original jazz.

Perhaps because of the title-wording, the lecture began to get a little out of perspective. This in itself was not a bad fault. However, the proceedings degenerated, with the help of a section of the audience, into an exhibition of vulgarity only one stage removed from the Kindergarten.

I have reason to believe that an eminent sculptor was present. What opinion of Jazzmen can he have? Traditional jazz has had quite a job to raise its head from the gutter in this country, without occurrences such as this losing all the ground thus gained.—*Terence W. Wheeler, Putney.*

● The MELODY MAKER has received a number of similar complaints, by telephone and letter, some of them from distinguished jazz writers present at this lecture.

★

ONE must be as Maurice Burman says (MM, 23/4/55), fair-minded, realistic and intelligent—and modern jazz must have some value, or it would not have its popularity—but that is no excuse for such biased and absurd articles as Mr. Burman's criticism of Rex Harris last week.

If he were to read Rex Harris's *Jazz*, he would notice that little mention of "modern jazz" is made. In answer to the question posed by Mr. Burman, I say: Yes, one can discuss the progress of jazz in Britain without mentioning Kendell, Deuchar, Jones, etc.

For, by the word "jazz" Rex Harris, and, indeed, most traditional jazz like myself, refer specifically to traditional jazz, the original jazz, of which this modern array of saxophones is but a noisy offshoot.—*M. E. Tubb, Farnborough.*

★

MR. BURMAN states that he liked Rex Harris's first programme. *I don't believe him.* He had it all planned ready, so that he could make an all-out attack on the more up-to-date traditional jazz on a so-called Rex to pull on in the second (which he did).

Probably Mr. Harris does like some of the 1955 artists that your radio artist mentions—but he played none of their recordings because he does not consider that what they play is jazz.—*Stan White, Rothwell.*

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—with views on the U.S.

BRITISH TV WATCH OUT!

says David Whitfield

in this exclusive article for the MM

ONE thing is very obvious to anyone who has worked on American TV, or looked in: over there, when they put on a show, they really *do* put on a show. The Ed. Sullivan show, for instance—not because I've been in it, but because I've watched it—is so big, so well done, that everyone connected with it just *has* to be good.

In the States, the viewers, as they do here, may feel for the artists involved when things go wrong on the screen. But there's one important difference. The sponsor himself, or others with a strictly business interest in the show, are probably also looking in. Those in charge of programmes just aren't allowed to make too many mistakes. They are soon out if they can't produce results.

Competition is, in fact, so keen over there that people have to be up to their jobs. If a man makes mistakes on British TV, he doesn't lose his job—and this helps to keep our standards low.

Nevertheless, it is strange to find that there is not the rush and confusion in the American TV studio that we normally find over here.

I think the Americans are better organised. Having sponsored programmes means that they can afford to be better organised. *It also means that they can't afford not to be.* I repeat: a show just has to be good. I've only done one TV appearance in this country. Why? I just don't want to do more under the existing set-up.

Rehearsal!

I'll be honest about it. Rehearsals for the show I did started at nine in the morning. I only had a couple of songs, which I was due to sing late in the evening. But there I was in the studio, with everybody rushing about. I would be told every so often: "You're on next." An hour later, I still hadn't rehearsed my numbers.

Now, in spite of the fact that the Ed. Sullivan show is probably the biggest in the States, there is none of the mad dash and confusion that we accept over here. Ed. Sullivan is relaxed, and manages to make everyone feel at home. Small details may be wrong at dress rehearsal. If so, the producer stops the artist and quietly makes the necessary adjustments. There's no shouting: "Get this done; get that done!" And it works.

On the other hand, they can be just as quietly ruthless. In the show we did before Christmas, there was an act that didn't come up to standard at dress rehearsal. It was kicked right out before the actual show. It was paid all right, but it just wasn't allowed to appear. We heard too, that Arthur Godfrey sacked nine people last week. I should say that couldn't happen over here.

But how can we produce shows up to really professional class unless everybody connected with a TV performance is aware of really keen competition, unless he knows that his job is at stake?

It seems obvious to me that the introduction of commercial TV is bound to improve matters. The BBC is going to undergo the test of some real competition for the first time. There's no doubt about that.

There are other not quite so obvious advantages to commercial TV. I've mentioned the relaxation in the American studios. The Sullivan programme is sponsored by Lincoln and Mercury cars. But, if when introducing me, he asked "Whom do you record for?" I could say right out without worrying: "Decca." I could mention that sort of a cigarette I was smoking, or anything like that.

This all makes for relaxation.

But on British radio and television, everyone is speaking so cautiously. Practically everything is scripted, and artists are too concerned with the things that they mustn't say. That kills it. The whole procedure becomes stilted and unreal.

And the arrangement is inconsistent at that, because some shows are plugged. You know the kind of thing: "Mr. So-and-so is now appearing in Such-and-such at the What-it-name Theatre."

Entertainment

Personally, I don't think that listeners or viewers are bothered very much by advertising angles. They want a good entertainment and they couldn't care less whether it comes to them by courtesy of the manufacturers of washing powders or sewing machines.

The important thing from the public point of view is what class of entertainment they are getting. And a programme backed by a big commercial concern is not going to be run on a shoe-string.

In the Ed. Sullivan show I did before Christmas, I shared the bill with Sophie Tucker, The Crew Cuts, Virginia Mayo and a top-line comedian. In the two shows on my latest trip there were Jimmy Cagney, Rosemary Clooney, James Stewart, The Notre Dame Choir, Louis Armstrong, two opera stars—Margaret Piazza and Robert Merrill—and a famous violinist.

This is real Variety.

And can anyone say that commercial TV lowers standards if it can assemble artists of such different talents in the same programme?

Aside from this, the orchestra, directed by Ray Bloch, was really excellent—according to my friend and musical director, Reg Warburton, "the best that you could possibly get."

Reg, incidentally, is very happy about the treatment he received from the American Federation of Musicians. He was allowed to conduct for me and was generally shown a lot of consideration.

Difference

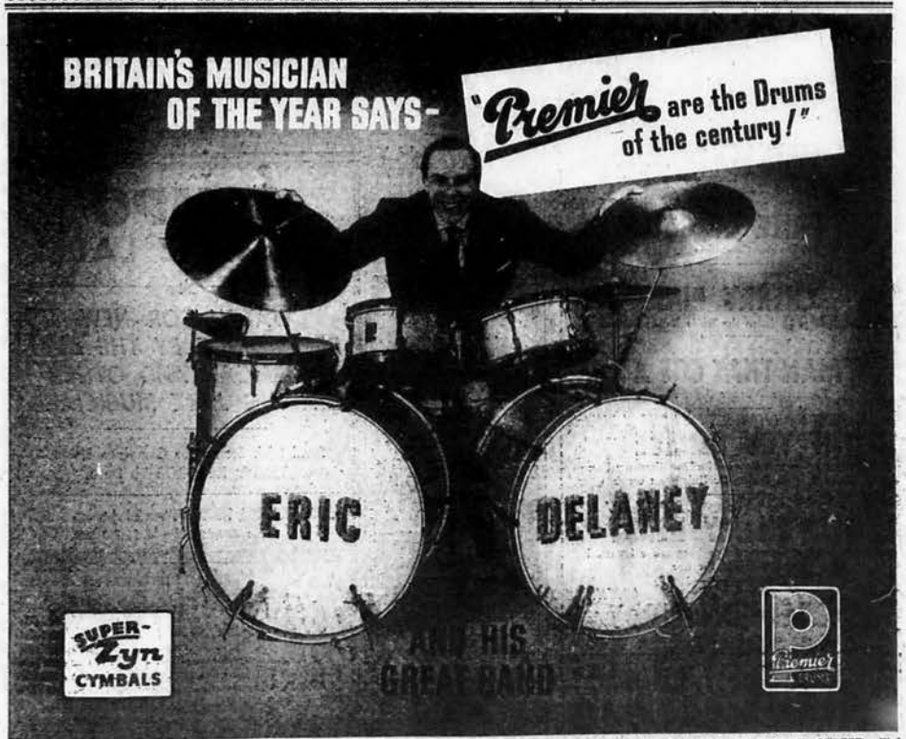
From the musical point of view, he found the studio much more convenient than is the case in British TV. And although he and the orchestra were some distance from me, the balance was good. We're bringing a recording back with us to prove it.

In short, then, we have a lot to learn from American TV.

"The difference between American TV and the British variety," says Reg Warburton, "is the difference between professional and amateur standards of production."

As both a viewer and a performer, I agree.

Heath 'not impressed' by U.S. bands
see page 13



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WHAT CAN WE LEARN FROM THE FESTIVAL?

asks Maurice Burman

So we are to have an annual dance music Festival! Good. But, now that the news is out, let's examine the first one more attentively. What can be learned from it?

We can assess the Festival more thoroughly, more objectively, now, at a safer distance, and offer our comments in the hope that we can help to make it an even greater occasion in the future.

American stars visiting these shores often shower lavish praise on our bands, comparing them favourably with their own—and even going so far as to say that some of ours are better. Pleasant as this may be, we ask you to regard it as a kindly gesture of goodwill.

Our bands are well below the best American standards, and nothing showed that more clearly than the Festival. That is the first point.

Lack of swing, dynamics, taste, relaxation and originality, mainly in arrangements, are the main reasons.

Heath has a good band—but he had a better one in the 'forties, and better singers in the early 'fifties. Geraldo, too, did nothing that he didn't do better in the 'forties.

Lumbered

The Show Band emphasised the brilliance of its brass—by comparison with its saxes and rhythm. It was lumbered, too, on the one hand with the choir; [illegible]

Dankworth, with all his talent, seemed to be going his own way. [illegible]

Let us, then, take the success of [illegible]. Clever showman though he is, Eric has still eventually got to produce something more than a drum solo for every band number. He will have to play listenable solos, as well as building his band into something really formidable.

However, of the big bands, his and Parnell's did get the nearest to swinging.

Let us now go over to the other side and look at the BBC angle. If Ronnie Scott was worth having at the Festival, then he surely should have been entitled to more than one broadcast (specialised jazz shows excepted) since the inception of his band two years ago.

Against this, the technical standard of two other bands which appeared was not equal to that of other bands which did not appear.

If the BBC is going to lean in any direction, it should veer in the way of dance-music-cum-jazz, rather than strings-cum-[illegible]-choirs, for a Festival of this nature.

Excitement in our music is desirable, but vulgarity is intolerable. The lesson of the Festival for all of us should be that we must achieve swing, dynamics, taste, jazz feeling, relaxation, originality, and—finally—better vocalists!

☆ RADIO REVIEWS ☆

HARRY LEADER AND HIS BAND
11 a.m. 23/4/55

INCORRECT intonation, ragged patches and too many vocals—these were among the drawbacks of this programme. On the other hand, some of the arrangements were tasteful, and the playing of the drums and piano showed good promise. The solo trumpet, while being a sound player, will enhance his performance when he employs more the idiom of dance music rather than that of the brass band.

★

INTERNATIONAL JAZZ
THE DUTCH SWING COLLEGE
THE TOMMY WHITTLE QUINTET
5 p.m. 23/4/55

A WORTHWHILE idea, this—a live exchange programme between Holland and Britain. Of the Continental trad bands that we have heard, this one appealed to us the most. The boys were relaxed, phrased fairly nicely, felt the idiom to a fair degree, and were in tune most of the time.

The Whittle group, with the addition of Kenny Baker, put up a specially polished and quite exciting show. Good and artistic work came from Klein, H., Jones, D., Baker, K., Muddell, J., Taylor, E., and Mr. W. himself.

●

WITH ears wide open, fully expecting to be lumbered, we appear tomorrow, ourselves, on "World Of Jazz"—in order to be interviewed. "Grilled" might be more appropriate. We have no idea what is going to happen, and, knowing Jack Dabbs's sense of humour, we shall suspect everything.

Much as we would like to review our own show, and praise ourselves unreservedly, we somehow think it might be a little unsuitable. So we have asked our friend, Rex Harris, to whom we have always been most kind when he has broadcast, to do it for us.

BAR SO THE BAUBLE

is awarded to Thomas Whittle for both his playing and that of his Five.

JAZZ On the air

(Times: BST/CET)

SUNDAY, MAY 1: [illegible]

MONDAY, MAY 2: [illegible]

TUESDAY, MAY 3: [illegible]

WEDNESDAY, MAY 4: [illegible]

THURSDAY, MAY 5: [illegible]

FRIDAY, MAY 6: [illegible]

SATURDAY, MAY 7: [illegible]

EVERY NIGHT: [illegible]

KEY TO STATIONS AND WAVELENGTHS

[illegible]

COLLECTOR'S Corner

EDITED BY MAX JONES AND SINCLAIR TRAILL

THE week's letter comes from Peter Kelley, a collector whose name often appeared here in the past. He writes:

"It is quite a long time since I last wrote to the Corner—although from 1945 to '52 I used to be a fairly regular correspondent.

"Actually, it's the virtual disappearance of discographical matter that has cooled my former enthusiasm for the best spot in the MELODY MAKER; it is (to me at least) sad not to see the old controversies going—shades of R.G.V.V., Waring, Rust and Co.

"The main reason for this letter is to ask a favour. About two years ago I began work on a detailed biography of the fantastic Jack Purvis but, due to my change from North (Wallasey, Cheshire) to South (New Cross) I had to suspend work.

"Now I am taking it up once again with bright prospects of publication, and wonder if you would (a) mention in 'CC' that I am eager for any information on Purvis whatsoever—anecdotes, biographical data, Press cuttings, etc.; (b) if possible, put me in touch with any English musicians who came into contact with Jack when he was over here with Hal Kemp (circa 1930)."

★

We are glad to pass on Kelley's request for information; readers can reach him at 66, Drakefell Road, New Cross, London, S.E.14.

So far as discographical material goes, the Corner has slackened off in recent years, though it still features, for instance, Michael Wyler's "Glimpse At The Past" series (number 11 appears next week).

As we have said before, there is not the demand for record facts and figures that there was in the pre-war and early war years; our space is less, and the subject we devote it to grows ever larger, as it were. Another thing we bear in mind is the presence of several publications catering exclusively for collectors and, to some extent, discographers.

The most dedicated, we suppose, is *The Discophile*—a small, specialised, "duplicated" job which comes out every two months from 25, Broadfield, Harlow, Essex. Just arrived is No. 41, containing discographies of Piano Red and Hans Koller, a "sort out" of AM records, book reviews, etc.

A similar record research bulletin, which has been reaching us from Australia, is *Matrix*. Issue 4 has a Jimmy Blythe discography, the usual "In The Wax" feature, reviews, etc. *Matrix* can be obtained from G. W. Hulme, 115, Duke Road, London, W.4.

Another, this time for collectors wishing to trade, is *Vintage Jazz Mart*—a monthly listing of "Wants and Disposals," published at the reasonable price of 6d. by Trevor Benwell, 4, Hillcrest Gardens, London, N.W.2.

A fourth "duplicated" mag is *Jazz Music*, now edited by Steve Lane and published every two months [illegible] London [illegible] articles [illegible] column [illegible]

And a [illegible] new [illegible] Record [illegible] for [illegible] biography, [illegible] Ellison [illegible] Rhythm [illegible] The address [illegible] Street, [illegible] More [illegible]

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ERNEST BORNEMAN'S TROPICANA

THIS week, we complete the listing of current releases of Tropicana records which have not been reviewed in this column. Here it is:—

●

WEST INDIES: Brown, George: Calypso Boogie/Trinidad (Parlophone MP 138); Harriott and Evans: Keep Laughing In The Sunshine/Jamaica (Polygon P 1166); Lord Beginner: Louise/Mama, Me Belly Hurt So (Melodisc 1038); Lord Kitchener: MCC versus Australia/Ugida (Melodisc 1311); Mighty Terror: The H-Bomb/The Emperor of Africa (Melodisc 1310); Bonner, Roaldo: Chiest Little Dinghy/Pull Down The Shade, Marie (Melodisc 1306); Shaw Park Calypso Band: Take Her to Jamaica (London CAY 116); Williams, Dan: Donkey Clip (London CAY 116).

●

SPAIN: Carbonerillo de Jerez: Babalu/Que Bonita/Maria Dolores/Doce Cascabeles/Dos Cruces/La Bacalera/Ultrabras (Polydor SOL 56016); Rahanit, José: Ceguecas/El Pelele (Nixa WLP 2823).

●

LATIN POPS: Arnaz, Desi: Siboney/Babalu (HMV DLP 1072); Carlos, Dom: Adios, Mi Chaparrita/Cuban Zombie (HMV DLP 1072); Calvert, Eddie: Cherry Pink And Apple Blossom White/Roses Of Picardy (Columbia DB 3581); Cugat, Alma: Mambo Italiano/The Naughty Lady Of Shady Lane (HMV B 10833); Coleman, Emil: La Cucaracha/Holy Mt/Green Eyes/Jealousy (Parlophone CGEP 10); Cordell, Frank: Mambo Americano (HMV B 10844); Esquivel, Juan Garcia: Nocturnal/Amor (GMV B 10851); Inglez, Roberto: Maria Dolores/Mira Samba (Parlophone R 3935); Kenna, Shelle: Mambo Indio (HMV DLP 1073); Lena, Joe: Rumba Medley (HMV MH 178); Maltendo: Vom Amazonas zum La Plata (Columbia DCW 36); McGuffie, Bill: Dance Of Granada (Philips PB 429); McKenzie, Mike: Gentle/Ximina/Siboney/Green Eyes (Columbia SEGC 2); Misbend, Mister: Cano Canoe (Parlophone DPP 13); Rico's Creole Band: Lamento Esclavo (HMV DLP 1073), Sun Sun Babae/De Tampico A Panama (HMV GV 332); Ros, Edmundo: Goombay/That's The Way Love Goes (Columbia DB 3597); Santiago: Pobre Luna/Paramambo (HMV TMC 36).

●

Footnote: Would any readers of this column who possess copies of the Halfian Orchestra (Baldwin 1012 and 1013, Varsity 8989, 8999 and 8405) please get in touch with me.

Maria Zamora

A FEW weeks ago I described Maria Zamora as being the Spanish wife of Ray Ventura. I published this in all good faith, on information supplied by the record company in question—information which I queried, and which was confirmed by the company.

I now learn that Miss Zamora, a well-known Dutch radio star, is in fact married to arranger André Smit, a former trombonist with the Ventura band. My apologies to Miss Zamora for the error.

THE JAZZ NEWS FROM HOLLYWOOD

by HOWARD LUCRAFT

Terry Pollard, the piano and vibraphone star.

DROPPED into Jazz City the other night to say hallo to Lee Konitz and the British half of his foursome—bassist Peter Inde and pianist Ronnie Ball. Though, currently, more pallid than ever, Ronnie has, most happily, recovered completely from his TB bout.

And to each and every question about his last three years in the States, Peter told me, in his very British accent, that he "dug it the most."

This excavating happiness of Peter's reflects in his facile bass solos—while Ronnie's pianoisms are, as always, the acme of taste and musicality.

* * *

FILM CLIPS. — "Strange Lady In Town," Greer Garson and Dana Andrews starrer, spotlights Frankie Laine in the title song, also Kenton guitarist Laurindo Almeida. . . . "Anything Goes," the Cole Porter hit, with Bing Crosby, Mitzi Gaynor and Phil Harris, is now well under way at Paramount. . . . Pianist Liberace makes his screen début shortly in "Sincerely Yours."

The Stan Kenton recording of "Improvisation For Guitar And Trumpet" is featured as background music in the new film, "Blackboard Jungle." . . . Vic Damone, as the Caliph of Bagdad, co-stars with Ann Blythe, Howard Keel and Dolores Gray in MGM's "Kismet." . . . Piper Laurie, who, they say, sings like Dinah Shore, will shortly be launched as a top Decca artist.

Fourteen from Vincent

"Hit The Deck," with Tony Martin, Debbie Reynolds, Vic Damone *et al*, features no less than 14 Vincent Youmans songs. . . . Betty Grable stars in "Three For The Show" at Columbia. . . . Frankie Laine stars with Lucy Marlow in the new musical, "Bring Your Smile Along." . . . "Music By Duchin" (formerly "The Duchin Story"), based on the life of the late pianist/bandleader, is now shooting at Columbia Pictures.

* * *

"THE FISH," new rhythm - and - blues dance popularised by Mindy Carson's record, is called "The Scrape" in Los Angeles, "The Rub" in New Jersey and a couple of horrible names in more sedate and salubrious areas. . . . The Joe Venuti Trio stars on "Musical Mightcap," a new TV programme here. . . . Manning ("Nightingale Sang In Berkeley-Square") Sherwin, who lived for so long in England, is now resident in Hollywood having recuperated from his serious illness.

Hawes at the Haig

Pianist Hampton Hawes, just released from the army, currently features his own trio at the Haig here. . . . Peggy Lee's 11-year-old daughter, Nickie, recorded "Claire de Lune" for inclusion in Mum's next LP. . . . Stan Kenton and June Christy are to record a piano/vocal album. . . . Ex-Kenton singer and film star Kay Brown (Mrs. Maynard Ferguson) currently has a record hit here, in the R&B field, titled simply "Rhythm And Blues."

* * *

THEY SAY THAT . . . Jo Stafford and Rosemary Clooney have been waxing duets. . . . Rosie Clooney's "Hey, There!" record has sold over two million copies to date. . . . Duke Ellington and William Saroyan are writing an opera. . . . Film actor James Mason is forming a record company with Norman Granz to wax dramatic readings by stage and screen stars.

Singer Harry Belafonte will star opposite Gina Lollobrigida in an Italian film. . . . Singer Fran Warren, a hit in "Pyjama Game," will be having a screen test this month. . . . Marlon Brando practises daily on his bongos—and that, as a child, he followed Gene Krupa for 10 blocks for an autograph. . . . Patti Powers, the ex-Claude Thornhill chirper and current featured singer with the Harry James band, is the girl friend of Gene ("The Steel Helmet") Evans.

ROSEMARY CLOONEY.

Out for the Conte

CONTE CANDOLI is leaving Howard Rumsey's group at the Lighthouse, Hermosa Beach. Conte is to lead his own group at Jazz City. Frank Rosolino will replace Candoli with the Rumsey Jazzers.

Terry Gibbs, his vibraphone and his Quartet, really "wailed" at their Tiffany Club engagement here. The group included that gal Terry Pollard on piano, a real swinging drummer, Frank de Vito, and Herman Wright (brother of De Franco's Eugene) on bass.

The Kenton crew

NOW, finally, here's the new Kenton line-up I promised last week: Al Porcino, Sam Noto, Bobby Clark, Ed Leddy, Stu Williamson (tpts.); Bob Fitzpatrick, Kent Larson, Gus Chappell, Ted Dechter (tmbs.); Don Kelly (bass trombone); Lennie Niehaus, Charlie Mariano (altos); Bill Perkins, Dave Van Kreidt (tnrs.); Don Davidson (bari).

Mel Lewis (drs.); Max Bennett (bass); Ralph Blaze (gtr.); Stanley Newcomb Kenton (pno. and ldr.); and Ann Richards (vocals).

LAURIE HENSHAW'S PLATTER CHATTER

IMMACULATE singing and imaginative accompaniments—allied, in general, to good tunes—are wedded on "The Voice Of Your Choice," a ROSEMARY CLOONEY LP featuring "We'll Be Together Again," "Mambo Italiano," "Over The Rainbow," "This Ole House," "Young At Heart," "My Baby Sends Me," "Brave Man," and "Count Your Blessings Instead Of Sheep" (Philips BBR8047).

Clooney has always been one of my favourites. Her singing is effortless, her tonal quality pleasant, and she has tremendous versatility. Examples of this last named are to be found on this release; how many singers, I wonder, could handle such contrasting numbers as "Brave Man" (that sombre song from the film "Red Garters") and the groovy "My Baby Sends Me" with such technical aplomb? Then there is the equally rhythmical "Mambo Italiano"—a Clooney showpiece.

One of the most attractive performances — and songs — is "We'll Be Together Again"—a composition credited to FRANKIE LAINE and his late pianist, CARL FISCHER.

The accompaniments are shared by BUDDY COLE, MITCH MILLER (who uses his favourite french horns to commanding effect), PAUL WESTON, and HARRY JAMES — whose schmaltzy trumpet is employed in "Over The Rainbow."

●

LES BAXTER, who has made film-themes-cum-chorales something of a speciality, offers typically celestial performances in "Unchained Melody" (from the Hall Bartlett Production "Unchained"), and "The Medic Theme" (Capitol CL14257).

There is such a reverential tone to the first piece, indeed, that it sounds as though it was recorded in a cathedral.

●

"Let It Happen," by the FOUR MAIDS with Billy May's Orchestra, is a catchy tune with a catchy treatment (Capitol 45-CL14268). The voicing and phrasing of these girls, while a trifle gimmicky in approach, has an undeniable appeal. This is a disc that could click in a big way.

On the reverse, "How Important Can It Be," the Four Maids tend to sound like the Beverley Sisters.

●

We are obviously in for a spate of recordings of "Stranger In Paradise," the hit song from "Kismet." An appealing one to hand is that by RONNIE HARRIS, whose easy interpretation of this delightful song eclipses, to my mind, that by TONY MARTIN—who seems to be striving just too much for comfort. The respective versions are on Columbia SCM5176 and HMV 7M302.

Backing of the Ronnie Harris disc is "I Wonder," a religious-flavoured song sung with suitable reverence; that of the Martin title, "Vera Cruz," a number whose atmosphere treatment calls to mind Tony's memorable "Johannesburg."

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TEACH ME TONIGHT; It's love HL 8104

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MELODY OF LOVE; Joy ride HL 8112

SLIM WHITMAN
ROSE MARIE; Standing at the altar HL 8061
INDIAN LOVE CALL; China doll L 1149

THE HILLTOPPERS
TIME WAITS FOR NO ONE; You try somebody else HL 8116

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EARTH ANGEL; Hey Señorita HL 8114

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JAZZ RECORDS

Big Bill Broonzy, the guitarist who reviews jazz records for Melody Maker, reviews records below by Max Jones.

Edgar Jackson reviews—

LITTLE JAZZ TRUMPET ENSEMBLE (EP)

****(f) Lingle, Blues (Hindy) (d); Don't Be That Way (Sampson) (a); I Want To Be Happy (Yoemans) (b); Finale to Stage (Kid-ogin) (c).
(Mercury EP-4-2003—10in. 7/4.)

(a) (Alt. Keynote 812). (b) (dc. 812). (c) (dc. 813). (d) (dc. 813). Hidi-ney Bechet, Emmett Berry, Joe Thomas (tpts.), John Gummer (tuba), Israel Crosby (bass), Gene Cole (drs.). 24/1/44. New York.

† This personnel differs from that on the label (which omits the name of the group and lists five trumpets), but is believed to be correct.

DON'T try to look this up in the Mercury catalogue under "Little Jazz Trumpet Ensemble"; you won't find it there. It will probably be under "Instrumental—Roy Eldridge, Joe Thomas, Jonah Jones, Charlie Shavers, Emmett Berry."

At any rate, that is how it is labelled, despite the fact that neither Jones nor Shavers take any part in the proceedings. The bright idea that they do come, with the rest of the label copy, from Mercury in America. They ought to have known better.

It is true that the records are 1946 American Keynotes which American Mercury merely bought up comparatively recently. But it only needed a reference to the Keynote supplements of the time to discover that the group that then phoned as the Little Jazz Trumpet Ensemble.

And this is not an American Mercury's only bowler that their English associates have blindly copied. The information they give about a Willie Smith LP (the review of which follows) is even more astonishing. I advise English Mercury to try a little research on their own in future, before accepting the gospel all that America tells them.

What we hear on the record is actually Eldridge, Berry and Thomas, mainly as soloists, but sometimes subbing up as a team, accompanying by the rhythm section as stated in the foregoing details, with, on occasional, solo from Guarnieri and Cozy Cole by way of good measure.

Eldridge gets a little wild in "Happy," but on the whole is good throughout. Berry also does well. But the highlight is the usually greatly underrated Joe Thomas. Playing open trumpet with resounding tone and robust delivery, he is especially good in the fast "St. Louis" (2nd solo) and the easy, bounce-paced "Don't Be That Way" (final solo).

All round, an exhilaratingly swinging record for those who still know how to enjoy what is generally described as mid-period jazz.

Now for that Willie Smith LP.

★

WILLIE SMITH (LP)

****(f) Can't Believe That You're In Love With Me (Gaskill) (a); Way You Look Tonight (Kern) (a); Airlines A La Mat (unknown) (a); Sweet And Kind Cole) (?); My Old Flame (Coslow) (b); Sweet Lorraine (Burwell) (b); Willow Weep For Me (Ronell) (b); Memories Of You (Blake) (b); Willow Weep For Me (Ronell) (c); Sweet Lorraine (Burwell) (c); Memories Of You (Blake) (c).
(Mercury MG25009—10in. 8/4.)

(a) (Alt. Keynote 812). (b) (dc. 812). (c) (dc. 813)—Smith (alto), Sonny Red (tpt.), Sonny Cohen (trb.), Jackie Ivan (pno.), Lou Paul (gtr.), Jackie Mills (drs), Bill Stewart or Nat Pabell (drs.). 2/11/43. Hollywood.

(d) (dc. 812)—Personnel as for (a), minus May and McEachern. Same session.

(e) (dc. 813), (f) (dc. 812), (g) and (h) (dc. 813)—Smith (alto); Nat King Cole (pno.), Red Callender (bass), Jackie Mills (drs.). 16/2/44. Hollywood.

† At this 2/11/43 session Coleman and Pabell each played for two of the sides, but it is not known which played for which.

‡ The personnel differs entirely, except for Smith, from that listed on the sleeve (which gives the same personnel for all eight sides), but may be taken as correct. On the American Keynote releases of (e) and (f) the group was named the Keynoters. (Items (g) and (h) were never issued.)

And, to make it all more difficult, no composers are given, though your reviewer has done his best to trace them out for you.

ON the front of the sleeve, here, you will find a picture of a lion playing an alto saxophone. The alto is all right, because Willie Smith is an alto. But why the lion? I can only suggest—fantastic as it seems—that it is because Mercury have confused this Willie Smith with pianist Willie "The Lion" Smith.

Even more misinformative is the personnel on the back of the sleeve. It gives the same line-up for all eight tracks—the one without King Cole. So, while we are made aware that such personages as Billy May, Murray McEachern and guitarist Lou Paul once played as sidemen in pick-up recording groups, were it not for this column, posterity might never realise that the same applied to the illustrious Nathaniel.

Not that Billy May does much. His only solos are 16 bars in "Picture" and eight in "Moten Swing." But McEachern and Lou, also pianist Arnold Ross, solo in all four of the items in which they take part—and shine, too. Their session took place at a time before Lee started his multi-recording gimmick, and was content to devote his by no means negligible technique to conventional guitar interpretation in the genuine swing idiom.

The stars of the disc are, however, Nat Cole and (especially) Willie Smith.

Admittedly, Smith is not consistently at the top of his form. He is generally at his best in up-tempo numbers with small jazz groups or large coloured bands, such as Lunceford's, of which he was a member for 12 years from 1930, and some of the tunes here are too slow for him.

But he is great in the fast "Airlines" and "Moten" and the brightly paced "Pictures." In the latter, he swings out in a lovely, lyrical way, reminiscent of Johnny Hodges at his best.

Lyrically expressive is also an apt description for "Willow Weep." Which, although a slow 12-bar re-ramp of the 32-bar ballad, "Willow Weep For Me" (put out in America as "Willie Weep For Me"), gives Mr. Smith his best chance to show that he can deal with a slow melody feelingly and imaginatively—probably because he treats it as a blues, the spirit of which seems to be inherent in all the best coloured musicians.

In fact, had all the tracks on this LP been up to the standard of this, "Pictures," "Airlines" and "Moten Swing," it would have been a four-star proposition with the.

Sinclair Traill reviews—

DUKE ELLINGTON AND HIS ORCHESTRA (EP)

Battle Of Swing (c): Portrait Of The Duke (d); Blues With A Feeling (a); Blues With A Feeling (b).
(Columbia SEG7575—45. 8/4.)

(a) (Alt. CK48—29/10/40). (b) (dc. 29/10/40). Brownie (pnk.), Harry Carney (clt., bar.), Johnny Hodges (alto, sop.), Harry Carney (bar.), Cootie Williams (tpt.), Rex Stewart (cornet), Lawrence Brown (trb.), Otto Hardwick (alto, clt.), Wallace Jones, Cootie Williams (tpts.), Rex Stewart (cornet), Lawrence Brown, Tizzie Jones (trbs.), Guy (gtr.), Hayes Alvis, Jimmy Hamilton (clarinet), Tyree (drs.). 1/2/38. USA.

(c) (dc. Wm. 1026)—Personnel as for (c). 31/7/39. USA.

(Details supplied by Edgar Jackson.)

THERE is roughly ten years between the dates of these sides, and although the mixture may be annoying to those who like to have their records in chronological order, the tracks make an interesting comparison.

The first two titles are both beautifully played. The eight-bar blues, a fast, light swing, and the rhythm is very spritely. "Battle Of Swing" has a rousing trumpet chorus from Rex Stewart, and Barney Bigard shows his style of stimulus clarinet playing altered very little with the years.

Duke's dip of the hat towards pianist Willie "The Lion" Smith is a very happy affair, with good solos from Johnny Hodges and Cootie Williams and some finely executed ensemble passages.

The two on the reverse are both typical pieces of Ellington mood music—"Blues With A Feeling" being one of his best early essays on blues music. Excellent solo choruses from Rubber Miley, Hodges, Bigard and Lonnie Johnson are coupled with some measly arrangement from Duke.

The base of Wellman Brand was finely balanced with Guy's dry-sounding banjo and the well-recorded drums of Sonny Greer, so that the rhythm section of this period attained a sound wholly its own.

Max Jones reviews—

BIG BILL BROONZY (EP)

Hey, Bud, Blues; Baby, Please Don't Go; Down By The Riverside; Kind Hearted Blues (French Vogue 5495LG-32, -24)
(Vogue EPV1000—12in.)

Broonzy (Blues voc., gtr.). Early 1955. Paris.

"BILL BROONZY Sings The Blues" is one of several first-rate blues recordings Vogue have released in recent months. The most valuable of these four songs for us is "Hey, Bud, Blues" (Broonzy used to call it "Bub Blues"), a very rare example of an early type 12-bar narrative song which can best be described as Talking Blues.

I once asked Bill about them. He said: "These talking blues, I don't know whether they knowed how to sing or what, but my uncle—he's 104 years old—says in the old days they used to talk practically all of this stuff . . . I don't know what you know . . . And they would make a noise on some instrument or other; a tin can they'd cut with a hole in it, or a broomstick bass, or take a comb and put paper on it and blow it for lead instrument.

"They just talked things, like 'Bub Blues' was one they used to talk. I know some of it, not all of it, of course. But I couldn't do it just like they did. I had my way of playing it on guitar, but it has the same kind of beat they had."

It turns out to be a strong, medium-paced beat, the guitar playing the same tune that Bill recorded for "Keep Your Hands Off." The singing is lazy and dry, very well timed against the guitar's insinuating swing. The words, about raccoons and opossums, red bens and roosters, and finally a good-looking girl and a 20-dollar bill, are funny; in fact, deadpan humour pulls over about as well as it can be.

The guitar solo, and the playing throughout, is best in between the words; are both superlative. No better musical narrative of this sunny country tale can be imagined.

"Please Don't Go," an attractive and familiar slight-bar song, is a variant of one sometimes known as "I'm Gonna Walk Your Log." Bill has a story for this one, too, about a young couple separated by the overseer on a Mississippi farm. He is short on words here, but swings powerfully at a tempo similar to the first. And the guitar again provides a full and biting accompaniment.

"Riverside" is another great blues. The musical story for this spiritual is well known, and Bill varies his delivery to get the maximum out of the words, incidentally, pronounces the "i" in "riverside."

The fourth song is the kind of slow, bolstering blues Broonzy chooses for Ellington's sessions, "Down there we used to drag like a mule and their owners drive." Bill's words are interesting, and the guitar adds decoration as well as a beat.

For a "natural" blues singer, Broonzy has a fast, light vocal and the rhythm is very spritely. "Battle Of Swing" has a rousing trumpet chorus from Rex Stewart, and Barney Bigard shows his style of stimulus clarinet playing altered very little with the years.

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The base of Wellman Brand was finely balanced with Guy's dry-sounding banjo and the well-recorded drums of Sonny Greer, so that the rhythm section of this period attained a sound wholly its own.

Willie Smith. Has he been confused with a piano player on the sleeve of the disc reviewed this week by Edgar Jackson?

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ACCORDION SPOTLIGHT

IN response to many requests, Spotlight this week includes a photograph of famous Russian accordionist Yuri Kasakov, who recently made a big hit while on a concert tour of this country.

Note the instrument: three-row button key treble, 100 bass buttons—which can be used as a chromatic bass or as the normal standard bass, the changeover being made possible by a small lever on the bass panel.

Another unusual feature is that only one shoulder-strap is being used, and that Kasakov plays with the instrument well away from the body, which is contrary to the style of accordionists in this country and America.

The photograph, incidentally, was taken in Yuri's dressing-room before one of his British concerts.

A big band

A NAME accordionist who is consistently featuring the instrument in the dance idiom is Birtie Bee.

Some time ago I was able to report that Birtie was leading a small group at the Bailey Club in Bishopsgate, and now he has formed a big band, which has grown to five saxes, four brass, three rhythm and—still—accordion.

Special arrangements for the band are written for him by Martin Hennell.

This coming summer he has been booked to play at Sunday Celebrity Concerts at the principal resorts, and extends an invitation to all accordionists to meet him backstage for a chat.

★

WELL-KNOWN accordionist-composer Gerard Crossman has recently arranged three Leroy Anderson numbers for Mills Music. The numbers are "Blue Tango," "Bells Of The Bell" and "Sleigh Ride."

—Ivor Beynon

PORTRAIT IN TRIPLICATE

In this week's New York Diary, LEONARD FEATHER tells the story of three of the new stars in jazz

WHO is Clark Terry? To many fans in Europe, the name is simply one that has popped up occasionally in record reviews or in stories about the Ellington band; yet to those who are more familiar with the man and his work, Terry is one of the greatest individual trumpet stylists in modern jazz as unmistakably recognisable as Gillespie or Eldridge.

RUBY BRAFF.

Born 24 years ago in St. Louis, Clark made his first sound effects at the age of 14 with a local drum-and-bugle corps. At high-school, he studied valve trombone. His career had hardly had time to get into first gear when the war intervened. Soon he was playing trumpet in the great all-star navy band led by Willie Smith, stationed at Great Lakes, in Chicago.

After his discharge in 1945, Clark put in three fast weeks with Lionel Hampton before returning to St. Louis. He spent 18 months with the George Hudson band. He first attracted jazz fans' attention during a year spent with Charlie Barnet. After brief jobs with Eddie Vinson and Charlie Ventura, he returned to the Hudson band, then joined Count Basie in 1948.

He played first in the big Basie band (you can hear him in a solo on "Normania"), then worked with Count's septet, featuring Wardell Gray and Buddy De Franco, in 1950-51.

Clark has been with Duke Ellington since November, 1951. Duke has written no special works to feature him in all this time; he is mainly heard as a soloist on "Perdido," which he recorded with the band on Columbia. He also has solos with Duke on "Sidestep," "Stompin' At The Savoy," "In The Mood."

Much of his solo work on records has been on sessions with various pick-up bands, among them are the Louis Bellson albums on Capitol, a Wardell Gray on Prestige, the Cats - versus - Chicks album on MGM, and several recorded jazz LPs with Dinah Washington.

Most recently, he made an album entitled "Musically Duke" for Bethlehem, also featuring Jimmy Hamilton and Oscar Pettiford. Clark is most easily recognisable by his modernised use of the old Cat Davis and Bill Coleman "half-valve" effects, and by his unique and inventive use of double-time passages.

A well-built, happy-looking fellow who wishes he could spend more time at his Long Island home, Clark feels that he has not yet expressed himself completely on any of his records. He is modest about his own talents—not proud of those of his step-son, a strapping 17-year-old who, he says, will soon be a great trumpet player!

Famous Russian accordionist Yuri Kasakov, photographed during his recent British tour.

A small package

GOOD jazz often comes in small packages—especially for trumpets. To the list of mighty midgets in jazz, augmented by such great little men as Charlie Shavers and Roy Eldridge, must be added the names and the figures of Reuben Brail, a versatile young stylist who has attracted favourable comment from every jazz critic in the past year.

Ruby is a member of that disappearing breed, the self-taught musician. Born 28 years ago in Boston, he gained his jazz apprenticeship working at local clubs, often through the help of Jimmy Witt, the pianist and promoter who runs Storyville and Mahogany Hall.

After playing in such varied company as that of Pee Wee Russell, Urbie Green, Edmond Hall, Gene Sedric and Joe Sullivan, Ruby first attracted greater attention when he played in a Dixieland group for a jam session held at Brandeis University in 1953. He made a similarly strong impression at the Newport Jazz Festival organised by Wein in 1954.

About a year ago, Ruby came to live in New York. The result was a long series of record dates, including two with Mel Powell for Vanguard and Columbia, and a Vanguard duet date with Buck Clayton. Ruby's tone has been a striking stylistic resemblance. He also made an LP for Bethlehem with his own quartet, featuring Johnny Guarnieri, and a couple of sessions with Jack Teagarden for Urania.

John Hammond, who considers Ruby one of the finest new talents of recent years, used him on an album with a folk singer named Brother John Sellers, and more recently on a session with Urbie Green. In addition, Ruby has featured in numerous jazz LPs entitled "Jazz At Storyville," "Jazz At The Savoy Cafe," and so on, for the Storyville and Savoy labels.

His horn was prominently featured in LPs made by singers Lee Wiley and Teddi King, as well as on two all-star dates with Vic Dickenson.

One of Ruby's proudest achievements was the impression he made on Benny Goodman. Although he was unable to accept the offer of a gig with Benny's septet a few months ago, he did manage to get in a record date with Benny. The results will be released shortly on Capitol.

Contd. on p. 13

Here is the alto of the new Mark VI family which includes a brilliant tenor and a baritone which goes down to low A. Both in Britain and America these new Saxes have received more Press notices than any other musical instrument. A "new deal" for Saxists—get in on it right away!

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HAMMERSMITH WELCOME HOME FOR HEATH

Ted Heath made his first appearance in Britain, following his triumphant tour of the Antipodes, at Hammersmith Palais on Monday. This MM photo shows Ted's newsmen, Peter Leslie, singing to the usual big crowd of Heath enthusiasts. Peter replaces brother Dennis, now a pop star. Ted Heath, who took a holiday in the States after his tour, said: "We were feted everywhere."

ALL-STAR BILL LINED UP FOR FIRST PAYNE TV SHOW

SOME doubt abrouds the possibility of George Shearing's appearance in the first of Jack Payne's new "Off The Record" TV series on May 11.

At present, George is scheduled to appear with others in this programme, according to a BBC Press statement.

They include Alma Cogan, Ronnie Hilton, Jean Metcalfe and Max Bygraves, and the Sid Phillips Band.

Four Aces invited

The concert orchestra on the show will be conducted by Stanley Black. The Four Aces, who are to be Palladium from May 9, have also been approached to appear on May 11.

Yet, on arrival in the Queen Elizabeth (see story on page 1), George told the MELODY MAKER that he would not undertake any playing engagements while on holiday in Britain.

As the MM closed for press, Jack Payne commented: "So far as I am aware, George is still appearing on my programme, and I shall be making an advance announcement to this effect in a film trailer on the series."

"Off The Record" will cover all aspects of the record industry, introduce to televiewers the latest hows, and present the people who make the records—in both senses of the word.

BUSH LEAVES SCOTT

Bassist Leslie Bush has left the Bonnie Scott Quintet, and next week joins the Tony Crombie Orchestra in place of Pete Ederfield, who intends freelancing around the West End.

Bush has been with Bonnie Scott since the band's inception in 1953.

HENRY BUSSE DIES AT 61

NEW YORK, Wednesday.—Henry Busse, veteran Paul Whiteman trumpeter, who subsequently formed his own band, died last Saturday in a Memphis hotel room after a heart attack.

Busse, who would have been 61 on May 19, had just played with his band for a funeral directors' convention dance.

'Hot Lips'

Born in Mandeburg, Germany, Busse worked his passage to the States by playing on a transatlantic liner. After a spell as a page-boy in a New York restaurant, he joined Whiteman in 1919, remaining with him until 1928, when he formed his own band.

Among the compositions Henry Busse is associated with are "Hot Lips," which he adopted as his signature tune, and "Wang Wang Blues."

Music men play host to the BBC

Principal guests at the Music Publishers' Contact Personnel Association's Ninth Annual Dinner at Chez Auguste last Friday were prominent members of the BBC. In this picture, MCPA Chairman Leslie Osborne (L.) is seen with Jim Davidson, Ronnie Waldman, Charles Maxwell and H. Rooney Pelletier (extreme r.). Behind are Hon. President Joe Roncoroni and Vice-President Percy Hirons.

Here, Percy Hirons (L.) and Hon. Sec. and Vice-Chairman Frank Patten (extreme r.) pose photo with BBC producers Douglas Laurence and Tom Ronald. Speeches were made by H. Rooney Pelletier (The Association), with a response by Joe Roncoroni, and Leslie Osborne (Guests) replied to by Ronnie Waldman.

And here's a publishers-recording get-together with Norrie Paramor and Ray Martin (extreme L.-r.) of Columbia, with Len Edwards (Mellin), Harold Fields (John Fields) and Bill Ward (Lawrence Wright).

Cinephonic's Sid Colman (2nd r.) here entertains more BBC celebrities, L. to r. in this picture are David Miller, Roy Speer and Richard Afton.

MARION DAVIS FALLS: CARRIED OFF STAGE

VOCALIST Marion Davis collapsed on stage at the New Theatre, Northampton, on Sunday night, while appearing with the Kirchin Band. Earlier, she had fallen and injured her back while making a quick change.

Ivor Kirchin assisted Marion off-stage and, after attention, she was able to return to London in the band coach.

On Monday, the Kirchin Band was used by Parlephone as an accompanying unit for Joan Campbell on two titles, "Dance With Me, Harry" and "Two Hearts, Two Kisses," which will be released next Tuesday.

The disc also features a vocal group directed by Jean's trombonist husband, Jack Irving.

STAR AIRINGS FROM THE NORTH

HER THE PRINCESS ROYAL will open the Northern Radio and TV Exhibition at the City Hall, Manchester, on Wednesday next. Many all-star shows will be broadcast from or recorded at the Exhibition.

The same evening the Northern Variety Orchestra will be seen in TV's "Evergreen," which also features Lee Howard, the Copa Cousins, Frank Cook, Ken Frith and Johnny Brandon.

Lita and Ronnie

Northern listeners will again hear the NVO on May 5—in "May To Remember," with Lita Rosa and Ronnie Hilton, at 1.35 p.m., and in "The Show Goes On" at 7.30 p.m.

At 6.30 p.m. on the 9th, listeners will hear the Ronnie Hilton Show, and at 7 p.m. the Dave Morris Club Night Show, which feature Jimmy Leach and singer Sheila Buxton.

The first of the new "Radio Road Show" series commences on May 11 at 7 p.m., with the NVO, while at 7 p.m. Jimmy Leach will again be seen with Harry Corbett in TV's "Sooty Stays Up."

The NVO will also be in TV's "Top Town" at 7.45 p.m. on May 10.

Gloryland opens

The Trevor Williams Jazz Band is to be resident group at the Gloryland Club, which opens at the "Queen's Head," The Embankment, Twickenham, on May 7.

Regent Palace MD writes show score

ARTHUR COPPERSMITH, MD at the Regent Palace Hotel for the past two years, has written most of the music for a big amateur show, "Fiesta," which opens for a week at London's Scala Theatre next Tuesday.

It is a Spanish musical comedy, with a cast of 100 and a 12-piece pit-band conducted by Gerald Benson, who contributed the remaining music. Arrangements are by Sid Kreger, who is playing piano with the band, which is to act as all-star cue.

The show is being presented in aid of the Duke of Edinburgh's Playing Fields Association and the Negev Desert Fund.

Four new men at the Glen

There are four changes in Dea Williams's Band at Mecca's Glen Ballroom, Bristol.

Trumpeter Bob Parkmen, ex-Skyrockets, replaces Dennis Martin, who has gone to Plymouth. Les Purcey, ex-Phil Tate, and Eric Barker, a Bristol gigster, come in on alto-saxes.

Rickey Peace, a Canadian, takes over on piano from Eric Stoneley, who joins Eric Winstone's Orchestra.

BRUCE BAIN JOINING SCOTT AT HATCHETT'S

Trumpeter Bruce Bain, currently playing with Lew Stone's Band at Oddenino's Restaurant, W., joins Jack Scott's Band, resident at Hatchett's Restaurant, W., on May 7. He replaces Ray Davies, who now joins Paul Adam at the Mitcham Club.

Replacing Bruce Bain at Oddenino's is George Taylor.

Six-band track to make two films

Material collated for Exclusive Films' six-band Cinemascope short is so good that it has been decided to split it into two films.

With the "sound" in the can, actual filming commences next week. Bands taking part are those of Johnny Dankworth, Frank Weir, Malcolm Mitchell, Francisco Casal, Eric Jupp and Harry Stanley.

Meanwhile, dance band noteworthies saw Exclusive's first Cinemascope bandshort in Wardour Street on Wednesday night; this features Cyril Stapleton and the Show Band.

Among the audience were Mr. and Mrs. Stapleton, Mr. and Mrs. Ray Burns, Anthony Kenny Baker and Bill McGuffie. (The film is reviewed on page 12.)

Sandy Brown takes over Colyer Club

Clarinettist Jeder Sandy-Brown has taken over Ken Colyer's Keg Club Group which meets every Monday at Studio 51, Great Newport Street, W.C.

Sandy's band deputised for the Colyer Jazzmen during their recent four-week spell in Germany. Ken Lindsay will continue to manage the club.

Ken Colyer's Jazzmen are now resident at the Barnet Jazz Club, which meets every Wednesday.

NEWS in BRIEF

STEPHANE GRAPPELLY has decided to re-form the Quintet du Hot Club, using violin, two guitars, drums and bass. He has already been booked by French radio.

* * *

Jimmy Shand, Scottish Country Dance bandleader whose records sell all over the world, is to visit America in the autumn in an All-Scottish Variety package.

* * *

The Jerry Allen Trio, Gerry Bearman, Trio Burns, Alma Cogan, Monty Norman, the Radio Revellers, Anne Shelton, Shani Wallis and the Hedley Ward Trio are among artists appearing at the Variety Artistes Ladies' Guild and Orphanage's 49th annual concert at the Princes Theatre on May 15.

* * *

Neve Raphaelle, accompanied by the Dutch Swing College Band, will represent Britain in a double international jazz festival at Amsterdam and The Hague on May 18.

* * *

East London drummer-leader Reg Claentree has opened a band and cabaret agency at 872, Romford Road, E.12 (Ilford 0436).

* * *

Barbara, wife of London drummer Ray Bellamy, gave birth last Saturday to an 8 lb. 10 oz. son to be named Raymond.

* * *

Eddie Lythgoe and his Band, who started to share the resident spot at Warrington's Casino Ballroom with Reg Wilson's Modernists, have now taken over on a full-time basis.

* * *

French musicians will compose a jury which will shortly elect a "Miss Jazz Music" in Paris.

Eric Bradshaw in Bradford switch

Trumpeter Eric Bradshaw has left the Billy Hey Orchestra, resident at Bradford Gaumont, to join the Haydn Sobtieski Quintet at Players, currently at the Co-op Hall, Bradford. He replaces the leader's son, Haydn Jnr., who is touring with the National Youth Orchestra on the Continent.

Billy Hey has signed up vocalist Brian Dorey, and a girl singer is to be auditioned next week to replace Mary Anderson, who has left the band.

Music will feature in Soho Fair

The Soho Fair, which is to be held from July 10 to 16, will feature music at open-air dancing, and at the Soho Hall, which will be held during the week, some of the jazz bands resident in Soho are also expected to take part.

The Soho Association, sponsors of the fair, intends to portray every aspect of Soho life. Parts of the Fair, which opens with a mounted staff procession, will be broadcast and televised.

Loss singer and trumpet to form double act

Joe (r.) advises Howard (L) and Reg.

SINGER Howard Jones and trumpet-player Reg Arnold are leaving the Joe Loss Orchestra to tour in Variety as a double act, opening at the New Royal Theatre, Bournemouth, on Monday next.

Billed as "The Original Jones Boy," Howard will continue to feature the romantic singing which has earned him such popularity during his ten years with Joe Loss.

Reg Arnold, appearing as "The Play Boy," will assume the role of entertainer, and his contribution will include a display of his multi-instrumental ability.

Loss management

The act will be under the personal management of Joe Loss and will be presented jointly by Joe Loss Entertainments and Frank Barnard, who manages Harry Secombe and other stars.

Reg Arnold has for many years been regarded as one of the country's best trumpet-players, often featured on jazz programmes, and a star of many top bands before joining Joe Loss six years ago.

Howard and Reg make their last appearance with Joe's orchestra tomorrow (Saturday) on a one-night-stand at Kirkcaldy. Joe has not fixed a replacement for Reg, but is negotiating for another singer.

After the dance at Kirkcaldy, the orchestra takes a vacation for three and a half weeks, resuming with dances and concerts, and starts its tenth summer season at Villa Marine, Douglas, Isle of Man, on June 11.

JOHNNY IS THE BOY—FOR MELODISC

Hot violinist Johnny Frankel (r.) and his accompanying group were in a gay and groovy mood when they recorded four sides for Melodisc last Tuesday. With Johnny are (l.-r.) Ray Dempsey (gtr.), Laurie Deniz (gtr.), Bert Daniels (bass) and Joe Denis (gtr.). Titles were "Shake, Rattle And Roll," "Pseudic Doc," "Two Hearts, Two Kisses" and "Fid'n Rhythm Blues" (an original by Johnny).

Leader retires after 26 years

The final dance of the season at Scarborough, Yorks., on April 16, was also the final appearance of the "Melodians" led by Alonzo Bennett. He has retired after leading the group for 26 years.

With him for most of this time and on the last night were pianist Billy Waltham, who retired in 1954, and Reg Balbridge on drums. Geof Kelsey (elec. gtr.) completed the quartet.

WINSLOW: FREELANCE

Trumpeter Pete Winslow leaves the Geraldo Orchestra on May 7 to freelance after a stay of two and a half years.

No replacement has yet been found.

One highspot of the evening was the presentation by the new Secretary and Vice-Chairman Frank Patten of a Pringling-case to the retiring Treasurer, Jack Heath, of Good Music.

Eight bands to play at Union ball

Eight bands will take part in the eighth annual ball presented by the North London Branch of the Musicians' Union at Hornsey Town Hall on May 9.

They are the bands of Lea Evans, Bunny Courtenay, Stan Davis, Alan Kirby, Dave Johnson, Harry Pitch, Dave Wright and a massed band of 30 musicians.

Two trumpet men join Bernard Brent

Trumpet-players Bobby Herriot and Eddie Clancey have joined Bernard Brent's Band at Slough Palais.

Bobby replaces Chris Lamb who has returned to Bill Collins, at Welling's Embassy Ballroom. Eddie succeeds Dennis Roe, who has rejoined the Army.

Two weeks ago, drummer Ray Kaye left Bernard Brent to form his own quintet. Haydn Jackson, ex-Eric Lawe, took his place.

BBC DISPUTE

From Page 1

a fee increase for relayed broadcasts from music-halls and theatres.

Many musicians are worried about the MU's threat. "The BBC could carry on for several weeks just using stuff they have in the can," said one noted session man.

"The MU would have a job to pay musicians that long."

Others fear that the freelance musician (and most of the BBC sidemen are that) would find it difficult to claim strike pay from the Union because their weekly earnings vary so much.

"Will the Union pay us on the basis of our highest or lowest weekly earnings?" asked one.

Some feel quite confident that a Union strike would paralyse the BBC.

"After all," claims this section, "a large number of non-musicals shows depend on live-music backings: the comedy shows, for instance. Even the organist is a MU member today, and the BBC would have to delve pretty low before they came to a non-Union musician."

On Wednesday, members of a provincial branch of the MU were advised that "there has been a complete breakdown in negotiations between the MU and the BBC and also the Independent Television Association.

"Whilst members may continue to accept engagements at the fees at present recognised, they are informed that there are now no agreed rates for casual work in broadcasting or TV services of the BBC or the ITA."

Jack Chapman leaves Glasgow's Albert

JACK CHAPMAN, who has been resident leader at the Albert Ballroom, Glasgow, for more than 25 years, has resigned. He leaves, and his band disbands, tomorrow (Saturday). This news comes only a few weeks after Jack celebrated his Silver Jubilee with an anniversary night at the ballroom.

He told the MM: "There has been no disagreement with the management. I just feel a change would do us both good."

His plans for the future are uncertain.

Jack's nine musicians and vocalist were under contract to himself, so they too, are working their notice.

Glasgow musicians were shocked last week to learn of the death of Lex Reid, who had been tenorist with Jack Chapman for more than 10 years. Lex was 53 and is survived by his widow and two sons.

Saxist Alf Lewis becomes publican

Former Jack Payne saxist Alf Lewis became "mine host" at the Victoria Inn, North Hill, Highgate, last week.

Alf, who had long spells with Eric Robinson's TV Orchestra and Charles Shadwell, will continue working in the pit orchestra at Wyndham's Theatre for the show "The Boy Friend."

EDNA SAVAGE TO AIR WITH MARTIN

FIVE-FEET-TALL Warrington vocalist Edna Savage, who recently appeared in TV's "Showcase" and whose first Parlophone record is now on sale, makes the first of four weekly broadcasts with Ray Martin and his Orchestra on May 12.

The series is entitled "In the Still of the Night."

This will be Edna's first air date in the Light Programme.

Buddy F. ten-piece

Buddy Featherstonhaugh opened last Saturday night at the Eldorado Ballroom, Leith, leading a 10-piece band.

He continues to present a quintet on Sunday nights at the West End Restaurant, Edinburgh, featuring Ian Donaldson (pno.), Jimmy Hamilton (bass), Ian Reid (drs.) and Dicky McPherson (tpt.).

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KITTY KALLEN
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JAZZ RECORDS

from page 6

(please try counting bars-per-chorus on these). "Can't Be Satisfied" is a 12-bar with "double time" rhythm, and "Feel Like Going Home" at last brings us a regular 12-bar blues.

These last two are favourite and, so far as I know, original songs of Muddy's. "Going Home" is one he recorded for Alan Lomax as "Country Blues" ... [illegible]

Personal style

[illegible]

Wild closeness

[illegible]

PROVINCIAL ROUND-UP

by Jerry Dawson

TED HEATH and his Music make their first Provincial appearance after their Australian tour at the Savoy Ballroom, Southsea, tonight (Friday).

★

JERSEY.—Pianist Wally Dewar shortly returns to the Pavilion Hotel for the 1955 summer ... [illegible]

GLASGOW.—Pre-war West End jazz notability Derek Hawkins, now living in Glasgow, where he teaches reed instruments, recently became the father of a baby girl to be called Gillian Elaine ... [illegible]

[illegible]

Exchanging

[illegible]

The jazz stall

[illegible]

HUBERT W. DAVID'S SONGSHEET

ACCOMPANISTS to famous recording stars are in the song news this week—with their own songs. These back-room boys of the music business interpret the mood of an artist, and, in a quiet and unobtrusive way, help a great deal in putting that artist's personality over the footlights. But they have a decided talent of their own apart from these "background" jobs. ... [illegible]

PIANO STYLES

[illegible]

TOP TUNES

[illegible]

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• MONDAY •

ANOTHER TERRIFIC SESSION at NEW DOWNBEAT ... [illegible]

• TUESDAY •

[illegible]

• WEDNESDAY •

[illegible]

• THURSDAY •

[illegible]

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BACKSTAGE

Dorretta Morrow, pictured above in costume for her rôle as Marsinah in "Kismet," will be familiar to many of the audience watching this brilliant new import at London's Stoll Theatre: she played opposite Mario Lanza in the film "Because You're Mine." Dorretta, star of American TV as well as on Broadway, won the Donaldson Award for her performance in "The King And I"; was offered the lead in "Kismet" because of this.

PORTRAIT OF A JAZZ BENEFACTOR

BRUNO COQUATRIX, director of the Olympia Music-hall in Paris, is one impresario with a kindly eye for jazz. M. Coquatrix, himself a jazz star back in the early '30s, has clearly shown by his policy, since he re-opened the Olympia only a short while ago, that he believes jazz is a musical food for the people.

In almost every programme (*writes Henry Kahn*), he stars a jazz act—and this idea has been successful right from the start. Bruno began with Sidney Bechet and Aimé Barelli, followed on with Mary Lou Williams, Jonah Jones, Lionel Hampton, Mezz Mezzrow and many others. There are even rumours that this year Louis Armstrong will play there.

One thing has emerged clearly: provided it is sandwiched in between good music-hall acts of the more classical variety, good jazz can be—and is—enjoyed thoroughly, not only by the fans, but by the ordinary, average Variety public.

"Seventy per cent. of my public are young—and I believe it is possible to put on what might be termed 'young music-hall,'" says Coquatrix. "It would, therefore, be unthinkable not to include jazz."

The reopening of the Olympia in this manner has made something very like a new era for French jazz. For, let's face it, bringing bands over from the States is very costly—and a single Paris concert, though the Salle Pleyel be jammed, does little more than meet the costs.

High costs

Again, continent-wide tours are patchy: a band may draw crowds in one city, lose out in another. But the costs are high just the same. On the other hand, a band can run for three whole weeks in Paris—*if it is part of a regular music-hall programme.*

Bruno Coquatrix saw all these things—and now he looks with a satisfied smile at the long queues forming night after night outside the Olympia.

(He told me that he will be glad, by the way, to reserve seats in advance for British fans any time they want to cross to Paris especially to hear a jazz star at the Olympia.)

BRUNO COQUATRIX

BELIEVE it or not, the lady on the right has a part as a jazz girl of the Roaring Twenties in the current show at the Concert Mayol, Paris. The number is called, with Gallic whimsy (and perhaps with a punning eye on the spots in the show where she shows more of herself), "Jazz-à-Belle."

The lady's name?—Magda, when she's on-stage; Magdeleine Kosinski, when she's off.

Magda, silver-blonde, green-eyed singer and "fantaisiste," comes from Poland; fled to Paris in 1945 after surviving the rigours of the Warsaw uprising. Since then, she has battled into the position of one of the French capital's foremost stars. She plays the lead at the Mayol.

Last summer, she spent three months at the Valencia, Copenhagen, and appeared at the China Theatre, Stockholm, and the Black Cat, Oslo. She has also been to the major cities of Germany, Switzerland and Austria.

London will see her in cabaret this summer.

She has also starred in a film, *Crime au Concert Mayol*, with Daniel Clerice and Claude Godet. But nobody in Britain will see that—except the Censor.

The three loves of Emmet Wallace

"I LOVE Paris. That's the way the song goes—and there's a whole keyboard of truth in it. But I have been here seven years, a kind of ambassador of American song, and I think it's time I went back home, or some place else." The speaker was Babe Wallace, a boy from Brooklyn who knew what it was to go hungry, and who starts his fourth year at the *Folies Bergère* shortly.

He is not sure whether he will complete the year or not. Paris has given him just as much as he has given Paris—and he is beginning to wonder if it might not be better for both if they separated for a time.

Emmet Wallace had three loves: he loved baseball; he loved "Babe" Ruth, its greatest player; and he loved to sing. When, therefore, back in 1935, he started to carve a career for himself out of the hard rock of Show Business, he decided to call himself Babe Wallace.

"My first big job was at the New York Cotton Club. Then I got a job with Lew Leslie's *Blackbirds* and came to London. For a time I sang under Ella Fitzgerald, after the death of Chick Webb—who, of course, discovered Ella.

"I was bobbing along. I found a port in *Stormy Weather*, starring Lena Horne, and, in 1947, landed in London again, on the stage at His Majesty's Theatre, in *Anna Lucasta*."

In Paris, it was not difficult to find a job, as everyone wanted to hear the old favourites, like "Stardust," "Solitude," "Stormy Weather" and "Old Man River," as sung by a coloured American.

His first job was with Frisco up in Montmartre. Then he moved over to the Habima Club. He teamed up with Gordon Heath, and the two of them were given an act in a French play called *La Demoiselle de Petite Virtue*. "We sang the earthy spirituals of the South," says Babe.

Django Reinhardt heard him and liked him. "He suggested a concert called *Expressions du Jazz*." Babe accepted, and sang with Django. Did this mean he was on the up and up? Musically, yes—but there was no fortune in it.

When he was taken by agent Henry Goldgran to the *Folies Bergère*, he wondered whether that famous theatre would be able to give him what he craved.

Babe Wallace gazes from his apartment at the roofs of Paris.

The starry way

This is what he says after four years there: "The way to the stars in Paris is to work hard, give the people what they want from you, go to school—and be prepared to work for nothing."

By that, Babe does not mean the beginner should literally make a present of his voice to cabaret tycoons. He means that, at the beginning, it is best not to argue. If you earn enough to pay for a bed, a couple of meals and a bath twice a week—then cling to it!

—HENRY KAHN

WILSON & KRUPA FOR BG STORY

New York, Wednesday: Teddy Wilson and Gene Krupa have been signed for playing and acting rôles in *The Benny Goodman Story*, which will go into production on July 27 as one of the most ambitious projects of the Universal-International studios.

The title rôle, as exclusively forecast here some time ago, will be played by the television comedian, Steve Allen, while Benny will be heard on the sound track.

The producer for the musical will be Aaron Rosenberg, who was responsible for *The Glenn Miller Story*.

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Showtalk

JOHNNIE RAY'S assault on the Palladium audience opened at exactly 19.52 hours.

It lasted with undiminished fervour until 20.20, when the curtain curtailed the uninhibited emotionalism of the teenage element—one of whom shook her fists in an impulsive gesture of frustration.

Throughout the act—even as Ray's piano was launched on stage—there had been a surging accompaniment of moans, sighs and squeals. As Johnnie emoted each lyrical object, girls either buried their faces in their hands, sat with expressions of fixed rapture, or cried out in ecstasy.

The Skyrockets, boxed in a white piano stretching the length of the Palladium stage, looked on with amusement and—with one notable exception in the string section—evident enjoyment. And they obediently rose and applauded during Ray's "revivalist" numbers.

Both numbers reveal that there is nothing theatrically new in Ray's act; it is merely the holy-roller technique garnished with Tin Pan Alley. And Ray's jerky posturing calls to mind the Elvis Presley technique of the hip-shaker.

BERTICE READING IN THE JAZZ TRAIN.

Engaging

Any prejudiced prejudice in favor of Ray's engaging manner. He is an engaging young man with an obvious sense of rhythm and a voice of great emotional range for the Skyrockets—and a spellbinding ballad style unknown.

Johnnie is not "relaxed" in the sense of Frankie Laine and his hips-and-shoulders and shuffling walk give him a somewhat wooden appearance. But he is helped by the convulsive movements of his jaw when he is singing.

Yet he is relaxed in my ear as he hurls himself into a number of sounds or songs—in the complete sense of the word. He is not trying to impress a group of children or his fellow performers.

And he gives rather the impression that his numbers are songs, and familiar songs at that. The Ray trailing band-mike lead one all a part of the Ray technique, which seems to shout, "I know I'm a fool, but I'm a new guy—do you can't help liking me."

Which is true enough. Though we still feel that the religious-style appeal is of dubious taste.—*Laurie Henshaw.*

Speculation

THE London show world is speculating excitedly on the outcome of a song due for hearing in the Chancery Division of the Law Courts today. The action, which opened at the Hoff last

[illegible]

Jack Hylton, who is producing the show, has been served with a writ alleging infringement of copyright of the opera *Frau Juan*, written by Alexander Borkin, who died in 1950.

The case is being brought by the heirs of two other Russian composers, Rimsky-Korsakov and Glazunov.

It was back in the first British performance at the New Theatre, Oxford, with a cast of 100, that the music from the opera "Scheherazade" was kept to the top of the Hit Parade.

The music of the opera is said to be the thing to be handled by a new publishing syndicate here, the Frank Music Co., Ltd., which has been formed, in conjunction with Chappell's, by Frank Loesser.

Loesser wrote the scores of *Guys And Dolls* and *Hans Christian Andersen.*

Pearl robbed

GEORGE SHEARING told us on Tuesday that his diadem thieves were a sure sign that he had arrived. Another frequent sign of attainment to success is the Pearl Robbery.

The extent of Pearl Bailey's recent commercial success was strikingly illustrated last week when her Greenwich Village apartment was looted of $17,000 worth of furs and jewellery.

The singer told police she had discovered the thieves on returning home from the theatre where she is appearing in *House Of Flowers.*

"Only five days ago," she said, "I removed $60,000 worth of jewellery from my apartment to the bank vault."

Among the items stolen were a sapphire blue mink coat valued at $7,500 and a mink jacket worth $2,500.

Louis Bellson, Pearl's husband, was on tour in Texas with the Dorsey Brothers' Orchestra when the theft occurred.

*

AMERICAN singer Patti Page has been signed for her first overseas tour.

A week from next Wednesday she will depart for appearances in Hawaii, Manila, Singapore, Hong Kong, Osaka, and Tokyo.

Exuberance

For the rest, the production swirls along with immense exuberance. The best sequences are also those whose content will most appeal to Jazz Fans: the Basin Street scene which closes the first half; and a dramatisation of "Frankie And Johnny."

The former, utilising the entire cast in a dazzling choreographic *tour de force*, recreated, for the first time on stage, something of the genuine atmosphere of a jazz dive—and sent the first-night audience out into the bars in a whirl of excitement.

The statuesque and lovely Fredye Marshall made fine use of her beautiful voice in the blues-type number which introduced this scene, the spiritual, "Motherless Child," and in the moving Ethel Waters lynching song, Suppertime.

Enchanting

Diminutive Lucille Mack was enchanting as Florence Miller's "I'm A Little Blackbird"; the Three Chocolateers, a famous American comedy dance team, were at times hilariously funny, particularly the apparently boneless James Bosco; Frank Holder, Tape Miller, Edric Connor, Aptelle, Lucy Quannel and Sheila Clarke also impressed—although Shelle, a fetching dancer, was perhaps miscast in a witty vocal number taking a sly crack at Josephine Baker.

It was Bertice Reading, however—a roaring, rocking Bessie Smith; an exquisitely handy off-duty Madam singing "Frankie and Johnny" (with first-class miming in the background)—who stopped the show.

The costumes, satiric and colourful, ideally complemented economic and adroitly used sets—and Peter Knight's pit orchestra was actually swinging for much of the time.—*Peter Leslie.*

[illegible] cerne Absent, the new musical show which opened at the Hoff last

StapleTon in CinemaScope

CYRIL STAPLETON and a host of other dance band celebrities witnessed the premiere showing of Cyril's first CinemaScope short on Wednesday evening. They should have felt proud.

The film has its shortcomings, but generally it is a fine advert. for British bands. If the Exclusive films to follow keep up this standard, the profession will gain much respect in the eyes of the layman.

The film has class; more class than the Show Band broadcasts, for there is any note of those nauseating, pun-ridden announcements between numbers.

We start with a "Mexican Hat Dance"—a score of strings in bright blue jackets. Band in maroon, the rhythm in white—and follow up with Ray Burns singing "A Smile Is Worth A Million Tears." All-an emotional music" surroundings.

Bill McGuffie is introduced with a flourish for "Fantasie In C" (Kenny Powell is on piano for the rest of the film), and there is a jump: "Lucky Strike," complete with bongos and a nice Tommy Whittle solo.

"I'll Give My Eyes" introduces guest star Lita Roza, with Cyril taking over on piano. Then we get the Show Band Singers, "Oranges And Lemons" (Jock Cummings switched to tymps; Bobby Kevin in on lead), drums and a final medley of old American tunes, ending in a Sauter-Finegan-styled "Yankee Doodle."

Michael Carreras produced and directed the film; arrangements were by Wally Stott.—*M. N.*

Johnnie Ray dances with American film star Terry Moore at a first-night party given in Johnnie's honour at the Embassy Club on Monday.

TED HEATH LAMBASTS U.S. BANDS

TED HEATH—just back from the States—impressed America more than America impressed Ted Heath. After breaking up the band in Honolulu for a three-week vacation, Ted arrived in Los Angeles while his sidemen scattered to San Francisco, Chicago and New York. His three weeks in America convinced Ted of something he had long suspected—but hear it in his own words:

Our standard of bands in England is much higher; the American bands, in general, aren't doing right by the customers (Ted told the MM).

It just wouldn't do in England, the way the bands there present themselves; the lack of showmanship, the way the fellows just sit there as if they're being paid for a night's work and that's all there is to it. Our fellows try hard all night long.

In Hollywood, Sam Donahue does a great job leading the Billy May band; he's a fine player. But a band like Les Elgart's, the very commercial group at the Statler Hotel in New York—why, Lou Fraser's band at the Hammersmith Palais can do better than that.

I didn't get to hear Basie, but some of the boys in the band did and they thought his outfit was great. Basie apparently has the same trouble that we do—the band doesn't get the right sound on records, doesn't get anything like the sound it does in person.

I was amazed to find out about the American reaction to our band. Of course, I knew from the sales figures that we were doing well—I'd say our record sales today are actually much bigger in America than in England—but as soon as I arrived in Hollywood, I was tremendously impressed by the great respect everybody showed me. I made a number of guest appearances on disc-jockey shows, both on the coast and in New York, and it was very gratifying.

In New York, Ted spent some time digging the Dixieland at Nick's and Condon's—"very enjoyable"—*caught the young blind pianist, Alec Kallao, who had just replaced Sheering at the Embers, and was greatly impressed by the good musical taste of the Modern Jazz Quartet at Birdland. Perez Prado's band at Birdland was a disappointment*—"seemed and out of tune!"—*and he was more impressed by a less famous mambo band, that of Tito Rodriguez.*

One of my most enjoyable evenings in New York (Ted continued) was the result of a telephone call from Benny Goodman, who invited me over to his apartment. *(It was Benny who, in a recent Blindfold Test, was asked to name the most interesting new developments on the music scene—and promptly named the Heath band as the only thing that excited him.)*

I listened to some of those old Goodman records—and, honestly, there isn't a band around here today that's that good.

I didn't hear a tenor player any better than Tommy Whittle, and when I made a guest appearance for an NBC interview on a show for which Ed Sullivan had leased the band, Ed and all the boys were raving about Johnny Hawkworth. I found that "Pick Yourself Up" is amazingly popular with the disc jockeys there.

American arrangements? I didn't hear anything good enough to justify the need for it. The situation has changed somewhat. We have all those wonderful arrangements by Kenny Graham, and some of the things by Johnny Keating and we just don't need any American arrangements.

At one time I suppose I'd have given my right ear for American arrangements, but we've caught up.

It's a funny thing how everyone's still so pro-American in England and knocks the British bands all the time. If ten thousand English fans could just be transported on a bloc to America, they'd soon find out. They'd learn that a lot of the good music is confined to the studio men—mainly the same fellows on every session, recording under the names of umpteen different leaders.

The Union?

Perhaps in England we haven't got any players up to the standards of this cream-of-the-crop minority, but at least we carry our own units around.

People here like Johnny Dankworth and Jack Parnell have fine bands of their own that are permanently organised.

I was asked about the union situation. did I try to contact anybody there about the ban? I didn't go near the union. It's a waste of time. They're rude and they have no interest in trying to work anything out, so the only thing to do is forget it.

One surprising contact I did make in New York was with the silver trombone people, who provided me with a new horn. I was up until two, one morning, sitting in my hotel room playing. I've begun to get enthusiastic about doing more playing with the band.

No—we're not looking up to the Americans as gods any more. The way we did for so many years (Ted concluded). It's a good feeling. You begin to feel your weight in the business.

TED HEATH FLEW HOME FROM THE STATES ON SATURDAY, BUT HIS WIFE, MOIRA, RETURNED WITH THE CHILDREN ON THE "QUEEN ELIZABETH" BEFORE DISEMBARKING. MOIRA VISITED THE SHEARING CABIN, THIS MM PICTURE SHOWS THE HEATH FAMILY—MOIRA, VAL, NICHOLAS AND TIMOTHY—PLANNED BY WENDY SHEARING (LEFT) AND GEORGE AND TRIXIE SHEARING.

PORTRAITS

from page 7

NEXT, and finally, we have a drummer; one of the most successful of the younger school: Sidney Theodore Shaughnessy, a man who knows his way around in the radio and TV studios as well as in the jazz night-clubs and on record sessions.

The only child of a musical family, Sid was born 32 years ago in Jersey City, New Jersey. After a few elementary efforts at the piano, he began playing drums as the result of a lucky accident, when the janitor collected a complete set of drum equipment in lieu of payment for a debt!

That was in 1943. Encouraged by Sid's dad Calleck, who was famous as an early friend and important musical influence, he soon found his way into the jazz world. By the time he was 19, he had played with the Three Deuces on 52nd Street with a struggling young pianist named George Shearing, who was then playing there for union scale—$60 a week.

Ventura

From here he moved to the Bobby Byrne band, where, by late 1948, he established his first real prominence with Charlie Ventura, remaining with him until early 1950. After touring Europe with Benny Goodman, he returned in April of 1950, he came back to freelance work in NYC.

Aside from stints with Tommy Dorsey late in 1950 and with Lucky Millinder in March, 1951, Eddie has done very little touring since those days. He joined Calloway, Cab from Ann Don Leonard as his favourite drummer, and is represented on records by a couple of albums with Ventura on the Decca and Odeon labels. He has also made in France with Roy Eldridge, Lily with Chuck Wayne on Savoy, Jay Jay Johnson on Debut, Mundell Lowe on Victor, and the Teddy Charles New Directions.

HEATH: "WE'RE NOT LOOKING UP TO THE AMERICANS AS GODS ANY MORE," HE SAYS. SUMMING UP THE U.S BAND SCENE.

WHO'S WHERE

(Week commencing May 1)

Ronnie ALDRICH and Scandinavians
Sunday: Hulme, York
Week: Green's, Glasgow

Eddie CALVERT
Week: Empire, Liverpool

Alma COGAN
Week: Empire, Finsbury Park

Gracie COLE and All-Girl Orchestra
Sunday: Kemble Theatre, Hereford
Wednesday: Carfax Assembly Rooms, Oxford
Saturday: Grange Works, Owenbran

Tony CROMBIE and Orchestra
Sunday: Windsor Theatre, Bearwood
Thursday: Majestic Ballroom, Ellesmere Port
Friday: Derby

Joe DANIELS and Band
Sunday: Lensdale Cinema, Carlisle
Friday: Blackstone Hall, Stamford
Saturday: Corn Exchange, Ashford

Eric DELANEY and Band
Sunday: Odeon, Guildford
Monday: Palais, Hammersmith
Friday: Civic Hall, Wolverhampton
Saturday: Coronation Ballroom, Ramsgate

Billy ECKSTINE
Week: Theatre Royal, Hanley

Ray ELLINGTON Quartet
Sunday: Gaumont, Wimbledon
Wednesday: Fair Ballroom, Ridgar
Thursday: Barrow
Friday: Carlton Ballroom, Rochdale

FOUR ACES
Week: Empire, Leeds

Hal GOMELLA
Week: Hippodrome, Hulme

Johnnie GRAY and Band of Day
Friday: USAF Camp, Douglas Home, W.1
Saturday: USAF Camp, Ruislip

The KIRCHIN Band
Sunday: Empire, Woolwich
Tuesday: Orchid Ballroom, Purley
Thursday: New Theatre Ballroom, Amesbury
Friday: Weymouth
Saturday: Drill Hall, Guildford

Vic LEWIS and Orchestra
Sunday: Empire, Dewsbury
Friday: Winter Gardens, Eastbourne
Saturday: Drill Hall, Barnet

Malcolm MITCHELL and Orchestra
Sunday: Victoria Hall, Hanley
Friday: Palais, Ashton

Mick MULLIGAN and Band
Sunday: Cook's Ferry Inn, Edmonton
Tuesday: White Hart, Acton
Wednesday: Queen Victoria Hall, North Chelsea
Thursday: Casino Ballroom, Warrington
Friday: Town Hall, Denbigh
Saturday: Civic Hall, Nantwich

Penny NICHOLLS
Week: Palace, Blackpool

Sid PHILLIPS and Band
Sunday: Empire, Chiswick
Wednesday: Town Hall, Leek
Thursday: Mechanics' Institute, Uppermill
Friday: Town Hall, Crewe
Saturday: Empress Ballroom, Burnley

Denny PURCHES
Week: Grand, Bolton

Johnnie RAY
Week: Palladium, W.

Dave SHAND and Band
Saturday: West Runton

Dickie VALENTINE
Week: New Theatre, Cardiff

Frank WEIR and Orchestra
Sunday: Northampton
Saturday: East Kirkby

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CLUB CALENDAR APPEARS ON PAGE 10

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Jazz is booming in Northampton

NORTHAMPTON has joined the ranks of the provincial jazz strongholds. An ever-growing number of enthusiasts, two jazz bands and a fortnightly jazz club in the vicinity, proclaim that the renaissance is in full swing in this area.

One of the Northampton bands, the [illegible] Jazz Band, is purely traditional. It plays in the town each week, and once fortnightly at the recently formed jazz club at Wellingborough.

Formed just over a year ago, the line-up consists of its leader and founder, Probation Officer Tony [illegible] (tpt.), John Lantebury (tmb.), John Males (alto), Derick Whiting (pno.), Roy [illegible] (banjo) and Keith Wims ([illegible]).

The other group plays both progressive and traditional jazz. Founded in 1950, it gets together every week at the local Technical College, under the name of the [illegible] Valley Jazz Band.

An eight-piece band, the personnel comprises Derek Tatam (leader, tpt.), Paul Donley (clt.), "[illegible]" McKay (soprano sax), Derek [illegible] (pno.), Gil Bates (banjo), Arthur Bradley and Len [illegible] (guitars), Bill Waterfield (drs.).

DANNY SWAPS BATONS

Danny Walters, MD at the Empire Theatre, Liverpool, for the past two years, has changed places with Basil Green, conductor at Birmingham Hippodrome. Danny played violin with the old Jack Hylton Orchestra from 1939 to 1948.

Whitfield kicks off Ritz season

Hull's internationally known singing star, David Whitfield, just back from a tour of the United States, will open the summer season at the Ritz Theatre, Cleethorpes, next month. Already booked to appear there in August are Eric Delaney and his Band.

The Ritz is primarily a cinema, but puts on stage shows for part of the summer months when Cleethorpes is full of holiday-makers.

BOURNEMOUTH BOOKS ITS SUMMER STARS

WITH poll-topping songstress Lita Roza at the New Royal Theatre, "The Jazz Train" playing the Pavilion prior to its London opening, and a concert on Wednesday (20th) by the new Malcolm Mitchell Orchestra, Bournemouth fans last week had their first taste of the top-flight entertainment which is to be offered this summer to holiday-makers in this palmy seaside resort.

Home ground

Frankie Vaughan (May 16), the "Meet Mr. Ray" Ray Ellington package (May 23) and Ronnie Harris (June 13), are among star attractions already booked for the New Royal Theatre.

Also for a week on May 23, the Billy Cotton Band Show is to play the Boscombe Hippodrome—a convenient stint for Bill, who has a luxury villa at nearby Sandybanks.

Last Wednesday's sell-out Bournemouth début by the Mitchell ork marked the end of the present series of name-band concerts at the Winter Gardens, where Alma Cogan stars for a week commencing Whit Monday in the first of this season's "Music for the Millions" presented by Harold Fielding.

But on May 29, the Pavilion—run by Bournemouth Corporation, as is the Winter Gardens—opens a summer season of twice-nightly concerts by name bands. On that date, Teddy Foster brings his re-formed orchestra to Bournemouth for the first time.

Setback

The series, already booked to run until September, has proved something of a setback, however, to the management of Boscombe Hippodrome. As recently reported in the MM, the Hippodrome was granted a licence to cover Sunday concerts.

But this week, Mr. P. J. Butterworth, head of the company controlling the Hippodrome, announced: "Sunday concerts are off. After we had acquired the licence, we set about booking bands, but we found the Corporation had got in first and booked them up."

Discoveries

Instead, he said, the Hippodrome will feature a Carroll Levis "discovery" show each Sunday this summer.

Bands booked by the Corporation for the Pavilion include:—*June:* Malcolm Mitchell, Squadronaires, Ken Mackintosh, Frank Weir. *July:* Humphrey Lyttelton, Vic Lewis, Sid Phillips, Eric Delaney, Stanley Black. *August:* The Kirchins (with Frankie Vaughan), Ted Heath, Johnny Dankworth, Harry Gold.

Freddy Randall has been booked to play in September.

HUMPH STOPS TRAFFIC

HUMPHREY LYTTELTON'S music stopped the traffic last Saturday afternoon, when the band was paraded in New Orleans style in bright sunshine up and down the main streets of Belfast.

Humph and the boys were kidnapped from their hotel by a combination of Queen's University students and the local traditional jazz group, the Green-island Stompers, to launch a students' Rag Day magazine.

When the parade finished with a jam session in the grounds of the City Hall, the police had to be called in to keep the traffic moving.

Afterwards, Lyttelton played to capacity crowds at Caproni's Ballroom, Bangor, and St. Mary's Hall, Newcastle.

EXHIBITION BANDS

Billy Ternent and his Orchestra and Alfredo and his Gypsy Orchestra are appearing at the Scottish Ideal Homes Exhibition, which opened at Waverley Market, Edinburgh, on Wednesday (27th) until May 14.

Syd Fay to open at Langham Hotel

Bournemouth gig king Syd Fay is to take a band into the Langham Hotel, Bournemouth, at Whitsun for a year's residence.

Playing with Syd, who will lead on drums, will be Jack Dunkley and Bill Mader (saxes, vln., clt.), with Ronny Player as vocalist. Syd still has to fix a pianist.

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The Adam girl wearing the flared skirt is June Birch, who also has a flair for trumper playing. After her solo airing in last Friday's Midday Music Hall, she immediately sped for another broadcast on June 2—her 19th birthday. And two record companies have already offered her disc tests.

KATHY LLOYD TELLS HEATH ORK: I'M WED

KATHY LLOYD, Ted Heath's Australian vocalist, was secretly married in Sydney, her home-town, after the band's recent tour of Australia and New Zealand.

Her husband is American film editor Rex Lipton, who is currently working in Australia on a TV film of "Long John Silver," starring Robert Newton.

They were married on April 19 at Sydney Register Office, and the news did not leak out until the band met again last Monday for rehearsal following the tour and an annual vacation.

Six years ago

Kathy told the MM at her South Kensington flat on Wednesday: "We first met six years ago in Sydney, where I was under contract to the local commercial radio station 2GB, and Rex was touring as script-writer with comedian Joe E. Brown.

"We became engaged, and when Rex returned to America, I was to follow. I didn't go, and the engagement was broken off. I was on the brink of my career and felt that I was not ready for marriage.

'Wait and see'

"Four years elapsed, and Rex was very anxious to get an assignment in Australia, to see me again. When it finally came along, he found I'd gone to England, but by a happy coincidence, Ted's tour of Australia brought us together again."

Questioned on the difficulties presented by her 12,000-miles separation from her husband, Kathy replied:

"I don't know what will happen. I've done only 12 months of a three-year contract with Ted, and Rex has to go back to the States when he has finished his present assignment. We'll just have to wait and see."

Kathy signs a life-time contract at Sydney register office. Rex Lipton is the happy groom.

Ken Mackintosh in 'Alligator' film

KEN MACKINTOSH and his full orchestra are to be featured prominently in the new British film, "An Alligator Named Daisy," which went before the cameras this week. The Mackintosh Orchestra has been selected from a number of bands which were under consideration for the part, as reported exclusively in the MM some weeks ago.

Stars in the film include Diana Dors, Jean Carson, Donald Sinden (who plays a songwriter), Margaret Rutherford, Stanley Holloway, James Robertson Justice, and a real, live alligator named Daisy!

The Mackintosh band will be seen and heard in a lengthy and lavish ballroom sequence.

Famous American songwriter Sammy Cahn has written the score of the film, which is under the musical direction of Stanley Black. The producer is Raymond Stross, who was responsible for "As Long As They're Happy."

A top-line male singer has still to be signed for a feature spot.

HARRY ROY

From Page 1

at Lisander's Cafe de Paris, where he undertakes his present season on July 31, when the restaurant closes down for extensive redecoration.

Fronting his five-piece "Jump Club," Harry will play for two weeks at Streatham's Stork Club, starting on August 1.

After his tour to the Locarno, Harry will take an eight-piece to the Olympia Ballroom, Bristol, for a week. He then goes on holiday until the Café de Paris reopens.

In addition to their norm with Harry, Teddy Stoughton and Terry Brown continue their engagements with accordionist Ronnie Martin as "The London airs," a vocal-and-instrumental trio featured by Harry on his radio programme, "Music With A Smile," and recently introduced on TV.

For his summer engagements, Harry will be using girl vocalist, Fay Brown.

STARS WITH A SONG

Patti Lewis, Franklyn Boyd, the Orchestra and Michael Lockwood's Octet will be featured in a new BBC series, entitled "A Start With A Song," which commences on May 14.

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Stan Kenton makes U.S TV history

New York, Wednesday.—The 17-out TV film by Stan Kenton recently for CBS was so successful that the network has decided to put the show on regularly.

Entitled "Music—55," it will make its bow early in July. If Stan's band is on the road, he will fly in and front an all-star band of Local 802 members for the production.

It will be the first time that any national jazz orchestra has had its own regular network TV series.

Phoenix Jazz Band in children's TV

The Phoenix Jazz Band, resident group at 44, Gerrard Street, W., on Saturday evenings, appears in "The Appleyards" programme in Children's TV tomorrow (Saturday).

On May 2 and 6, the band plays at the opening sessions of "Sandy's Jazz Club" at Mac's, Great Windmill Street, W. The Phoenix band will be resident at the new club every Thursday

SHEARING

From Page 1

am prevented from doing that, I would rather not play at all."

George told the MM that he was switching from MGM records to Capitol. His visit (his first holiday since 1946), is partly due to the failing health of his octogenarian father. Travelling with him are his wife, Trixie, his 12-year-old daughter, Wendy, and his mother-in-law.

Ship's breakfast with Shearing—page 2.

SEASON FOR SHIRLEY

Trumpeter-comedian Dennis Shirley commences a 16-week season at the Pavilion, Ramsgate, on May 28 in the Lupino Lane Show.

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CAUGHT OUT WITH THE STARS

Tuesday's Benefit Night for Surrey wicket-keeper Arthur McIntyre attracted several stars. Here Arthur sits between the Tanner Sisters. Standing are resident leader Don Smith with stars and film actress Dora Bryan.

'VELVET' BASSIST TURNS TO OPERA

Bassist Teddy Wadmore, who has been deputising with Maurice Smarts' Velvet Music at London's 400 since last October, has left to concentrate on opera singing and freelance playing.

Maurice has now found a permanent bassist, Len Cushion, who has played for Cyril Grantham at the Dorchester Hotel.

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3 BBC MEN FOR COMMERCIAL TV

BOB HOPE, Norman Wisdom and Gracie Fields are among stars who have been signed to appear with the Skyrockets when "Sunday Night At The Palladium" is presented by Associated Broadcasting Co., Ltd., on London's commercial TV station which starts up in September (MM, 16/4/55).

ABC also announces that two top BBC TV producers, Bill Ward and Keith Rogers, are leaving to join the company. Bill Ward will be in charge of all ABC light entertainment programmes, and Keith Rogers will be senior producer of outside broadcasts.

Frank Beale, former BBC studio manager, will also join ABC as assistant to Bill Ward.

New Reg Wale group gets first airing

Vibraphone leader Reg Wale, recently returned from a three-month tour of the Continent, is currently in rehearsal with a new group which has its first broadcast in "Club Piccadilly" on May 7.

His all-star line-up comprises Dill Jones (piano), Ike Isaacs (gtr.), Coleridge Goode (bass), Dave Shepherd (clt.) and Denny Plater (drs.).

CONTRACT FOR FAY

Singer Fay Brown this week signed a year's contract with Columbia following an initial recording made for the label of "Ding Dong" and "Dungaree Rock," with Ray Martin and his Orchestra.

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