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Melody Maker

JUNE 2, 1956

EVERY FRIDAY 6d.

Ballet—by
Kenton

Report on page 4

RAY ELLINGTON MAY BE NEXT FOR

Eartha—Show Band guest



Eartha Kitt caught during her appearance on Monday with the BBC Show Band. With her are producer John Brodett (l.) and Cyril Stapleton. Eartha has London concerts at the Gaiety Theatre, Hammermith, on June 10.

U.S

AMERICAN agent Joe Glaser has offered the Ray Ellington Quartet and singer Marion Ryan Stateside dates. An exchange may take place with the George Shearing Quintet.

George himself revealed that an exchange deal was in the air during his American citizenship celebration party at New York's Basin Street on Tuesday (see also page 8).

Comments Dick Katz, pianist-manager of the Ellington Quintet: "We have had an offer from Glaser, but he wanted us to go about October, which

MONTY & DIANA ARE WED



Wedding day smiles from singers Monty Norman and Diana Coupland, who were married at the Liberal Synagogue, St. John's Wood, on Sunday. Television played a big part in their romance. They first met when appearing in the BBC-TV show "Hit Parade" two years ago and, in November, they announced their engagement whilst appearing together before the TV cameras in the "Jack Jackson Show."

TEDDY JOHNSON TO GUEST ON BENNY SHOW

SINGER Teddy Johnson has been picked as guest artist on the BBC-TV's "Jack Benny Show" on Sunday at the express request of Benny himself. Teddy appeared with Jack in thirty-three years ago at Manchester and Glasgow. Benny is due to make a series of BBC-TV films.

British stars get new disc break

to be released by the Polydor label. Featured on these initial releases are ex-Show

A NEW recorded outlet for British artists opens up today (Friday) with the announcement of the first discs starring British talent

GRAPPELLO ON JACK JACKSON SHOW



Swiss violinist Stephane Grappelli (second left) meets singer Ruby Murray at the ATV's Jack Jackson Show on Sunday. The quartet members are (l-r) Bobby McCre (piano), Joe Maddal (bass), Mickey (drums) and Roland Harter (trumpet).

Band singer Jean Campbell, Teddy Johnson and Pearl Carr, and newcomer Alan Kerr. Monte Mittelman, press relations officer for the Heliodor Record Co., which markets Polydor, told the MM: "We have big plans for Alan. Our A&S man, Alex Heritage, heard him in a music publisher's office and signed him to an exclusive recording contract on the spot."

Alan starts a season at the Pavilion, Pile, on June 18. Adds Mittelman: "We are lining up further British artists for Polydor in the near future."

Ruby Murray signs for British film

Ruby Murray has been signed by film producer Raymond Stross to co-star with comedian Frankie Howerd in *The Renovating Door*, which will be shot on location at Cannes and at the Nettield Studios, Walton-on-Thames.

Shooting is scheduled to start on June 16. The Irish songstress will play the part of a kitchen maid and will be featured singing several numbers.

Ruby is also to star in Bernard Belfont's summer revue *Light Up The Town*, which opens at the Hippodrome, Brighton, on July 2. Her latest discs for Columbia are "Honesty I Do" and "You Are My First Love."

TROUBLE ISLE TOUR FOR 6 BRITISH JAZZMEN

BRITISH jazz stars are taking their music to the remote spots of Cyprus. The Jazz At The Flamingo quartet, which next month tours bases in Germany,

starts a three-week tour of Army camps in Cyprus on August 15. Singer Doris Steele, who will be accompanying the unit to Germany, will not go on to Cyprus. Her place will be taken by Joan Small. The rest of the unit comprises the Tony Kinsey Quartet, clarinetist Vic Ash and compere "Flash" Winston.

The tour is arranged by Combined Services Entertainment, which draws its income from box-office receipts and a grant from the Central Welfare funds of the Services. While the Kinsey Quartet is playing in Germany an all-star group fronted by drummer Tony Crombie will deputise for the quartet at the Flamingo and Florida Clubs.

STOP PRESS

NEW YORK.—Negotiations are in progress here for Duke Ellington to tour Europe in November, December in Europe and January in British exchange with the Duke's band.

The world's most sought-after instrument

You'll play better with a Selmer!

Selmer

Selmer
Send for "Catalogue 53"
114 CHARING CROSS ROAD, W.C.2

signery

from Glasgow has Gold's Pieces of to he came up to ing his recent week ayhouse, Glasgow, nation of Johnnie us all but, a signed Donny on the two weeks, Donny being with the one-night stand, ing sharing vocal duty with Betty

vocalist with the for the past 10 ft to lead a group scope Club in Ger- don. He also plays bass, writes, arranges, Tony Blair (str.), like that at the Kaleido- mrods, Saturdays

ANCE FOR MATEURS

ic writers will get when Vera Lynn series, "Melody Associated-Redif- iters are invited lateral which, if he set to music by program, in first programme "We'll Meet Again" shows will be trans- ity.

FLIES IN

Page 1
ens, where many unaware we were d the U.S. Infor- in this score, but icials, elsewhere as Job. Jones: "Almost we've fresh ground for Pakistan, Iran, ces like that, the to jazz, but they expressed his de- Britain. In the order to astay. During seasons doesn't leave you up on schooling, a over here and at one of oit." band was due York at 8 a.m. Thursday it had in Washington, ment. Elphinstone the name begins at Birdland.

CHAIRMAN AT 67

ing Dallas, chair- Dallas and Ross, ergs and whole- ical. The concert ay 19, 67, had associated with the for over 50 years.

EDS TWO

eds a lead trum- in 11-piece band, 11 for the au- 11 for the au- 11 for the au-

11 for the au- 11 for the au- 11 for the au-

Winners fly out



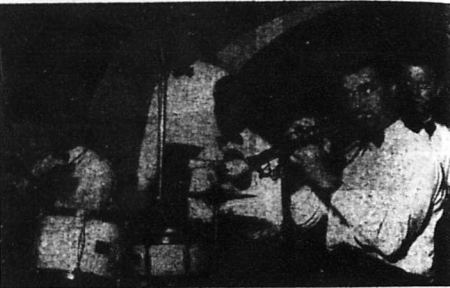
The two winners of the MM's Vocalists of the Year Competition—Stan Kenton and Bobby Mickleburgh.

KENTON BALLET HIT AT SAILER'S WELLS

THE Stan Kenton ballet, which had a tentative try-out three years ago, made a fully-fledged debut at Sailer's Wells on Tuesday.

Kenton gave permission for the ballet to be scored and simplified by the musical director John Lapchibsky, who has integrated the separate pieces into a complete work.

LOMBARD QUINTET OPENS AT LE METRO



Caught by the camera as they go into action during their opening night at the new resident group at Le Metro Club, New Compton Street, London, are the members of Hugh Lombard's Quintet.

Mickleburgh jazz group gets disc chance

TROMBONIST - LEADER Bobby Mickleburgh, made his bow for the World Record Club on Monday when he waded two LPs with a traditional group drawn from his newly formed orchestra.

NEW AIRINGS FOR HARRY DAWSON

Singer Harry Dawson appears again in "Down Melody Lane" on the BBC's new Programme on Sunday, and on June 11 he will be heard in "Midday Music Hall."

Among titles recorded were "Jazz Me Blues," "Shine," "Fidelity Feet," "Sister Kate," "St. James Infirmary," "Topsy Da King's next television series in Da Strain," "Some Day," "Mama

Jones Boys booked for centenary

The Four Jones Boys will appear in the summer show at the Apollo Ballroom, Manchester, with David Nixon, starting on July 2. Jimmy will celebrate the centenary of the theatre.

EX-21 CLUB CHIEF GOES TO BELGIUM

ARTHUR GADSBY, who was Director of the famous "21" clubs throughout Western Europe in 1945, is leaving England for Belgium on June 24, to become director of "Benny Brand Enterprises," one of the foremost entertainment organizations in that country.

Jack Stone moves to Withernsea

Jack Stone, resident leader at the Apollo Ballroom, Manchester, is moving to the Grand Pavilion, Withernsea, on July 1, to lead an 11-piece band for a three-month season.

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THEATRE DATES FOR NEW IRISH BAND

DUBLIN, Tuesday.—The newly formed Irish Whistlers, who will play a two-week band show at the Theatre Royal, starting on July 1. The band will perform at the Arcadia Ballroom, Bray, on Sunday.

LSJM BOSS OPENS ANOTHER CLUB

Paddy McKiernan is extending his London Society of Jazz Music "Today (Friday) he presents Mike Daniels at the Mitre Hotel, Hampton Court.

Midland leader fixes summer groups

Midland leader Jackson Cox, MD at the Shakespeare Hotel, Stratford-on-Avon, is providing summer groups at the Mount Hotel, Hiffcombe, and Saunton Sands Hotel, North Devon, for the tenth successive year.

MAX LEAVES SOUTHERN

Max Diamond, professional manager of Southern Music, is leaving the firm today (Friday). "I've no immediate plans," says Max. "I shall not take a holiday before looking around."

BERT WEEDON



DEMONSTRATION at SELMER HOUSE, SATURDAY, JUNE 2, 2-4 p.m.

Hear Bert with his Hofner playing "THE BOY WITH THE MAGIC GUITAR"

Selmer 114 CHARING CROSS RD., LONDON, W.C.

DISC STARS ARE D-Js ON NEW FORCES SERIES

A UNIQUE radio disc programme on which recordings of disc stars will be introduced and played through the British Service's new release discs for British Servicemen overseas, starts a weekly series on Monday.

RAY ELLINGTON

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BIX

From page 3. ans of similar genius, he was often to be found with his ideas. The original tone of the saxophone was a "creaky alto" sound, but Bix's "superior imagination" in the late '20s, the three most distinctive trumpet players were Bix, Coleman and Bud. Bix's influence on the saxophone was not only his success in the Ellington band, but his ability and dominance exercised during his lifetime.

But his fame rests securely on his mastery of the bass saxophone, which he raised single-handed to the status of a virtuosic instrument. His "Swingtime Blues" and "Coleman Blues" were his two greatest hits together as the saxophone.

MEZZ OFF SENTER

SOME weeks ago, before the Armstrong intervention, Mezz Off Senter, a disc star, was promised to play the records to Mezz and report back.

Old letters

"The reference to 'Old letters' in the 'Copenhagen' column is a bit of a mystery. I came up with a curious incident received from Senter some twenty years ago.

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ADRIAN ROLLINI

THE death of Adrian Rollini at the early age of 52 robs us of another of the true originals of jazz.

The front-page news item in the MELODY MAKER scarcely did justice to the varied talents of this brilliant musician, who started his career as a child-prodigy classical pianist.

BY CHARLES WILFORD

Rollini recorded very widely with the leading white musicians of his time. His solos were unfailingly fluent, perfectly phrased to fit the music, and faultlessly executed, giving the appearance of careful preparation rather than improvisation.

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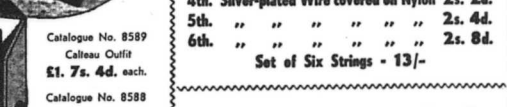
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COLLECTOR'S CORNER

Edited by Max Jones and Sinclair Trail



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Advertisement for La Famosa SUPER NYLON STRINGS for SPANISH GUITAR, featuring product images, prices, and contact information for BOOSEY & HAWKES LTD.

Advertisement for TRUVOX LIMITED TAPE RECORDER MODEL R1, featuring a product image and promotional text.

Radio commentary

BY MAURICE BURMAN

ON Whit Monday I arose full of good resolution and was out by 6.30 a.m. Midday found me back in bed. I lay dozing deliciously when I awoke suddenly by a very competent alto, complete with American-sounding band (the radio is never off).

I had had no intention of reviewing Dave Shand and his Orchestra (Monday Dance Disc, 12.18 p.m. 21/5/56), as he had been done only recently—and, technically, this is not a criticism in the true sense. After all, I was feeling. But I merely wonder whether the band was as excellent as it sounded to me at that time. Anybody want to add anything?

FRIDAY DANCE DATE
DENNY BOYCE AND HIS ORCHESTRA; THE KEN SYKORA STRING QUARTET
12.15 p.m. 25/5/56

RADIO bands range from rank bad, through mediocre, fair and good to very good—and, in two cases, even excellent. The Boyce band rates between good very good and—occasionally—fair.

It has a very good ensemble sound and good section leaders, yet its soloists are all guilty, few as they are, of a certain mediocrity in ideas and phrasing. The programming suffered in parts from too many vocals, including two from Denny which sound entirely superfluous.

However, Maxine Daniels is a slinger to be reckoned with. If she will not persist in sounding like Miss Clooney and strike out on her own,

one can assume with a certain amount of safety that she may yet enter the glittering, glistening world of stardom.

Denny, on the whole, can be proud of himself. His band works at a Palais and he used no session men for this broadcast.

The Ken Sykora group—two electric guitars, acoustic guitar and bass—is an amiable, careful and jazz in the general manner in what one gets—and one likes it.

BURMAN'S SAUSAGE
I awarded to Jimmy Preston for his funny and rhythmic playing.

WORLD OF JAZZ
11.15 p.m. 25/5/56

FRANK DIXON, who introduced this programme from Manchester, sounded like a large Yorkshireman, dogmatic, forthright, confident—and disagreeing with Louis on the merits of Cry.

And, like a good Yorkshireman, he was right—if I may say so. One fault—usual with this type of show—was the dishing out of the same old discs and the same formula.

FRIDAY DANCE DATE
LOU PREGAR AND HIS ORCHESTRA
12 noon, 25/5/56.

LOUIS had showed great improvement; better arrangements, better arrangements and a beat. Good solos came from Jimmy Preston's alto, Eddie Taylor's piano and drummer Eric McDermott. Steve Martin sang with polished quality and some ideas, and Lou, with the possible exception of Cyril Stapleton, is the best band leader-announcer today. The trumpet soloists need to relax and not tongue so much.

Jazz On the air

(Times: BST/CEI)

SATURDAY, JUNE 2:
12.30-1.0 p.m. A 1: Jazz Trumpet.
12.45-1.15 p.m. DE: Jazz Requests.
2.45-3.0 p.m. C 2: Sarah Swing College.
3.15-3.45 p.m. Z: Swing Reminds.
3.45-4.0 p.m. C 1: Mainly Modern.
4.05-4.30 p.m. G 1: Jazz Music.
4.35-5.0 p.m. A 1: Spatiulas.
5.05-5.15 p.m. J: Army Jazz Concert.
5.15-5.30 p.m. W: Swing Club.
10.30-12.0 and 12.10-2.0 a.m. I: 10.30-11.0 J: Jazz Requests.
11.15-12.0 J: America's Pop Music.
11.10-11.30 p.m. Y: Jazz 1000.
12.05-12.30 a.m. J: Saturday Night Club.
2.30-3.0 p.m. H: Hollywood—New York.

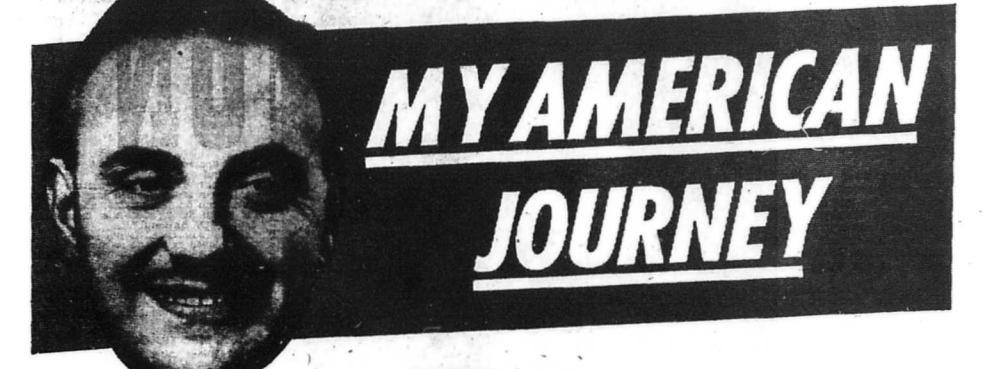
SUNDAY, JUNE 3:
1.54-9 a.m. J: D-J Shows.
10.30-11.15 J: Sunday Synopticon.
1.45-2.45 p.m. A 1; Z: Champs-Elysees Jazz.
2.30-3.0 p.m. Z: Baste, Goodman.
3.05-3.10 p.m. and 10.15-11.30 p.m. Jazz Requests, etc.

MONDAY, JUNE 4:
10.30-11.0 p.m. J: D-J Shows (daily).
11.30-12.30 p.m. J: At Above.
1.45-2.0 p.m. J: Martin Block (daily).
1.30-1.45 J: Strilly from Dixie.
4.45-5.20 p.m. K: Black Bottom Stompers.
10.15-10.55 p.m. West Coast Pop.
10.30-11.0 p.m. Panama on Mezz.
10.30-11.0 p.m. The Jazz Patrons.
10.45-11.0 p.m. Cool Man's M. Goss.
11.15-12.0 J: D-J Shows (nightly).

TUESDAY, JUNE 5:
4.35-5.20 p.m. K: Modern Jazz.

EVERY NIGHT:
8.0-10.0 and 11.0-1.0 a.m. T: This Is Music, USA.
12.3-1.57 a.m. A 1: Night Route.

- KEY TO STATIONS**
- A: RTF Paris-Inter: 1—1820m, 48.25m, 2—197m.
 - B: RTF Paris-Inter: 200m, 216m, 316m, 336m, 446m, 466m.
 - C: Hitz-Radium: 1—462m, 2—266m.
 - D: BBC: E—444m, L—1000m, 247m.
 - E: NRX WDR: 200m, 180m, 49.25m.
 - F: Belgian Radio: 1—444m, 3—27m, 4—18m.
 - G: RIAS Berlin: 1—303m, 2—467m, 195m, 41.25m.
 - H: SWF Baden-Baden: 295m, 363m, 195m, 41.25m.
 - I: APN: 344m, 271, 547m.
 - K: BBC Stockholm: 197m, 255m, 245m, 306m, 566m, 49.46m.
 - L: NRX WDR: 175m, 375m, 228m, 47m.
 - M: RAI Munich: 375m, 187m, 48.7m.
 - N: DRB Stuttgart: 522m, 49.70m.
 - O: RAI Rome: 355m, 290m, 269m.
 - P: Europe F: 1647m.
 - Q: Washington: 31m, 20m, and 1m.
 - R: SBC Lugano: 548 cm.
 - S: SBC Geneva: 300m, 49.56m.
 - T: SBC Lugano: 548 cm.
 - Z: LUS Geneva/Lausanne: 393m.



BY TED HEATH

A MAJOR groove among bands in America is the way their tours are laid out. I must say, too, that it seems they have good grounds for complaint: even on our short tour, we were doubling back on our tracks all the time.

We missed important towns like Philadelphia, Boston, Cleveland and Indianapolis, although we played small towns just outside these cities.

(The musicians have a standing joke about the bookers in New York: they say they throw darts at the map and the bands plays where the darts stick.)

Many different promoters sold good bands on tour to maintain good business, and promoter Jerry Lave Brown one week—and then five or six had bands until someone like Count Basie comes along—but by that time customers have lost interest.

There is still gain in the band business in America, nevertheless, for those who make the effort to dig for it. For instance, we played in Detroit to about 2,000 in one night, and it was practically all a Ted Heath audience. (The promoter had only advertised us, making no mention of the other acts, he said it was the band people were asking for.)

At St. Louis, the takings for one concert were \$7,200—so, you people will pay for something they are not even expected to see any kind of show for less than 15c (comparative prices).

Some business on the road is not as well organized as in England, quite apart from the planning of the tour; a concert series starts on time; it will start anything from 30 minutes to 40 minutes after the scheduled opening time. This is a very bad state of affairs and a contributing cause to the lack of interest in bands.

SYMPATHY

Nobody dances in the clubs where they play. It's purely listening. You will see very good bands, but they are sitting all night at Nick's and Eddie Anderson's, waiting to be advertised. You also get all kinds of keen audiences at Basin Street, Birdland, The Zenith, etc.

The other great jazz colony is, of course, New York. Here you can hear the greatest Dixieland jazz—no phony, wobbly notes or pale imitation of Sidney Bechet, but the genuine modern Dixieland music, with clean technique and good tunes.

A lot of the Dixieland boys are such excellent players that they are often seen working in the studio orchestras during the day.

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Coronet Cello Style 15 GNS

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37 piano keys, 2 voices with 5 registers, 30 basses, 50 reeds and 30 chroma buttons, 30 reeds and 30 chroma buttons, 30 reeds and 30 chroma buttons.

GARDA Model
34 piano keys, 2 voices with 5 registers, 30 basses, 50 reeds and 30 chroma buttons, 30 reeds and 30 chroma buttons.

LECCO Model
37 piano keys, 2 voices with 5 registers, 30 basses, 50 reeds and 30 chroma buttons, 30 reeds and 30 chroma buttons.

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Open all day Saturday.

"Me and my boys are hopin' to come back and swing for y'all again real soon!"

Satchmo

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CUE FOR SONG

Do you want to sing about Drink, Dreams or Dixie? Are you a radio or TV producer seeking a song for a scene in California, California or Caliente? Then Feldman's have just the thing for you.

Their Songs in Categories for Artists, Producers and Orchestral Leaders is the most useful ready-reference yet produced in this country.

HEADLINES HALVED

Numbers (843 of them) from the catalogues of Feldman, Dix and Darewski are classified and indexed according to title value, rhythm, music type and lyric content, and also listed alphabetically. The result will save the headaches of every television and radio producer, and prove invaluable to artists called upon to supply numbers for special settings. It will also give new life to many half-forgotten hits of yesterday.—F.B.

AMERICAN SHOW-BUSINESS NEWS

From East to West

Two songwriters who have written material for Lena Horne are combining to produce the music for a new Broadway show, *Happy Hunting*. They are Harold Karr and Matt Dubey.

The book will be by Lindsay and Cousins and the show—expected on Broadway by the end of the year—will star Ethel Merman.

HITCHCOCK is filming a real-life story about a musician who was wrongly convicted and sent to prison.

The musician was bassist Henry Ballerstein; the film is *The Wrong Man*; the star is Henry Fonda.

LIBERACE pulled out another gimmick for his appearance at the Riviera in Las Vegas; he did a song-and-dance number in tight—then did a duet with

Vampira, the in-the-flesh caricature of Charles Addams' ghoulish creation, Joe Glaser. Red Nichols did a stint at the same venue; Lillian Roth and the Katherine Dunham troupe at the near-by Sahara.

Ferns singer J. P. Morgan was seen as holiday star for Eddie Fisher on the latter's TV show.

PEARL BAILEY played the Em-pire Room of the *Widow* Astoria last month—and became the second Negro girl singer to do so, Dorothy Dandridge was first.

THE new Broadway musical—*Wonderful*—starring Sammy Davis, Jr., has been recorded in its entirety by American Decca.

Clara Ward, the "Bellevue" girl, stars for Leslie Caron in *Gaby*.

LOUIS ARMSTRONG biofilm is definitely on the way. Hollywood studios are said to be after it.

Who will play Louis? WHO SHOULD PLAY LOUIS?

Edie who has really Amy Camus from Brooklyn; the storm over her "inea" must!

Well, Yma is steering clear of all that in her new film; she's advised her manager—Eastward. The film, *The Love of Ovi*, Khaplan, presents her singing in first time in English; co-stars Corine Wild, Michael Rennie and Raymond Massey.

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BEAT

JAZZ appreciation seems to be growing fast behind the Iron Curtain. In the past week, I have had two letters from Warsaw: one from a newly formed jazz club seeking information on jazz origins; another from a jazz group asking for the band parts of "Lullaby of Birdland."

At the same time, Neville Powley has been commissioned by EMI to produce a program of British jazz on radio network, entitled *An Evening in London*.

This, the station asks, should cover all aspects of London music—street, dance, jazz, vocal and classical. They leave the choice to Neville, mentioning only two artists they would especially like included.

Bill Malcolm, Sargent and Ronnie Hilton.

THE phone rang in Valerie DeLaney's London home. She answered it, and a voice said: "This town is so fantastic, you must come over right away!"

The town? New York. The voice? That of her husband, Eric DeLaney, whom she had hidden farewell only two days before.

So Valerie packed, obtained her visa, and was on the plane that night.

They came home last Tuesday exhausted, exhilarated, having spent nearly everybody in New York to jazz circles. And Eric is now in the happy position of knowing that his welcome awaits him, either with his orchestra or a solo artist.

"When? Not for some time," he tells me. "We're booked well into 1967."

Sign, please MISSED in Tin Pan Alley hostelry is that delightful couple, biling pianist Eddie Thompson and his guide dog, Max. They were last seen with Freddy Randall. Max is mourning the storm ever her "inea" must!

I asked Eddie how he was going to cope with American autograph hunters when he returns. And produced what I look to be a toy tank.

It is turned out that Eric DeLaney had had made to reproduce his signals, waiting his move across the page of the autograph book.

I have a feeling the ink will

BACK home to the pianist Ronnie Tompkins, who she has been hounding in London with by ace trombonist, son and Kai Wind-up.

He's having such a great time in the States with the band. A pupil with Les

he has played with many of the greats, including Lee Konitz, and guitarist Chucho also has been active in the re-



by PAT BRAND

run out well before the band sets home.

Horn for Louis I WAS unlucky enough to miss the farewell party for the Gold Coast for Louis Armstrong last week. Not so our photographer, who took the picture of Louis and Lucille leaving London Airport.

It was quite a sight to see the trumpet player and his wife being escorted to the plane by the Commissioner of the Port of London. The Commissioner, I am told, is now in the happy position of knowing that his welcome awaits him, either with his orchestra or a solo artist.

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cording line, making trio sides under his own name.

His popularity in American music circles was evidenced by the number of stars who turned out at a benefit night for him, during the band's tour of time when he was in hospital with lung trouble three years ago.

Fam reports that he is now very fit, and enjoys life busily.

Yankee George! PIANISTS seem to be Britain's chief jazz export to the States. But when George Shearing next visits this country it will have to be under an exchange scheme.

On Friday last, he was sworn in as a citizen of the United States to which country he emigrated with his wife Trixie and daughter Wendy in November, 1947.

Greatly enough he is now contemplating an autumn trip home, leading his own group. As an American, he could now do this only in "reciprocity" with a British group visiting the States.

You never know YOU never know who's listening do you? So ended my paragraph on the Australian pianist singer Bonnie Montgomery after she'd received a fan letter from Boston congratulating her on her "In Town Tonight" broadcast.

The other day Bonnie was trying a number over with Giff Lewis at the Southern Music office.

In an adjoining room sat an American visitor, Paul Worth, of Bethlehem Records. Number over, he asked me to look in.

Buddy in the BACKGROUND BUDDY BRIGMAN, who scored the backings for the Ella Fitzgerald-Cole Porter LP on Verve, is writing the background music for the new film *Step Down To Terror* movie—the one that features Buddy de Franco, Pete Kelly, etc.

Bregman's line-up for the recording of the "Terror" music reads like a Kenton or Herman personnel.

The rhythm section includes Kessel, Neil, Stoller and Claude Williams. Other names are George Auld, Bob Cooper, Bud Shane, Dave Brubeck, and the great Ray Linn, Maynard Ferguson, and the great Duke Ellington.

Having a Ball My husband, Paul, goes back to work. She's been hounding in London with by ace trombonist, son and Kai Wind-up.

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"Here's my Broadway address," he told her. "I make an acetate and send it over for me to hear when I get back. I think we can do business."

"I repeat. You never know who's listening, do you?"

Poet's Corner THOSE most deserving of your pity ARE the BBC Dance Music Policy Committee WHOSE job it is to guarantee THAT the right sort of dance music is listened to by the important listeners such as you and me.

AND who are constantly being involved in quarrels WITH publishers who feel they should not interfere with our tastes or morals.

AND who, in spite of being taken to sumptuous places you can come and dine at.

STILL feel there are some things you must draw their eyes to FOR instance, they will most certainly raise their eyebrows at any suggestion of anything libidinous or salacious.

AND they always have a few quibbles ABOUT jazzing up Beethoven or Brahms.

ON the other hand, Tchaikovsky is open to discussion AS his music was pretty heavy sort of stuff although the use of a Russian.

AND it makes me positively joyful TO think they've allowed a tasteful lyric like "Hot Diggity" to be sung to Waldteufel.

(OF course, it had to come from some American publisher's sketches AS it would have been a little back next Friday.



The seven Mrs. Duchin—Kim Novak to you—arrived in London last week. They Brown, whose interview with her is on page 9 below, reports that she is most enthusiastic about Golden Arm.

For our part, we are very happy that they are in the city.

We are very happy to see the delightful Kim Novak in Britain.

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The film 'Mrs. Duchin' is no stooge...

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THE film Mrs. Eddy Duchin turned the glowing eyes on us and talked of honesty.

"I like a lot of research on all my films," she points out. "I write down my own conception of the character to play at the time. That girl in *The Men With The Golden Arms*—at least, I don't think so. But I studied so hard that he can play now."

The girl they've tagged "the fluorescent blonde" isn't a little actress at all. It's a well-proportioned stooge.

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TONY BROWN

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The leading AMERICAN JAZZMEN

featured in long playing recordings from the SAVOY ATLANTIC BETHLEHEM & RIVERSIDE CATALOGUES

East Coast Jazz No. 5
Mean to me Pick and pat, etc.
MILT HINTON L.T.Z-N 15001

East Coast Jazz No. 6
Mutation; On green Dolphin Street, etc.
URBIE GREEN L.T.Z-N 15002

East Coast Jazz No. 7
Out of this world; Thou sweet; etc.
KAI WINDING & J. J. JOHNSON QUINTET

Kenny Clarke, Vol. 1
Strollin'; Sonor: Blue's mood; etc.
KENNY CLARKE SEXTET L.T.Z-C 15004

Jay and Kai
Bernie's tune; Lament; etc.
J. J. JOHNSON QUARTET

KAY WINDING QUARTET L.T.Z-C 15007

Kenny Clarke and Eric Wilkins
Fru's blues; I did you the most; etc.
CLARKE-WILKINS SEPTET L.T.Z-C 15008

JONAH JONES SEXTET
Beale Street blues; Sheik of Araby; etc.
L.Z-N 16003

Ringside at Condon's, Vol. 1
Original Dizieland one-step; etc.
EDDIE CONDON and HIS ORCHESTRA L.Z-C 16004

Jazz at the Savoy Café
Careless love; Please don't talk about me; etc.
THE EDMOND HALL ALL-STARS L.Z-C 16005

Lullabies for Lovers
Lush life; Out of this world; etc.
CHRIS CONNOR with THE VINNIE BURKE QUARTET L.Z-N 16007

Holiday with Hank
Hank's holiday; Billy's bubble; etc.
HANK D'AMICO QUARTET L.Z-N 16008

Sincerely, Conte
Fine and dandy; Night flight; etc.
CONTE CANDOLI QUARTET L.Z-N 16010

THE FAMOUS WARD SINGERS
Surely God is able; He knows how much we can bear; etc. L.Z-C 16013

Fats Navarro Memorial
Fat boy (Fatses red; etc.)
FATS NAVARRO and HIS ALL-STARS L.Z-C 16015

Happy Minors
Happy minor; Bluesology; etc.
RED MITCHELL SEXTET L.Z-N 16017

The Compositions of Bobby Scott
The creed; Table cloth stamp; etc.
THE BOBBY SCOTT OCTET L.Z-N 16018

Holiday in Brazil
When you're smiling; Easy living; etc.
THE RUBY BRAFF ORCHESTRA L.Z-N 16022

Basically Duke
Jack the bear; Tamalpais; etc.
THE OSCAR PETTIFORD GROUP L.Z-N 16023

Ringside at Condon's, Vol. II
Beale Street blues; Mandy make up your mind; etc.
EDDIE CONDON and HIS ORCHESTRA L.Z-C 16024

BOBBY TROUP
Cuckoo in the cloop; Midnight sun; etc.
L.Z-N 16027

FABULOUS NEW RECORDINGS COMING SOON

MEL TORME with MARTY PALMER L.T.Z-N 15009

JAZZ at the Metropole L.T.Z-N 15010

HAROLD MCGHEE L.T.Z-N 15011

JESS STACY

Benny Goodman L.T.Z-C 15012

Top Brass (from Savoy) L.T.Z-C 15013

HANK JONES QUARTET and QUINTET L.T.Z-C 1,014

Presenting "CANNONBALL" L.T.Z-C 15015

WES-WILKINS-RICHARDSON
Flutes and Reeds L.T.Z-C 15016

HANK JONES-CLARKE-MARSHALL—"The Trio" L.T.Z-C 15017

NAT ADDLEY—"That's Nat" L.T.Z-C 15018

THELONIOUS MONK plays Duke Ellington L.T.Z-U 15019

LONDON RECORDS, division of THE RECORD COMPANY LIMITED, 1-3 NOTT ROAD, LONDON, S.W.9

JAZZ CLUB CALENDAR

AAAH! It's Jeff Kruger's **AFRICA CLUB** at the Café Au Lait, 120 West 47th St., New York 1, N.Y. **SATURDAY** (8:30-11:30 p.m.) A gallery of jazz artists appearing at Florida Avenue, New York. **FRIDAY** (8:30-11:30 p.m.) **FRIDAY** (8:30-11:30 p.m.) **FRIDAY** (8:30-11:30 p.m.)

FRIDAY—contd.
FRIDAY (8:30-11:30 p.m.) **FRIDAY** (8:30-11:30 p.m.) **FRIDAY** (8:30-11:30 p.m.)

SUNDAY—contd.
SUNDAY (8:30-11:30 p.m.) **SUNDAY** (8:30-11:30 p.m.) **SUNDAY** (8:30-11:30 p.m.)



AMONG the recent highlights of radio was a broadcast in which Rex Harris told the story of W. C. Handy, Father of the Blues.

It was a notable broadcast in many ways. Rex recounted the fascinating story of Handy's struggles both to gain recognition and to maintain legal rights in his compositions and arrangements.

I hasten to add that Handy is a man for whom I have the highest regard. He is an artist with an eye to business. But the people at the extremes are a less pleasant sight.

On the one hand you have the music industrialists who long ago noticed the similarity between a treble clef and a dollar sign and have been basing their profits on it ever since. On the other hand, the dreamers who insist that the music which is the life of the people can be sold for a profit.

It is a sad state of affairs. The music business has allowed the pursuit of art to degenerate into a rat-race. Aided and abetted by a morose public, they and their customers are engaged in a battle which the chief loser is the music itself.

My main concern—since there is some hope for their enlightenment—is to get the fans, the serious-minded young men who spend the week-end listening to the records and the week-end running to the record stores.

It is often that he even writes on it and then they go to a concert, just Sunday and Sunday, and they are disappointed. They want comedy numbers and pop songs. How can I tell them that he knows his business—which in turn is to know what the public wants, and to keep the music as a precision of good modern music and to keep the music as a precision of good modern music and to keep the music as a precision of good modern music.

Edgar Jackson, Sinclair Trull & Ernest Borneman review

"FATS" WALLER PLAYBOY (No. 2) (LP)

I wish I were Toots! A Little Love Song To A Chambermaid (1); Have A Little Dream On Me (2); Georgia Blues (3); I'm A Fool (4); Sweetie Pie (5); Serenade To A Wealthy Widow (6); Let's Pretend There's A Moon (7); Mandy (8); Toots! I've Tired Of You (9).

(HMV DL1918)

(Oxley 252-256) — (4) "Fats" Waller (sno, and voc); Herman Avery (tr); Bill Taylor (b); Harry Dilis (d); (5) Same, except Gene Sedrie replaces Avery, Floyd Brown (tr); (6) Same, except Gene Sedrie replaces Avery, Floyd Brown (tr); (7) Same, except Gene Sedrie replaces Avery, Floyd Brown (tr); (8) Same, except Gene Sedrie replaces Avery, Floyd Brown (tr); (9) Same, except Gene Sedrie replaces Avery, Floyd Brown (tr).

TAKEEN from the first three Victor sessions by Waller and his rhythm, this LP is a fine mixture of playing and jazz in the "Fats" manner. The piano playing on all tracks is truly prodigious as Waller flirts with the melody against the rousing rhythm guided by his tremendous left hand. He fairly pounds the piano on "Twins," his choruses on "Wealthy Widow" and "Mandy" can be ranked with his best.

Autrey takes an excellent chorus, aided and abetted by "Fats" on "Armed" while Casey shows ample proof that he was among the best guitarists of the good old unamplified days. The chorused chorus on the lively "Georgia May" is intensely rhythmic and played with great attack.

The cover notes state that these sessions sound exactly like the original recordings. The original band was up all night (says Mame) having a little party. It was all very well for the rest of the band, says Mame, who had recorded with him before and knew his methods, but poor Floyd and I just kept in the background as much as possible. We managed all right on "Sweetie Pie," a tune we both knew, and even took a solo, but Forsyth's "Wealthy Widow" we had never even heard, let alone played. However, he usual with Fats, everything went quite well and the session came to an end with no mishap.

And that is just the kind of record this is—informal, free and easy jazz—S. T.

Edgar Jackson, Sinclair Trull & Ernest Borneman review

PHILIPS The Records of the Century

Edgar Jackson, Sinclair Trull & Ernest Borneman review

PHILIPS The Records of the Century

Ted Heath

From Page 7

shops knocked together in a location similar to the Edgware Road in London, nothing glamorous at all, just an improvised stage and a bar. But the place was jammed with about 200 people paying a dollar each to go and drink their drinks.

Humphrey Lyttelton

"Mack's" 100 Oxford St., 7:30-11 p.m. Humphrey Lyttelton & His Band. **LYTTELTON'S JAZZ CLUB**, British Legion Hall, 100 Oxford St., London, W.1. **WEDNESDAY** (8:30-11:30 p.m.) **WEDNESDAY** (8:30-11:30 p.m.) **WEDNESDAY** (8:30-11:30 p.m.)

ODEON & GRAND SUNDAY, JUNE 3rd, 5:30 & 8 p.m. ED. W. JONES presents **BILLY ECKSTINE** TEDDY FOSTER & HIS ORCHESTRA DICKIE DAWSON - ANNETTE KLOOGER ROM. 300

DAVIS THEATRE - CROYDON SUNDAY, JUNE 10th, 6 & 8:30 p.m. ED. W. JONES presents **BILLY ECKSTINE** TEDDY FOSTER & HIS ORCHESTRA DICKIE DAWSON - MAXINE DANIELS CRO. 510

Ash-blond attraction

BOB RANDALL CLEARS BOMB THREAT CONCERT



A DRAMATIC cable from Freddy Randall to the Melody Maker this week told of further trouble during the band's package tour of the Southern states of America.

Their New York night out



During their two days in New York before starting their tour, Freddy Randall and his band heard plenty of music. Pictured are: Freddy's Hotel Statler are: (L. to front) Jack Peberdy (bass), Al Gay (cl.), Jimmy Dorsey, Betty Smith (tr.) and Freddy. Behind are U.S. drum star Louie Bellson, Randall drummer Stan Bourke and drummer Eric Delaney.

BLIND PIANIST TO GO TO DENMARK?

Blind Midlands pianist Dennis Hunt, who joined the Art Collins Trio at Leicester Palace three weeks ago, leaves the group next week.

This followed scenes at Birmingham, Alabama, where the White Citizens' Council picketed the Auditorium. A second cable from Randall reveals more colour bar trouble at Atlanta, Georgia, when the show played at the Eschbach Park. Forty people were arrested after disturbances. Freddy also told the MM that the band had received offers to play Chicago and New York as well as a return tour with Bill Haley.

JAZZ 'QUIZ KID' BILL BEATEN

WHICH band opened at Frost Inn, Chicago, in 1921? Most know the answer to that question. But the chance to get the \$2,000 top prize for his jazz knowledge in ATV's "64,000 Question" programme on Saturday, Bill named the New Orleans Rhythm Kings as the band instead of the Prins Orchestra.

NAT COLE: TWO CHARGED WITH MURDER BID

NEW YORK, Wednesday.—Two Alabama white men, on charges of assault with intent to murder singer Nat King Cole, have had their trial postponed to September 17.

Lionel Hampton lined up for British tour

THE fabulous Lionel Hampton Band, whose uninhibited brand of jazz has caused near-riots in European cities, is being lined up for a British tour this autumn.

Benny Goodman's Jazz Classics

More U.S. dates for Lonnie Donegan

MGM Plans Film of Count Basie Story

Hollywood, Wednesday.—After the Glenn Miller Story and The Bandwagon, MGM is planning a film of the Count Basie Story.

U.S. repeat offer for Ray Ellington

American agent Joe Glaser has made another approach to the Ray Ellington Quartet and singer Marion Ryan for the tour to visit the States later this year.

Armstrong Tour Film to Get U.S. Release

A full-length feature film of the tour will be released through United Artists in the autumn, and will probably go on general release in this country early next year.

Donegan gets more American dates

British recording star Lonnie Donegan, now on a Stateside tour, has additional dates fixed for July.

Nat Gonella guests at Club Basie

Veteran trumpeter and vocalist Nat Gonella will appear tomorrow (Saturday) at Club Basie, Charing Cross Road, London.

Fallon for Canada

Canadian bassist Jack Fallon leaves for his hometown, London, Ontario, today for a holiday.

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Yana home from U.S.

Singer Yana arrived back in London on Saturday night after a tour of the United States and Canada on Wednesday.

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SOLD OUT—now available again!

Welsh summer season for Pieces of Eight

LAURIE GOLD and his Pieces of Eight have been booked for the summer season at the Ritz Ballroom, Rhyd, and the Winter Gardens, Llandudno, starting on July 9 at Rhyd—the band's first summer season since 1949.

The Pieces of Eight will appear for three nights a week at each of the Welsh ballrooms, both of which are under the same management.

The band finishes its summer season on September 1 and two weeks later at Green's Playhouse, Glasgow, for two weeks.

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HI-FI FOR PLEASURE. A Guide to Equipment by BURNETT JAMES. Lucid and admirably outspoken... here is all the advice that the non-technically minded music lover could wish for on choosing and assembling the most efficient record-playing equipment that each can afford.

Mezz flies back to Paris. American clarinetist Mezz Mezzrow, who has been in Britain on holiday since early April, flew back to Paris on Sunday.

Air base date. Future dates for the band include: Burton, Ballroom, Weymouth, tonight (Friday); Rex Ballroom, Bognor (Saturday); Town Hall, Benda, June 31; USAP, Base, Burtonwood (8th); Southshore (10th); Orchard Hall.

Girl Poser for the Leaders. "What kind of a girl singer do we need?" says Edmundo Ros (L) to Arnold Bailey, whose band recently opened at the Edmundo Ros Club.

Benny Goodman's Jazz Classics for Clarinet and Piano. Contents: KING PORTER STOMP · COPENHAGEN SUGAR FOOT STOMP · TIN ROY BLUES · MAPLE LEAF RAM · AFTER YOU'VE GONE

FLEETFOOT THE PEDAL USED BY STAR DRUMMERS. Eric Galeway, Kenny Greer, Jack Purcell, Geoff Kirchin, Max Abrams, Roy Ellington, David Seddison, Louie Bellson, Phil Seaman, Selmer. 114 Charing Cross Rd., London, W.C.2.

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More U.S. dates for Lonnie Donegan. New York, Wednesday.—Lonnie Donegan, British recording star, is finishing a two-week season at Brooklyn's Town and Country Club, due to appear on Paul Winchell's NBC TV show this week.

BENNY GOODMAN'S JAZZ CLASSICS FOR CLARINET AND PIANO. Contents: KING PORTER STOMP · COPENHAGEN SUGAR FOOT STOMP · TIN ROY BLUES · MAPLE LEAF RAM · AFTER YOU'VE GONE. 3/- By Post 3/3. FROM YOUR DEALER OR FELDMANS 129 SHAFTESBURY AVE. LONDON, W.C.2. TED HEAD, 23 ALBEMARLE STREET, LONDON, W.1. YOU HAVE MADE MANY FINE RECORDS IN THE PAST STOP YOU HAVE EXCELLED YOURSELF WITH "THE FAITHFUL HUSSAR" ON DECCA F10746 STOP MANY THANKS TO ALL CONCERNED. FREDDIE POSER, THE B. F. WOOD MUSIC CO. LTD.

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Melody Maker

JUNE 2, 1956 EVERY FRIDAY 6d.

Django: by Disley See page 5

RANDALL BACK: COULD WORK U.S. FULL TIME

THE FREDDY RANDALL Band flew into London Airport on Wednesday afternoon tired but happy and still bemused by the tremendous reception it had received during its American tour.

"Bill Haley's manager wanted us to stop there and take out American citizenship," Freddy told the MELODY MAKER—the only newspaper to greet him at the airport. "He said he could keep us working full time."

"Tenorist Betty Smith was such a hit with audiences that she is now considering an offer to build a group around herself in the States."

"It was a hectic trip but quite an education," said Freddy. "It was a very tough tour with journeys of 500 miles or so but we wouldn't have missed it for anything."



Home from their American triumphs are (L to R) Al Gay (cl.), Eddie Thompson (pnc), Betty Smith (tr.), Orme (bass), trumpeter Freddy Randall, Jack Peberdy (bass), and Stan Bourke (dr.).

Benny Show Team 'Takes Ten'



Famous American comedian Jack Benny (centre) "takes ten" with producer Ernest Burgess (L) and singer Teddy Johnson (R) during rehearsal for the BBC-TV "Jack Benny Show" on Sunday. The show was accompanied by Eric Robinson's Orchestra (Friday) among the British artists recently recorded by Polydor.

ARMSTRONG TOUR FILM TO GET U.S. RELEASE

MILLIONS of filmgoers throughout America are to see the Louis Armstrong All-Stars' tour of Europe and West Africa.

A full-length feature film of the tour will be released through United Artists in the autumn, and will probably go on general release in this country early next year.

Nat Gonella guests at Club Basie

Veteran trumpeter and vocalist Nat Gonella will appear tomorrow (Saturday) at Club Basie, Charing Cross Road, London.

Fallon for Canada

Canadian bassist Jack Fallon leaves for his hometown, London, Ontario, today for a holiday.

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JAZZ CAN STOP YOUTH CRIME—HUDDLESTON

NEWEST champion of jazz is Father Trevor Huddleston, the missionary who fought for the coloured population of South Africa...

He gets Armstrong trumpet

to be a terrific deterrent to juvenile delinquency. Father Huddleston... He gets Armstrong trumpet

STONE FIXES NEW BAND

LEW STONE has almost completed the line-up of his 12-piece band which opens on Monday at the Ritz Ballroom, Manchester.

Eckstine guest surprise on Parnell date

BILLY ECKSTINE made a surprise guest appearance with Jack Parnell's band at the Aquarium Ballroom, Brighton, on Monday night.

Gregson first on Northern ITV
Bill Gregson and his band will be the first to be heard on Commercial television nearly nine weeks after the opening of ITV in the North.

Savoy relief bands
The Sydney Stone and Hammond Denis orchestras will be the Savoy relief bands at the Savoy Hotel, London, this year.

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Ray Summers back after six years

TRUMPET-LEADER Ray Summers has returned to the band at the New Finsbury, Swinton, which he left six years ago to form a six-piece band.

Accidental
I would like to thank Maurice Burman for his very kind review of our recent broadcast. But one thing that puzzles Maurice Duff and myself is the reference to her sounding like Rosemary Clooney.

Why, oh why?
WHY, oh why could our reviewer not turn out something original for the occasion? Some of the great Ambroses!

Superb
IN a recent review of Gerald's Burman music, Maurice Burman has written that the "cross-roads" and "should decide whether to run a concert orchestra."

NEWS BOX
EDINBURGH—Norman Cave, trombonist with Sid Phillips University Rhythm Club...

3-D sound will go on discs
STEREOPHONIC or "3-D" sound recordings may be on the market in disc form soon.

NEWS BOX
MIDLANDS—Organist Phil Parnell has left the New York Restaurant, Walsall, after seven years to play at the Olympic Ballroom, Scarborough.

NEWS BOX
BLACKPOOL—The Frank Sheppard Trio resident at the Metropolitan Hotel, have a TV date on Wednesday, June 7, 1956.

NEWS BOX
PENZANCE—Rowland Davis has re-opened the Palm Court Dance Hall with The Quavers and Glen Lowe and his Orchestra.

HANCOX'S 4th SEASON
ROSSIE HANCOX opens his fourth summer season at Eastbourne's Pier Ballroom on Monday.

MR. DEEMS

COMES TO TOWN

The coffee lounge of Liverpool's Adelphi Hotel is designed to strike awe into all but cabinet ministers and the most eminently U.

But in Mr. Barrett Deems they hit a dead end. The ornate chandelier shimmered under the harsh Illinois tones and waiters scudded for refuge from the piercing blue eyes of the original son of Uncle Sam.

...and has afternoon tea with STEVE VOCE

Bigard *****
"Look what happened to Barney Bigard. A lot of people think Barney is just about all through. They think he can't play any more."

Why do I need a tape recorder?
There are any number of reasons... For instance, you and your husband like music. A tape recorder is the easiest way of building up a music library that there is.

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Attractive H.P. Terms

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drums the way I used to box... was there and he was scared to sit in. Benny used to come and watch Barney all the time when he could. When we'd play New York, all the clarinet men would come just to listen to him.

Why do I need a tape recorder?

There are any number of reasons...

For instance, you and your husband like music. A tape recorder is the easiest way of building up a music library that there is. It is less expensive than discs and it's never wasted. If you get tired of any particular piece of music you can re-record something you like better—using the same tape.

Then there are the children. Your little boy is learning the piano. Like any other little boy he makes mistakes and hates criticism. Come to think of it he doesn't like practicing much either. But a tape recorder makes it fun. You can record him and play it back and it will tell him just what went wrong—quite impersonally. You'll find he'll accept it from the tape recorder—and enjoy "getting it right next time."

Your eldest girl is in the school play. You've no idea how much easier it is to "learn lines" with a tape recorder. Of course, professional actors use them for the same reason. Schools use them too—thousands of schools.

But a tape recorder is by no means confined to cultural ends, worthy as they are. It can be downright jolly entertainment at parties and so on. And the "family album" of sound that you'll build up over the years will be worth its weight in gold.

MODEL TK. 5
Price 52 guineas including microphone
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Turn to Page 7.

The stars off stage

THEY CALL AGAIN FOR BILLIE ANTHONY



Stars from the BBC-TV's Festival of British Popular Song find the balcony a good back-drop for a picture on Monday at Lime Grove Studios. L.-r., Ronnie Carroll, Dennis Lotis, Martin Ryan and pianist-leader Semprini.

FOR the second time in five weeks singer Billie Anthony stood in for London Palladium star when on Tuesday she dipped for bill-topper Alma Cogan, who was taken ill with a bad tooth.

With only 20 minutes' notice Austin, rushed to the theatre, and were ready to go on stage with seconds to spare.

New song debut
Billie sang a new song, "Walk Hand in Hand," and was cheered by the audience for her 10-minute performance.

Alma, who contracted laryngitis, and Billie has been agreed to dip for her for the rest of the week.

Early last month Billie had her dresses and band parts rushed to the Palladium by police, where she disported at the last moment for Lita Ross, who was ill with a severe cold.

She starts a 16-week tour for Moss Empires on July 2.

Frankie Vaughan gets two more TV dates

Frankie Vaughan has two TV dates for the BBC this week. On Sunday he will be featured in Barney Cohen's "Let's Make A Date." Two days later, viewers will see him in an episode of "On With The Show" from the North Pier, Blackpool.

MAIL PROBLEMS FOR THE BEVS



The Beverley Sisters take time off from their Blackpool show to cut up with their fan mail. The stars, Joy of the Typewriter, flanked by Teddie and Babs, are currently appearing for the summer season in *Ace High* at the Queen's Theatre and their latest record, "You Ought To Hate A Man Who's In The Mood For Love," was released at the beginning of May on Decca. They were accompanied on both sides by the Island Shaws Orchestra.

RANDALL HOME

From Page 1

Freddy, Betty and the rest of the band agreed they were "knocked out" by the music they had heard on the trip. Unanimously voted number one was the Count Basie Band. Among other musicians they counted among their friends are drummer Louis Bellson, Eddie Condon, the Dorsey brothers, and trombonist Dicky Wells.

The largest audience to which Freddy and the group played was the 18,000 who heard them at Jacksonville, Florida. The smallest was 7,000.

The first appearance of Freddy and the group after the tour will be at Barnett Jazz Club on Tuesday (June 12). On Wednesday they are at St. Albans Jazz Club and on Saturday (16th) at Guildford.

Whatever the pleasure Player's complete it



Round straight line of 30 Player's are in the shop for you to retain their freshness. Here is pleasure in a perfect package.

Player's Please

DISLEY, guitarist and MM artist, contributes an appreciation of the late Django Reinhardt, the great jazz guitar virtuoso. Diz also drew the picture on the right.

JEAN REINHARDT (nicknamed Django) was born into a wandering gipsy family on January 3, 1910, at Liverchies, on the Belgian frontier. His mother was an acrobat from a family of acrobats; his father a musician from a family of string-instrument players.

At the outbreak of the 1914-18 war the family were forced to immobilise their caravan near the gates of Paris. Thus the young Django became a Parisian. When he was nine his mother bought him his first guitar and he soon picked up the traditional gipsy style of playing. He had no formal education during these early years and though, much later, he attended night school (15 times) he was past 30 before he could sign his name, although this did not seem to make much difference to him.

A famous accordionist, Guerino, passing the gipsy camp, overheard the young boy playing his guitar, and was impressed enough to take him to his own home for tuition.

The conventional life and nice clothes did not appeal to Django, who stood in only a few months and then ran away. Then, searching the junk stalls of the Croix des Feuilles market one fateful day in 1929, he came across a copy of "Dallas Blues," by Louis Armstrong.

This was his turning point. Inspired by the master, he began to develop his original jazz style. He played in the clubs and dives of Figeac, then in a band led by saxophonist Andre Ekyan, and also as accompanist on certain records by vocalist Jean Sablon, and others by Michel Wartop, the swing violinist.



Django was 18 when disaster caught up with him. A blaze broke out in the caravan and, in the attempt to put it out, he suffered severe burns to the left hand and side and was taken to hospital, where he was kept for 18 months. Then, under the threat of amputation, he was strong-armed from the ward by a deputation of tough gipsy relatives.

The sinews and nerves of the left hand were burned and shrivelled, the third and fourth fingers being almost paralysed; but, despite this colossal handicap, Django continued to play with a deputation of tough gipsy relatives.

The guitar was tuned normally. For some short spaces Django could twist his extremely strong left first and second fingers into amazing positions; on certain shapes he was able to utilise his remaining third and fourth fingers and sometimes the thumb.

His right-hand plectrum technique was astounding. He could play with accuracy and speed, such was his control, bring the volume of the guitar down, to a whisper. When he confined himself to rhythm accompaniment, the chords came out full and solid, the rhythm steady and swinging, varied with accents and back-strokes and the characteristic eight-to-bear shuffle strokes which seem to hurl the music along.

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His reputation was increasing. He could be found sitting in with various bands all over Paris. At one of these sessions began his long friendship with Stephane Grappelly, who was then leading a group on piano.

The resident band of the Hot Club of France was led by the coloured pianist Freddy Johnson. His common name was the Blues at the end of 1934. Django and Johnson formed a quartet, seeking a group to represent the French jazz movement. It was the idea of stringing a quartet.

The birth of the unique group was well described later in an article by Louis Hershaw: "It was in the caravan setting that Noury met Jean Reinhardt and Grappelly enjoying, with a few other swing musicians, the strident improvisations of trumpeter Armstrong with the medium of a small portable gramophone. The machine was switched off. Amidst clouds of waving tobacco-smoke, Noury expounded his scheme of an all-star swing quartet that would even eclipse the fame of predecessor Johnson's Hot Five."

To back up the two lead instruments were two rhythm guitars played by Roger Chaput and Django's brother, Joseph; and well-known bassist, Louis Volle.

Hershaw continues: "Refringent Django, pressed to accept leadership, agreed. The portable was started up. An impromptu toast was drunk. To the musical blessing of Louis's golden trumpet, in the picturesque setting at the gates of Paris, was born the Quintette du Hot Club de France."

The new Quintette gave its first concert in Paris and was an instant hit. Other successful concerts followed and, in December, 1934, the group recorded four sides for Oriole which were a smash.

The war caused the break up of the Quintette. Django remained in France, while Stephans worked in London.

After the war-time gap, Django used amplified guitar for most of his recordings and was revealed to be playing with an even more incredible command. The greater colour and expression which he drew from the plain acoustic Maccacelli.

Django has always been in demand for record sessions featuring visiting American jazz stars, and made many fine sides with such musicians as Coleman Hawkins, Harry Belafonte, Dicky Wells and Bill Coleman.

After visiting America to solo with Duke Ellington's Orchestra, but his eccentric habits and hectic schedules and organisation of the American commercial music industry, he was back in his old haunts around Paris, where he resided.

Django Reinhardt died of a cerebral hemorrhage on May 16, 1953, at the age of 43. The world's musicians mourned his passing. In his cottage on the bank of the Seine at Suresnes, his treasure guitar lay silent, immortal.



The important characteristics of his music are: the use of his fabulous technique to express his feelings, never to allow off, and bent all the resources of the instrument - vibrato, tremolo, sturring and a variety of tone colours to this end.

The construction of his solos is amazing. Each one seems to be set up in his mind before it begins. Each phrase has a meaning and atmosphere of its own.

In fact numbers ("Running Wild," "My Sweet"), glittering phrases played with tremendous attack seem to cascade from the instrument, in slower tunes ("Chasing Shadows," "Time On My Hands"), in atmosphere of melancholy is induced by beautiful phrases, now rhapodic, now somber.

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Lyttelton featured on ITV magazine show

HUMPHREY LYTTTELTON will soon be seen on Associated-Rediffusion TV's "This Week" series. Humphrey will be interviewed by Ekan Allan, and people who know the trad leader will also take part in the programme.

Camera shots of Humphrey in action at the Humphrey Lyttelton Club in London's Grosvenor Street will probably be introduced into the feature. An A-R spokesman told the MM that the clips sequences may be filmed during the coming week.

Today (Friday) the Lyttelton band leaves London to play its first tour in Scotland for two years, on Saturday at the St. Andrew's Hotel, Dundee. On Sunday, the band plays a concert at St. George's Hall, Bradford, and on Monday records a programme with Chris Barber's band for the BBC's Transcriptions Service for transmission on New Year's Eve.

On June 18, Humphrey shares a bill for the first time with the bands of Barber and Ken Colyer at a Brighton charity concert. The Humphrey Lyttelton Club may soon be opening seven nights a week.

Professional drummer Norrie Grindie has turned semi-pro, to join one of London's best-known semi-professional outfits, Fred Winstone and his band. Norrie, who was with Eric Winstone, is now on the staff of Bossy and Hawkes.

Fred has led his own band at 40 MM dance band contests, gaining 30 firsts, 16 seconds and six third places.

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World-famous Italian tenor Beniamino Gigli will attend the Festival of Italian Popular Songs of the Royal Albert Hall on June 16, 18 and 19. The last concert will be televised over the European network.

A quartet fronted by drummer-vocalist Rex Clamtree has opened at the Ildi Entertainment Club, Gerrard Street, London. Reg Lewis Al Mend (sng), Pete Clark (bass) and Mollie Francis (vcls).

Antia Ellis, film soundtrack singer, who has recorded for America's Epic label, Antia appeared at London's Colony Restaurant in 1954.

Bob Kingston, from Victoria Music, joined Southern Music as professional member on Monday. He takes over from Max Diamond, who is at present on an indefinite leave of absence.

Count Basie will give two concerts in Paris on October 6 and 7, and Mid City is due to start a three months' tour from September 30.

Change of personnel in the Reg Waig Four brings in guitarist Chick Levall in place of Benny Wright. The Four will be heard with the Light Music Hall next Friday (18th).

Sidney Green, British jazz concert promoter who emigrated to the States, is organising a jazz benefit concert for the Connecticut Symphony Orchestra.

Radio must get tough says 208 chief

RADIO in Britain is running away from the television challenge and meekly accepting a second-best role. Who says so? Radio Luxembourg's general manager, Mr. G. Clement, says, following an on-the-spot survey of radio and TV on the Continent and in America.

"Radio has a great future. Provides it will scrap all the old ideas and introduce new techniques essential to a television age," says Mr. Cave.

"So far, radio has made a pathetic attempt to put television on its own wicket instead of realising that the only answer is completely new programmes intended to shake up the whole medium from top to bottom, starting now."

Radio Luxembourg is to launch a campaign to boost the radio-listening habit in Britain and it has approached the BBC with a suggestion that the Corporation's sound services should embark upon a similar drive.

Over seven days we are heard in six million homes. On these figures alone there is not cause for anything but optimism. The BBC has a similarly successful story to tell."

Haydn Powell MD Haydn Powell has lined up three musical attractions for the opening of the new Royal Ballroom, Bournemouth, on June 11.

Haydn (conductor, trumpet) will be fronting an 11-piece modern palat-stre band comprising Ian Coulterman, George Robinson and Pete Bennett (sng), Tom Hallett and Doug Smith (trmps), Bobbie Clarke (bass) and Frank Galley (drc).

Lewis adds french horn to line-up

French horn player Fred Crossman has joined the Vic Lewis Orchestra in place of trombonist Colin Davies, who left after two years with Vic.

Says Vic: "I have added a French horn to get a complete new tone colour for the trombone section." The Lewis Orchestra aims in the Light Programme today (Friday) and on June 15.

World News in Brief

LOUIS ARMSTRONG'S recording of "Mack The Knife," topping the Swedish hit parade for the third month since its release.

Bassist Jeff Cobb has left Mike Daniels' Delta Jazzmen after more than a year. No replacement has yet been fixed.

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CHAPPELL'S Band Music SERVICE

All material listed here is obtainable from your local Music Dealer or 50 New Bond Street, London, W.1 (Mayfair 7600)

<p>NEW WORLD HONESTLY ROBIN HOOD from the TV feature</p> <p>MORRIS IVORY TOWER NO OTHER ONE</p> <p>MADDOX THE BIRDS AND THE BEES from the film</p> <p>ROCK & ROLL WALTZ</p>	<p>WHY DO FOOLS FALL IN LOVE</p> <p>FLAMENCO LOVE</p> <p>NO OTHER LOVE YOUNG AND FOOLISH from "Plain and Fancy"</p> <p>JUKE BOX BABY</p> <p>DISNEY DAVY CROCKETT from the film</p>	<p>VICTORIA MOBY DICK MELODY FROM HEAVEN from the film "Port Afrique"</p> <p>FRANK COME NEXT SPRING from the film</p> <p>WILLIE CAN ENCORE! ENCORE! ENCORE! Now Printing . . .</p> <p>SHALL WE DANCE - TANGERINE IT ALL DEPENDS ON YOU Three more old favourites in our ever popular ENCORE SERIES of orchestras. Write for complete list.</p>
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RADIO COMMENTARY

THROUGH the courtesy of Voice of America the BBC is broadcasting these days, recorded programmes of American bands. Apart from the fact that this does displace live British bands—and that there are enough record and recorded programmes on the air, anyway—the quality of these U.S. bands is something which I must first finish this sentence in order to gather strength for the onslaught. To begin afresh: the bands of Frankie Carmel and Stan Daugherty (5 p.m., 29/5/56) may contain good players, but they perform in such a rubbishy, corny way that it is laughable.

Unmeant

Unfortunately, it is not meant to sound that way and no self-respecting British band would ever dream of playing like that—if only because it could never pass the BBC audition.

If we are going to have VOA programmes, let them, at least, be those of the bands of Ellington and Armstrong.

What is the point of the Ben Donald Mean and Jim Davidson trying to play the standard radio bands on one hand, this happens on the other?

OUR KIND OF MUSIC
Maurice Burman
6.15 p.m., 29/5/56.

THE idea of this programme was to get away from the American influence, to encourage British songwriters—and to achieve something musical of our own in the process.

Admirable as these sentiments are, we must not forget the basic commercialism of the BBC in broadcasting these days, recorded programmes of American bands. Apart from the fact that this does displace live British bands—and that there are enough record and recorded programmes on the air, anyway—the quality of these U.S. bands is something which I must first finish this sentence in order to gather strength for the onslaught.



Maurice Burman

Yet trying to play good, British pop music without the good American influence is like trying to run away from the sun in the desert. It can't be done. And if you persist, you look the life out of the music.

In order to be British, McGuinn and the Keynotes jangled up a Warwickshire folk-song, it sounded like the music of the German bands which one can hear up all the time on the radio if one is not careful.

The boys also lashed up a couple of songs. They sounded like a Swiss mountain band. And some of the original British compositions they had— for example, sounded good precisely because they had an American touch about them.

It's much the same way. Shelly Moore sounded promising, but she reminded one of Boris Day. McArthur and his All-Star Players were more like half-baked players. There were no brass, woodwind, reed, or strings. Instead, there was a rhythm section heaped up with harps, glockenspiels, vibras, xylophones and heaven knows what else. Original if you like—but thin, empty monotonous, high-pitched and almost bad-tempered.

Count me out

Frankly, if this is our kind of music you can count me out. It was more like light music than honest-to-goodness pop stuff—and we are cluttered up enough with that already.

I don't believe you can establish a truly British form of pop music unless you are in Mr. Coton and his lovely bunch of coconuts.

What you can do is to play good British songs within the proper jazz framework; that is, with good style, phrasing and appropriate, musical ideas. There was no jazz feeling of any sort on this programme. The good things about it were the British songs—Johny Stewart (who—remember?) built up the Show Bands successfully) and the fine playing and singing of the American and British as it was.



Duke Ellington—see Friday below.



Jazz on the Air

(Times: BST/CET)

EVERY NIGHT:
8.5-10.0 and 11.0-1.0 a.m. T: This is Music, USA.

KEY TO STATIONS AND WAVELENGTHS

SATURDAY, JUNE 9:
12.30-1.0 P.M. J: Tender Bar.
12.45-1.15 DE: Jazz Partnerships.
1.15-1.45 DE: The Living Jazz.
1.45-2.15 DE: Swing Session.
2.15-2.45 DE: Mainly Modern.
2.45-3.15 DE: Swing Sessions.
3.15-3.45 DE: Swing Club.
3.45-4.15 DE: 12.10-2.0 a.m. J: Jazz and Dance.
4.15-4.45 DE: America's Pop Music.
4.45-5.15 DE: J: Sunday System.
5.15-5.45 P.M.: E: Errol Garner.
5.45-6.15 P.M.: D: J. Swales.
6.15-6.45 P.M.: E: Jazz.
6.45-7.15 P.M.: E: Jazz.
7.15-7.45 P.M.: E: Jazz.
7.45-8.15 P.M.: E: Jazz.
8.15-8.45 P.M.: E: Jazz.
8.45-9.15 P.M.: E: Jazz.
9.15-9.45 P.M.: E: Jazz.
9.45-10.15 P.M.: E: Jazz.
10.15-10.45 P.M.: E: Jazz.
10.45-11.15 P.M.: E: Jazz.
11.15-11.45 P.M.: E: Jazz.
11.45-12.15 P.M.: E: Jazz.
12.15-1.0 a.m.: E: Jazz.

MONDAY, JUNE 11:
1.15-1.45 P.M.: J: Jazz (daily).
1.45-2.15 P.M.: J: Jazz (daily).
2.15-2.45 P.M.: J: Jazz (daily).
2.45-3.15 P.M.: J: Jazz (daily).
3.15-3.45 P.M.: J: Jazz (daily).
3.45-4.15 P.M.: J: Jazz (daily).
4.15-4.45 P.M.: J: Jazz (daily).
4.45-5.15 P.M.: J: Jazz (daily).
5.15-5.45 P.M.: J: Jazz (daily).
5.45-6.15 P.M.: J: Jazz (daily).
6.15-6.45 P.M.: J: Jazz (daily).
6.45-7.15 P.M.: J: Jazz (daily).
7.15-7.45 P.M.: J: Jazz (daily).
7.45-8.15 P.M.: J: Jazz (daily).
8.15-8.45 P.M.: J: Jazz (daily).
8.45-9.15 P.M.: J: Jazz (daily).
9.15-9.45 P.M.: J: Jazz (daily).
9.45-10.15 P.M.: J: Jazz (daily).
10.15-10.45 P.M.: J: Jazz (daily).
10.45-11.15 P.M.: J: Jazz (daily).
11.15-11.45 P.M.: J: Jazz (daily).
11.45-12.15 P.M.: J: Jazz (daily).
12.15-1.0 a.m.: J: Jazz (daily).

TUESDAY, JUNE 12:
1.15-1.45 P.M.: J: Jazz (daily).
1.45-2.15 P.M.: J: Jazz (daily).
2.15-2.45 P.M.: J: Jazz (daily).
2.45-3.15 P.M.: J: Jazz (daily).
3.15-3.45 P.M.: J: Jazz (daily).
3.45-4.15 P.M.: J: Jazz (daily).
4.15-4.45 P.M.: J: Jazz (daily).
4.45-5.15 P.M.: J: Jazz (daily).
5.15-5.45 P.M.: J: Jazz (daily).
5.45-6.15 P.M.: J: Jazz (daily).
6.15-6.45 P.M.: J: Jazz (daily).
6.45-7.15 P.M.: J: Jazz (daily).
7.15-7.45 P.M.: J: Jazz (daily).
7.45-8.15 P.M.: J: Jazz (daily).
8.15-8.45 P.M.: J: Jazz (daily).
8.45-9.15 P.M.: J: Jazz (daily).
9.15-9.45 P.M.: J: Jazz (daily).
9.45-10.15 P.M.: J: Jazz (daily).
10.15-10.45 P.M.: J: Jazz (daily).
10.45-11.15 P.M.: J: Jazz (daily).
11.15-11.45 P.M.: J: Jazz (daily).
11.45-12.15 P.M.: J: Jazz (daily).
12.15-1.0 a.m.: J: Jazz (daily).

WEDNESDAY, JUNE 13:
1.15-1.45 P.M.: J: Jazz (daily).
1.45-2.15 P.M.: J: Jazz (daily).
2.15-2.45 P.M.: J: Jazz (daily).
2.45-3.15 P.M.: J: Jazz (daily).
3.15-3.45 P.M.: J: Jazz (daily).
3.45-4.15 P.M.: J: Jazz (daily).
4.15-4.45 P.M.: J: Jazz (daily).
4.45-5.15 P.M.: J: Jazz (daily).
5.15-5.45 P.M.: J: Jazz (daily).
5.45-6.15 P.M.: J: Jazz (daily).
6.15-6.45 P.M.: J: Jazz (daily).
6.45-7.15 P.M.: J: Jazz (daily).
7.15-7.45 P.M.: J: Jazz (daily).
7.45-8.15 P.M.: J: Jazz (daily).
8.15-8.45 P.M.: J: Jazz (daily).
8.45-9.15 P.M.: J: Jazz (daily).
9.15-9.45 P.M.: J: Jazz (daily).
9.45-10.15 P.M.: J: Jazz (daily).
10.15-10.45 P.M.: J: Jazz (daily).
10.45-11.15 P.M.: J: Jazz (daily).
11.15-11.45 P.M.: J: Jazz (daily).
11.45-12.15 P.M.: J: Jazz (daily).
12.15-1.0 a.m.: J: Jazz (daily).

THURSDAY, JUNE 14:
1.15-1.45 P.M.: J: Jazz (daily).
1.45-2.15 P.M.: J: Jazz (daily).
2.15-2.45 P.M.: J: Jazz (daily).
2.45-3.15 P.M.: J: Jazz (daily).
3.15-3.45 P.M.: J: Jazz (daily).
3.45-4.15 P.M.: J: Jazz (daily).
4.15-4.45 P.M.: J: Jazz (daily).
4.45-5.15 P.M.: J: Jazz (daily).
5.15-5.45 P.M.: J: Jazz (daily).
5.45-6.15 P.M.: J: Jazz (daily).
6.15-6.45 P.M.: J: Jazz (daily).
6.45-7.15 P.M.: J: Jazz (daily).
7.15-7.45 P.M.: J: Jazz (daily).
7.45-8.15 P.M.: J: Jazz (daily).
8.15-8.45 P.M.: J: Jazz (daily).
8.45-9.15 P.M.: J: Jazz (daily).
9.15-9.45 P.M.: J: Jazz (daily).
9.45-10.15 P.M.: J: Jazz (daily).
10.15-10.45 P.M.: J: Jazz (daily).
10.45-11.15 P.M.: J: Jazz (daily).
11.15-11.45 P.M.: J: Jazz (daily).
11.45-12.15 P.M.: J: Jazz (daily).
12.15-1.0 a.m.: J: Jazz (daily).

FRIDAY, JUNE 15:
1.15-1.45 P.M.: J: Jazz (daily).
1.45-2.15 P.M.: J: Jazz (daily).
2.15-2.45 P.M.: J: Jazz (daily).
2.45-3.15 P.M.: J: Jazz (daily).
3.15-3.45 P.M.: J: Jazz (daily).
3.45-4.15 P.M.: J: Jazz (daily).
4.15-4.45 P.M.: J: Jazz (daily).
4.45-5.15 P.M.: J: Jazz (daily).
5.15-5.45 P.M.: J: Jazz (daily).
5.45-6.15 P.M.: J: Jazz (daily).
6.15-6.45 P.M.: J: Jazz (daily).
6.45-7.15 P.M.: J: Jazz (daily).
7.15-7.45 P.M.: J: Jazz (daily).
7.45-8.15 P.M.: J: Jazz (daily).
8.15-8.45 P.M.: J: Jazz (daily).
8.45-9.15 P.M.: J: Jazz (daily).
9.15-9.45 P.M.: J: Jazz (daily).
9.45-10.15 P.M.: J: Jazz (daily).
10.15-10.45 P.M.: J: Jazz (daily).
10.45-11.15 P.M.: J: Jazz (daily).
11.15-11.45 P.M.: J: Jazz (daily).
11.45-12.15 P.M.: J: Jazz (daily).
12.15-1.0 a.m.: J: Jazz (daily).

HEATH ALBUM

NICELY timed to coincide with the Ted Heath Orchestra's return from the States, the new Heath Album (Good Music, Ltd.) contains seven numbers (three of them instrumental). "Drive In," "Ain't Minor" and "Seven Even 7" and 14 pages of pictures from the Heath files.

There are also full page shots of the Heath brass section and Ronnie Verrell and Johnny Hawkins in action. A well-produced album, a well-planned one to one that will show the band during the triumphal tour of the States—Fair Brand.

Mr. DEEMS

He promptly turned out three packs of Camels, two Philip Morris, and two more unbranded and makes a list of what he should have. "I want to give up anyway." During the war I had the swainston band anywhere, at the Sherman Hotel in Chicago. We knocked out the local act, but we didn't get the stink drum solos, and the other guys were funny. But I'm not sure we were made up with this band. There was a day they'd come and ask me if I knew of any work for him. I asked what he played and he said "Gipsy music."

COLLECTORS' CORNER

Edited by Max Jones and Sinclair Trail

On the following day, Louis visited a local school, then was lunch with the rest of the band—and at the University College of the Gold Coast. Afterwards the Arts Council staged a miniature "durbar" at which groups of dancers and drummers performed traditional dances for the visitors. Here they are:

DISC DATA

FINALLY collector Bert Whyatt sends us a few odd pieces of discographical data pertaining to records reviewed recently. Here they are:

LOUIS ARMSTRONG, Philips (imp.), New York, (imp.) 28574 (reissued 28/5/56) to 28575 (reissued 28/5/56); matric. number: 10000. "Mack the Knife" (imp.) 28576 (reissued 28/5/56); matric. number: 10001. "Mack the Knife" (imp.) 28577 (reissued 28/5/56); matric. number: 10002. "Mack the Knife" (imp.) 28578 (reissued 28/5/56); matric. number: 10003. "Mack the Knife" (imp.) 28579 (reissued 28/5/56); matric. number: 10004. "Mack the Knife" (imp.) 28580 (reissued 28/5/56); matric. number: 10005. "Mack the Knife" (imp.) 28581 (reissued 28/5/56); matric. number: 10006. "Mack the Knife" (imp.) 28582 (reissued 28/5/56); matric. number: 10007. "Mack the Knife" (imp.) 28583 (reissued 28/5/56); matric. number: 10008. "Mack the Knife" (imp.) 28584 (reissued 28/5/56); matric. number: 10009. "Mack the Knife" (imp.) 28585 (reissued 28/5/56); matric. number: 10010. "Mack the Knife" (imp.) 28586 (reissued 28/5/56); matric. number: 10011. "Mack the Knife" (imp.) 28587 (reissued 28/5/56); matric. number: 10012. "Mack the Knife" (imp.) 28588 (reissued 28/5/56); matric. number: 10013. "Mack the Knife" (imp.) 28589 (reissued 28/5/56); matric. number: 10014. "Mack the Knife" (imp.) 28590 (reissued 28/5/56); matric. number: 10015. "Mack the Knife" (imp.) 28591 (reissued 28/5/56); matric. number: 10016. "Mack the Knife" (imp.) 28592 (reissued 28/5/56); matric. number: 10017. "Mack the Knife" (imp.) 28593 (reissued 28/5/56); matric. number: 10018. "Mack the Knife" (imp.) 28594 (reissued 28/5/56); matric. number: 10019. "Mack the Knife" (imp.) 28595 (reissued 28/5/56); matric. number: 10020. "Mack the Knife" (imp.) 28596 (reissued 28/5/56); matric. number: 10021. "Mack the Knife" (imp.) 28597 (reissued 28/5/56); matric. number: 10022. "Mack the Knife" (imp.) 28598 (reissued 28/5/56); matric. number: 10023. "Mack the Knife" (imp.) 28599 (reissued 28/5/56); matric. number: 10024. "Mack the Knife" (imp.) 28600 (reissued 28/5/56); matric. number: 10025. "Mack the Knife" (imp.) 28601 (reissued 28/5/56); matric. number: 10026. "Mack the Knife" (imp.) 28602 (reissued 28/5/56); matric. number: 10027. "Mack the Knife" (imp.) 28603 (reissued 28/5/56); matric. number: 10028. "Mack the Knife" (imp.) 28604 (reissued 28/5/56); matric. number: 10029. "Mack the Knife" (imp.) 28605 (reissued 28/5/56); matric. number: 10030. "Mack the Knife" (imp.) 28606 (reissued 28/5/56); matric. number: 10031. "Mack the Knife" (imp.) 28607 (reissued 28/5/56); matric. number: 10032. "Mack the Knife" (imp.) 28608 (reissued 28/5/56); matric. number: 10033. "Mack the Knife" (imp.) 28609 (reissued 28/5/56); matric. number: 10034. "Mack the Knife" (imp.) 28610 (reissued 28/5/56); matric. number: 10035. "Mack the Knife" (imp.) 28611 (reissued 28/5/56); matric. number: 10036. "Mack the Knife" (imp.) 28612 (reissued 28/5/56); matric. number: 10037. 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"Mack the Knife" (imp.) 28652 (reissued 28/5/56); matric. number: 10077. "Mack the Knife" (imp.) 28653 (reissued 28/5/56); matric. number: 10078. "Mack the Knife" (imp.) 28654 (reissued 28/5/56); matric. number: 10079. "Mack the Knife" (imp.) 28655 (reissued 28/5/56); matric. number: 10080. "Mack the Knife" (imp.) 28656 (reissued 28/5/56); matric. number: 10081. "Mack the Knife" (imp.) 28657 (reissued 28/5/56); matric. number: 10082. "Mack the Knife" (imp.) 28658 (reissued 28/5/56); matric. number: 10083. "Mack the Knife" (imp.) 28659 (reissued 28/5/56); matric. number: 10084. "Mack the Knife" (imp.) 28660 (reissued 28/5/56); matric. number: 10085. "Mack the Knife" (imp.) 28661 (reissued 28/5/56); matric. number: 10086. "Mack the Knife" (imp.) 28662 (reissued 28/5/56); matric. number: 10087. "Mack the Knife" (imp.) 28663 (reissued 28/5/56); matric. number: 10088. "Mack the Knife" (imp.) 28664 (reissued 28/5/56); matric. number: 10089. "Mack the Knife" (imp.) 28665 (reissued 28/5/56); matric. number: 10090. "Mack the Knife" (imp.) 28666 (reissued 28/5/56); matric. number: 10091. "Mack the Knife" (imp.) 28667 (reissued 28/5/56); matric. number: 10092. "Mack the Knife" (imp.) 28668 (reissued 28/5/56); matric. number: 10093. "Mack the Knife" (imp.) 28669 (reissued 28/5/56); matric. number: 10094. "Mack the Knife" (imp.) 28670 (reissued 28/5/56); matric. number: 10095. "Mack the Knife" (imp.) 28671 (reissued 28/5/56); matric. number: 10096. "Mack the Knife" (imp.) 28672 (reissued 28/5/56); matric. number: 10097. "Mack the Knife" (imp.) 28673 (reissued 28/5/56); matric. number: 10098. "Mack the Knife" (imp.) 28674 (reissued 28/5/56); matric. number: 10099. "Mack the Knife" (imp.) 28675 (reissued 28/5/56); matric. number: 10100. "Mack the Knife" (imp.) 28676 (reissued 28/5/56); matric. number: 10101. "Mack the Knife" (imp.) 28677 (reissued 28/5/56); matric. number: 10102. "Mack the Knife" (imp.) 28678 (reissued 28/5/56); matric. number: 10103. "Mack the Knife" (imp.) 28679 (reissued 28/5/56); matric. number: 10104. "Mack the Knife" (imp.) 28680 (reissued 28/5/56); matric. number: 10105. "Mack the Knife" (imp.) 28681 (reissued 28/5/56); matric. number: 10106. "Mack the Knife" (imp.) 28682 (reissued 28/5/56); matric. number: 10107. "Mack the Knife" (imp.) 28683 (reissued 28/5/56); matric. number: 10108. "Mack the Knife" (imp.) 28684 (reissued 28/5/56); matric. number: 10109. "Mack the Knife" (imp.) 28685 (reissued 28/5/56); matric. number: 10110. "Mack the Knife" (imp.) 28686 (reissued 28/5/56); matric. number: 10111. "Mack the Knife" (imp.) 28687 (reissued 28/5/56); matric. number: 10112. "Mack the Knife" (imp.) 28688 (reissued 28/5/56); matric. number: 10113. "Mack the Knife" (imp.) 28689 (reissued 28/5/56); matric. number: 10114. "Mack the Knife" (imp.) 28690 (reissued 28/5/56); matric. number: 10115. 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SABRINA...



...sings again...

SABRINA—we read in a daily newspaper last week—is taking singing lessons... again. And not only that, we learned; she is taking them from the *MM's* Radio Critic, Maurice Burman.

So we went along to see for ourselves. It was true, too. When with head thrown back (left), she was singing into a mike. After the drubbing her singing received from the critics some time ago, she was determined to have another go. "It's not that I have ambitions to be a singer or so," she said carefully. "But I want to be able to sing properly if I am called on to do so. That's why I'm concentrating on this number, 'Blow Out The Candle.'"

What were her Show Business ambitions? She was not quite sure. "When you have fame thrust upon you," she said, "you have to have time to catch up with it."

Then Mr. Burman brought her back to the lesson (above). "Not quite right yet," he said. "Too stiff. Try it again. Relax at the mike. Relax."

And, as we left, Maurice had swung back to the keyboard and Sabrina was singing again (above, right)—relaxed—T. M.

21 NUMBERS IN ONE YEAR!



ACE accordionist Camilleri poses with London Windmill Girl a man-circulation Sunday newspaper at the beginning of the year.

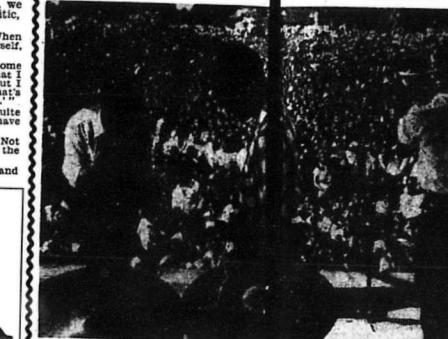
Maltese-born Camilleri is more than just an accordion star; he is a composer. He had 21 numbers published last year in *Music For Millions*, and some in Australia, France and International Labour. His latest, a mazurka titled "Nene," has recently been issued in Spain!

At the end of the current Windmill production, in which he stars, Camilleri tours in the Music For Millions' concert until September, before going on to Holland, Sweden and Norway.

STRONG BILL

BILLS as strong as that at the *Chiswick* Empire this week should keep him in the top ten for many years. In his top notes in "I've Got My Love To Keep Me Warm." But his undoubted scores with his relaxed and naturally friendly approach. Also good for laughs are Stan Stennet (with some fresh material) and Freddie Harrison, who mixes piano playing with back flips and saucy humour—T. H.

HAPPY, HAPPY AFRICA!



"In Africa, in happy, happy strong on his best-selling 'Shoklan' disc. How he suits the sentiment of the song, really. These two photos—taken during the All Stars' visit to Kenya, Gold Coast, at the end of last month—show (left) a section of the 50,000 crowd at the first one-day concert; (right) people who came forward spontaneously to dance to the music after a display of traditional drumming in Armstrong's honour. The woman in the foreground made a deep impression on Louis by reminding him of his mother, May Ann, who died in 1927.

TITO'S TELEGRAM
TO JACK PARNELL STOP CONGRATULATIONS YOUR LAST TV AND RADIO SHOW PROVED YOU STILL GREAT. EST STOP DRUMMING DE LIGHT TO SEE AND HEAR STOP BAND REALLY RIDING A LA BASSE STOP THOROUGHLY ENJOYED YOUR VOCALS TOO STOP KINDEST REGARDS—TITO BURNS

The best in traditional Jazz

Ken Colyer
AND HIS JAZZ MEN

Back to the Delta—A New Orleans encore
LF 1196 (L.P.)

New Orleans to London—LF 1152 (L.P.)

And back to New Orleans
Vol. 1 DFE 6268 (E.P. 45)
Vol. 1 DFE 6299 (E.P. 45)

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AND HIS JAZZ BAND

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backed with: The Martinique
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DECCA RECORDS

★ ON THE BEAT ★

WITH PAT BRAND

WAS ATV right to disqualify jazz expert Bill Myatt from a chance of winning £1,600? That is the question exercising London jazz circles.

Bill, you remember, had passed the first stage of "The \$4,000 Question." In the second round, he was asked: "Which band opened at Friars Inn, Chicago, in 1912?" Bill's answer: "The New Orleans Rhythm Kings."

ATV's answer: "The Friars Society Orchestra. Which is correct?"

Says Dave Carey, who runs The Swing Shop in Streatham: "Surely those responsible should be authoritatively informed that the latter was simply a pseudonym given to the RKO by so that their name would be in keeping with that of the establishment?"

Says the BBC's encyclopaedic Brain Rust: "The Friars Society Orchestra—because that is the name the band went under when it was formed for the Friars Inn."

Says jazz writer Rudi Blesh: "The PSO was the recording name first used by the Rhythm Kings."

Says trumpeter Jimmy McPartland in his recent *MM* series: "On records they called the Rhythm Kings the Friars Society Orchestra."

Says Paul Mares, the man who led them on trumpet: "The NORSA was really founded in Chicago for the Friars Inn."

A moot point, you will agree. And a tough one, too, which to spite a possible £1,600.

What happened?

A QUESTION of a different kind that for over a year has been bothering American jazz disc-jockeys and newspaper men—to say nothing of British record fans—has now been answered.

The question was: "What happened to Kitty Kallen?"

After topping at the Palladium last May, she returned to the attempt to contact her was completely lost. Every phone call was ended abruptly; so one could talk to her.

The "Little Things Mean A Lot" girl was just not available.

Lost

Now her husband and manager, Bud Gramof, has lifted the veil. Kitty Kallen noticed she was gradually deteriorating and began to rest. But things became progressively worse. So much so that she had

On bass

LA ROCCA (now well into his sixties) is today a building contractor in New Orleans. But he is still musically active and was at the Penton Day on Bourbon Street that day when he met again the old trombone player, Britain's Billy Jones.

When I was a kid, I recall, "I used to stand at the back of the bandstand and hammer the Palais, just listening to everything that Emil did and how he did it."

A tram man's heart

HOW "reasonable" can be gauged from the fact that he was his first trip into the band, later played with Ray Starita, Billy Mason, Louis Arm-

FILMS

BY

Obviously a man unable to lift the gold from the drums since the Humphrey Lyttell band provided the soundtrack for *The Music Master* (John Miller) doesn't mind jazz at all. He can even play a creditable 4-4 trumpet (thanks, again, to Humphrey) and is enthusiastic enough to have a mighty jazz-band piano to help keep up the installations in the treatments he is buying for the kids.

He is sacked for these extracurricular activities and is promptly made and colourful, and is smart enough to do well at the box-office.

Stuffy realists might complain that the school captain (Jeremy) doesn't look one moment as if he is actually playing the trumpet, and that the fingering technique of others is extraordinarily unorthodox.

But the acting generally is good, and we have the added bonus on the soundtrack of Ruby Murray who sings "You Are My First Love" (Edna Savage and The Coronets).



Emil Christian (left) chats with ODB veteran Emil Christian outside the Friars Inn on Bourbon Street. On the door (right) behind them, are the names of the famous who have been there.

Bourbon St. reunion

LAW DAVIS has been telling me of the bandstand and the other day to meet up again with his old trombone player, Emil Christian.

Emil was a member of the band that brought jazz to Britain back in 1912; it was completed by Nick La Rocca, Larry Shields, Tony Barbaro and Russell Robinson, whose names on piano were later taken by Britain's Billy Jones.

When I was a kid, I recall, "I used to stand at the back of the bandstand and hammer the Palais, just listening to everything that Emil did and how he did it."

Together again

TWO and a half years ago the Andrews Sisters broke up the act which, till then, had earned them a total of £2,500,000. Today, differences patched up, they are reunited. As they quip: "Money is thicker than blood."

And on Tuesday last they held a party to celebrate the Centre of attraction was a huge cake. And in it was buried—a hatchet.

Crazy!

CHARNET star Vic Ash read the headlines on last week's *MM*. "Trouble Isle" "Four For Six British Jazzmen."

"They must be crazy," he chuckled; read on. And found himself listed in the personnel... .

IT'S SONOLA

say the World's Greatest Players.

Bell's are Sole Distributors for SONOLA in U.K.

Humph at school again!

IT had to happen, of course, even in England. We now have a film in which the lusty young are openly acknowledged. It's *Great To Be Young* in the title of this historic romp. It tells of the struggle for existence of the student orchestra at Angel Hill Grammar School.

The new headmaster (Cecil Parker) takes an untimely peek into the rehearsal room to find the boys and girls engaged in a jam session—and he detests it.

Obviously a man unable to lift the gold from the drums since the Humphrey Lyttell band provided the soundtrack for *The Music Master* (John Miller) doesn't mind jazz at all. He can even play a creditable 4-4 trumpet (thanks, again, to Humphrey) and is enthusiastic enough to have a mighty jazz-band piano to help keep up the installations in the treatments he is buying for the kids.

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CONO Model
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GARDA Model
34 piano keys, 3 voices, with 24 fingered registers, 100 basses. Finest quality Swedish reeds, excellent tone and response. Automatic button flappers, etc. Available in a choice of several patterns and complete with straps and Swedish case case.

Cash price £48.10.0. Deposit £8 and 12 monthly payments of £4.17 or 18 monthly payments of £3.15.0.

LECCO Model
37 piano keys, 3 voices with 24 fingered registers, 100 basses in an automatic action, with built-in 120 basses and 120 basses. Available in a choice of several patterns and complete with straps and Swedish case case.

Cash price £58.10.0. Deposit £8 and 12 monthly payments of £5.17 or 18 monthly payments of £4.15.0.

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Songsheets

by Hubert W. David

MY remarks on exploitation last week prompted me to take the matter a step further. You will remember that I spoke of the publishers' lack of forethought in not supplying themselves with the tools of the trade. Well, further to this, many of my correspondents ask if publishers now welcome songs submitted on tape. In view of my investigations around publishers' offices, I can only say that, as so many of them do not possess tape recorders, you are only tempting providence—and giving the publishers yet another excuse to turn down your songs.

broadcasting scene, it is little wonder that most firms are forming separate departments to exploit this type of material. I was interested to learn that Dix, Ltd. (at their new offices in Soho Square), take the trouble to make records for their tape-recorders on their tape-recorders for a customer of our right-music orchestra. This is a policy which is trying the orchestra leaders into the publishers' offices, to listen to the playback over a pleasant cup of tea and a chat, when the musical director can gather experience for improving the quality of his broadcast. I am sure that the congenial atmosphere created in such a way will be the firm's publications in the MD's forthcoming broadcasts.



Percy Hiron and Stan Kitchen at Dix, Ltd., are providing a popular service of five years ago which may not be the same meeting place today, for with the music business continually in a state of flux, and so many new faces around us, it is a whole-time job keeping up with current events.

Modern methods must prevail. Now, if you are a publisher, you are light music angle is becoming, for example, with such names as Manoukian, Chackaloff, Melachro, Parson and Fenhouze regularly gracing our record and

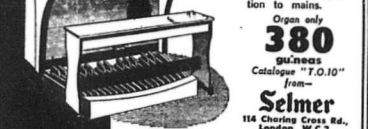
So many readers have availed themselves of the M.M.'s Songwriters Advice Bureau that the service can handle no further queries at the moment. Readers are asked kindly to wait until the normal coupon reappears.

Die-hard

For the moment, therefore, it would seem that it will be far safer if you have your recordings made on that old die-hard—two 78 p.p.m.

AN ELECTRONIC ORGAN THAT ANY PIANIST CAN PLAY IN A FEW HOURS . . .

Unique Solo Stop gives two-manual effect on this 5-octave console. 4 ft. 8 in. 16 in. couples with wide range of tone colours. Voiced to give "bite" for light music. It has power for large audiences. Trouble-free performance—needs only connection to main M.M.F.S.



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BRITAINS TOP DISCS AND TUNES

Rank	Title	Artist	Label
1	NO OTHER LOVE	Ronnie Hilton	HMV
2	FLY BE BONES	Pat Boone	Decca
3	LOVE ME	Leslie Domesne	Nixa
4	MY SEVENTEEN LOVE	David Whitfield	Decca
5	HEARTBREAK HOTEL	Ray Charles	HMV
6	ROCK AND ROLL WALTZ	Ray Charles	HMV
7	THE SALTY DOG	Ray Charles	HMV
8	NOT DIDDY	Ferry Como	HMV
9	POOR PEOPLE OF PARIS	Wendell Amiel	HMV
10	YOU'VE GOT TO BE A TRAMP	Wendell Amiel	HMV
11	THE HAPPY WHISTLER	Don Robertson	HMV
12	YOU'VE GOT TO BE A TRAMP	Wendell Amiel	HMV
13	ONLY YOU	Billie Holiday	HMV
14	ROCK AND ROLL WALTZ	Ray Charles	HMV
15	YOU'VE GOT TO BE A TRAMP	Wendell Amiel	HMV
16	ROCK AND ROLL WALTZ	Ray Charles	HMV
17	BLU DE SUDE SHOS	Carl Perkins	HMV
18	THE HAPPY WHISTLER	Don Robertson	HMV
19	YOU'VE GOT TO BE A TRAMP	Wendell Amiel	HMV
20	OUT OF TOWN	Max Bygraves	HMV

TOP JAZZ RECORDS

Rank	Title	Artist	Label
1	THE PRESIDENT (LP)	Charlie Parker	Mercury
2	THE MUSINGS OF MILES (LP)	Miles Davis	Mercury
3	JAM SESSION No. 3 (LP)	King Oliver	Brunswick
4	MUSIC FOR TORCHES (LP)	Billie Holiday	Columbia
5	ROY AND DIZ (LP)	Louis Armstrong	Mercury
6	BOB BROOKMEYER QUINTET (LP)	Bob Brookmeyer	Mercury
7	PARIS JAZZ FAIR, 1954 (LP)	Gerry Mulligan	Vogue
8	BARAN VALDES IN THE (LP)	Baran Valdes	Mercury
9	RAY AND DIZ (LP)	Louis Armstrong	Mercury
10	VID DICKENSON SEPTET VOLUME I (LP)	Vid Dickenson	Vanguard

CALL SHEET

Rank	Title	Artist	Label
1	HEARTBREAK HOTEL	Ray Charles	HMV
2	ONCE UPON A TIME	Morris Stoltzfus	HMV
3	WAYWARD WIND	Geoff Grant	HMV
4	MONDOLG AND THEMES FROM "PIGION"	George Cates	HMV
5	HOT DIDDY	Ferry Como	HMV
6	STANDING ON THE CORNER	Faith Domleo	HMV
7	I'M IN LOVE AGAIN	Faith Domleo	HMV
8	IVORY TOWER	Cathy Carter	HMV
9	BLU DE SUDE SHOS	Carl Perkins	HMV
10	THE MAGIC TONIC	Platters	HMV
11	THE HAPPY WHISTLER	Don Robertson	HMV
12	MY BLUE HEAVEN	Don Robertson	HMV
13	POOR PEOPLE OF PARIS	Wendell Amiel	HMV
14	JUKE BOX BABY	Ferry Como	HMV
15	MY LITTLE ANGEL	Ferry Como	HMV
16	IVORY TOWER	Cathy Carter	HMV
17	LONG TALL	Olis Williams	HMV
18	CHURCH BELLS ARE RINGING	Little Richard	HMV
19	WANT YOU TO BE MY GIRL	Joan Regan	HMV
20	ROCK AND ROLL WALTZ	Leslie Domesne	HMV

AMERICAN TOP DISCS

Rank	Title	Artist	Label
1	NO OTHER LOVE	Ronnie Hilton	HMV
2	FLY BE BONES	Pat Boone	Decca
3	LOVE ME	Leslie Domesne	Nixa
4	MY SEVENTEEN LOVE	David Whitfield	Decca
5	HEARTBREAK HOTEL	Ray Charles	HMV
6	ROCK AND ROLL WALTZ	Ray Charles	HMV
7	THE SALT DOG	Ray Charles	HMV
8	NOT DIDDY	Ferry Como	HMV
9	POOR PEOPLE OF PARIS	Wendell Amiel	HMV
10	YOU'VE GOT TO BE A TRAMP	Wendell Amiel	HMV
11	THE HAPPY WHISTLER	Don Robertson	HMV
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20	OUT OF TOWN	Max Bygraves	HMV

BY TOM MERRIN

At present her job with Ray just about runs the gamut of a band singer's tasks. She fits in well with the clothing and staging which are so much a part of the act, and sings practically every type of song in the book. "But my favourite type of singing," she confides, "is in the jazz kick."

Hard work

The eldest of four daughters, Marion had no ambition to be a singer before she met up with the Ellington group. "I'm the first of my family to go into show business, but now my three baby sisters—the youngest's only three—all want to sing for a living," she smiles.

Marriage

And marriage? "I don't want to talk about that yet," she laughs. "I might put him off. Ask who she'd like to be and she'll say without hesitation, 'Doris Day. She's got everything. I go to see all her films. Several times.'"

Joe's Rag's Car

ANOTHER TERRIFIC NUMBER FROM **Joe's Rag's Car** with a NEW song you may hear 'WATCHING THE WORLD GO BY' 'The Lady With The Big Umbrella'

creating a new Hit tune with 'Portuguese Washerwomen' AND 'STUMBLING'

Capitol Artists... Capitol Entertainment



MARION POP RECORDS

HER TV appearances have proved that Marion Ryan knows how to sell a song; even when her vocal assets she carries that salesmanship through with conviction on Nixa NIXONS. In "Why Do Fools Fall in Love," Marion reveals a new facet of her talents—a singer who can deliver a best number with the best. The side swings all the way to an impressive, driving background from Tony Osborne's Orchestra.

Marriage? I don't want to talk about that yet, says Marion. "It might put HIM off."

NEARLY three years ago Dickie Valentine pushed a tiny, terrified girl on to the stage at the Gaumont State Theatre, Kilburn. And Marion Ryan had arrived—shoved into success.

BY TOM MERRIN

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Artie Shaw

THE familiar stent axes of Artie Shaw get a good workout on "It's Billy May Time," an EP comprising "Cool Water," "Driftwood," "Copenhagen With The Wind" and "Doris Day Blues"—the best of the back (Cap. EP1013).

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—Laurie Henshaw



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AMERICAN!... 39, Coventry Street, Piccadilly (Northampton Restaurant). Open to capacity, business as usual.

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AT JOE KRUGER'S... "FLORIDA CUBANO," Cafe Anacleto, Leicester Square, New York.

AT JOE KRUGER'S... "GREATLY LUXURIOUS JAZZ CLUB," Fabulous Bill SEAMAN QUINCY, starting at 10 p.m.

AT JOE KRUGER'S... "FRIDAY (TONIGHT)," ALL L.S.J.M. membership valid tonight at THAMES HOTEL.

AT JOE KRUGER'S... "THE MOST UNUSUAL," theme of SWIM, BEACH and RESURE WEAR in Britain.

AT JOE KRUGER'S... "VINCE MAN'S SHOP," 3 Newburgh St., Fenchurch's Place, London, W.C. 2.

AT JOE KRUGER'S... "LEONARD POUNTNEY," Pountney's International Hairdresser who specializes in men's permanent waving and color treatments.

TUESDAY—contd. C.V. LAURIE Jazz Club. LAURIE BANDA presents Bob Ebor, Dicky Reece, Leonard Brown, Phil Bates, Johnny West.

WEDNESDAY. AYON OTTES Jamboree play Colston Hall, Bristol, 8 p.m. C.V. LAURIE Jazz Club: The PROGRESS JAZZ CLUB.

THURSDAY. ACTONI RONNIE SCOTT Quintet, featuring MANNY HOLLEY, Man, Stan Tracy, Lennie Bush.

FRIDAY (TONIGHT). "JAZZ AT THE GROVE," Friday 7 p.m. Listen, Jive, JACK BOWLANDS GROUP, 64, Gerrard St., W. 1.

SATURDAY. BAR OF MUSIC CLUB. JOHNNY SPICE AND HIS MUSIC. "SUGAR'S SPICE."

SUNDAY. A BAND TO BEAT THE LYBIAN JAZZ BAND, 44, Gerrard St., W. 1.

MONDAY. CRANE RIVER JAZZ with Nell Miller, Kingsbury Baths Cafe, 8 p.m.

TUESDAY. MANOR HOUSE (TUBBY HAYS) CLUB. "THE BEST IN JAZZ!"

WEDNESDAY. COLSTON HALL BRISTOL. JAZZMAN JIM DIXIE JAZZ BAND.

EDGAR JACKSON REVISIT. SINCLAIR TRAILL. MAX JONES, AND ERNEST BORNEMAN W. JUDGED by the standards that a new record may apply to, say, a Count Basie record, after all, it is not only you pay the same price, but the following records would hardly rate at all.

DIZ AND NOY. local Latin bands. None of it can compare with the stuff Don Azucena has recorded for the Latin-GV label, but there are approximations to it in the opening of "Madagascar," of all things, in the vocal and rhythm section of "Taboo" (though the echo here is really excessive).

RECORDS FOR SALE. "Gravy Street" and plodding piano, and a clumsy trombonist. The trumpet is not too bad, but at this tempo the bass is atrocious.

ROY ELDRIDGE AND DIZY GILLESPIE (LP). "I've Found a Baby I Can't Get Started." Trumpet: Bill Cunliffe.

DON CARLOS AND HIS ORCHESTRA (LP). Malagana: Ramon Tambo. La Comarca: Tasso. Peanut Vendor: Green. Eyes: Angilotes.

A PYE-NIXA SPECIAL! Blues and... by JOSH WHITE. Recorded under the supervision of DENIS PRESTON.

NEW offer BY POST. Portable Electric RECORD PLAYER 30/11 DEPOSIT BY POST. 12 GNS. Regentone 3-SPEED "Handy-gram".

MONDEX PRODUCTS LTD. All-purpose Amp. 20/11. B.S.R. 25/11. VOLMAR 30/11. YOUNG'S 30/11. MONDEX PRODUCTS LTD. 11, Finsbury Avenue, London, E.C. 2.

All about 3-D records

It has long been recognised (writes Edgar Jackson) that the quality in reproduced sound known as "3-D"—or, more technically, stereophonic—is the next essential step towards realism in the gramophone (and, for that matter, radio).

Indeed, it is already available by means of the HMV and Columbia "Stereomatic" tape records—provided, of course, that one has also the special type of reproducer necessary to play them.

The "3-D" tape-record reproducer cannot do this. Its reproducing apparatus is sensitive to both stereo and mono records, but only the former can be used as such.

Thus, if you buy such an equipment you will have at least a "3-D" and an ordinary disc record reproducer. Or, conversely, if you already have an ordinary disc reproducing equipment, all you will need to do to enable it to play the "3-D" disc when they are marked with the special pick-up, a second amplifier and a second speaker.

Looks like being quite a simple tape synchronising position, doesn't it?

JOE DANIELS' JAZZ GROUP THE CHARLESTON. Parlophone Records. Special Release. GENE NORMAN presents MR. BLACK MAGIC BILLY DANIELS at the CRESCENDO. LAE 12021 12 Inch Long Playing 33 1/3 r.p.m.

MONDEX PRODUCTS LTD. All-purpose Amp. 20/11. B.S.R. 25/11. VOLMAR 30/11. YOUNG'S 30/11. MONDEX PRODUCTS LTD. 11, Finsbury Avenue, London, E.C. 2.

'I MAY BREAK UP'—DELANEY BAND—DELANEY

DRUMMER-LEADER Eric Delaney may break up his band in the autumn of next year so that he can go to America for six months to study.

Delaney revealed this in an exclusive interview with the Melody Maker on Sunday as a holiday trip to U.S.

U.S. visit plans

Bradford concert—Eric's first since he returned from a holiday trip to U.S.

NEW CROMBIE GROUP MAKES DEBUT



London's newest club group—the Tony Crombie Quintet—in action at its debut on Sunday at the Flamingo Club. L-R: tenorist Ronnie Spector, bassist Joe Harriott, drummer Tony Crombie and pianist Milt Jagers are not shown. The group is deputizing at the Flamingo for the Tony Kinsey Quartet which is touring Germany. The Quartet follows its German tour with a three-week season in Cyprus in August.

MULLIGAN BAND IN DUTCH JAZZ SWAP

ARRANGEMENTS are being made for the Band of the Dutch Swing College to visit Britain in November. Mick Mulligan's band will probably play in Holland in exchange with Holland's Lou Van Rees.

!!! ANNOUNCING !!!

SID PHILLIPS' NEW 8-PIECE SWING SERIES

BARRELHOUSE SQUEAKIN' SHOES
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Actual Shoe

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Illustrated List of Edmundo Ros instruments free on application to the makers—Decca, R.F., JONES & BROWN, London, E.C.2

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Eric told the MM: "My wife and I visited the States to hear their music. We had it so much that only today we were talking of going there and staying for six months to study. "I've decided to go. It will be next year. The band would have to break up. "I feel America has a lot to show us musically, and I want to have a chance to study their theories."

He added that the band was booked until the end of next summer, and had been re-booked for the 1957 BBC Festival of Dance Music. In addition, Eric will appear on German TV with the Kurt Bittelhagen Band soon. He has had offers to tour America, with his band or as a solo attraction.

Vocalist quits
Delaney threatened to quit the stage during the Bradford concert when coins were showered from the gallery during the band's presentation of "Pennies From Heaven."

This was the first time the band had played the number. Eric stopped playing, ordered the house lights on, and threatened to take the band off unless coin-throwing stopped. A few years ago in the same hall, Delaney's band received the same treatment.

Delaney vocalist Cliff Lawrence has left the outfit and is working on a single act, which will feature him as a dancer and comedian as well as a singer. Manager Ken Hill, commenting on the change, said: "Cliff has shown real spirit, and we are going to build him up as a kind of white Sammy Davis."



Curvaceous Kerri

Swimsuit model, as a freshener, is ex-Burtonsville resident Kerri Brown, who was forced to rest in January because of throat trouble.

Star names signed for record festival

A STAR-STUDED parade of musical celebrities will be televised the first of the "Sunday Night At Blackpool" shows to be transmitted from the Pavilion Theatre, Winter Gardens, Blackpool, on July 1 from 8 to 9.30 p.m. The occasion will be the Daily Mirror Disco Festival, transmitted simultaneously over the commercial TV networks covering Lancashire, London and the Midlands.

Jack Parnell's Band will be showcased in a solo spot, and Gerald's Orchestra will provide accompaniments to the featured artists.

These include pianist Winifred Atwell, singer Dickie Valentine, David Whitfield, Alma Cogan, Eve Boswell and Frankie Vaughan and trumpeter Eddie Calvert. Compete in Tommy Trinder's network covering Lancashire, London and the Midlands.

Valaida Snow—star of 30s—dies
New York, Wednesday—Valaida Snow, singer and trumpet player, has died here of a cerebral haemorrhage after a long illness. She was 41.

A child prodigy who started in the music business at the age of four, Valaida was prominent in the 1930s. Between 1935 and 1937 she recorded with Billy Mason, Duke Ellington, and Johnny Chase.

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Melody Maker

JUNE 16, 1956 EVERY FRIDAY 6d.

JAZZ VETERAN TRUMBAUER IS DEAD

The stars look in



Popular singing stars (L-R) Marion Keene, Australian Jimmy Parkinson, and Alma Cogan posed for the Melody Maker through the reception window at the Foley Street studios, London, on their arrival for last week's "Jack Jackson Show."

FRANKIE TRUMBAUER, saxophone player, composer, bandleader, and a leading figure of the "Golden Age" of New York jazz, is dead.

He collapsed and died on Monday in the lobby of St. Mary's Hospital, Kansas City. He was 54 years old, and had been out of the music business for the past 15 years.

"Tram," who was born in Carbondale, Illinois, studied piano, violin, flute and trombone before settling for the saxophone. He played both alto and C melody instruments.

Played with Dixie
After working in the U.S. navy band and with local St. Louis groups, Trumbauer joined Gene Rodemich's orchestra, then the Benson Orchestra of Chicago. This was in the early twenties.

By 1924, he was a member of Ray Miller's band, along with Milt Mole and Rube Bloom, and at this time he recorded with Phil Napoleon's Cotton Pickers and the Sioux City Six, and made a couple of sides with the Mound City Blue Blowers.

The following year, "Tram" returned to St. Louis and soon afterwards took a band into the Arcadia Ballroom. Dixie Beiderbecke joined Trumbauer there, and when "Tram" received an offer to conduct Jean Goldkette's orchestra, he accepted only on condition that Dixie came over with him.

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Randall on U.S. tour
See page 3

\$15,000 contract



JANIE QUILTS SHOW BAND

AFTER exactly a year with the BBC Show Band, glamorous singer Janie Marden leaves on July 31 to branch out on her own. Agent Tito Burns told the MM: "Janie has had a number of offers, and we finally settled on one made by Dave Forrester, of Forrester George, Ltd. Janie is to sign a contract worth £15,000."

Janie's accompanist will be a Back Page, Col. 3

Tony Martin due here for TV and filming

AMERICAN song star Tony Martin will be seen by ATV viewers in "Sunday Night At The Palladium" on June 24. He arrives at London Airport the previous day.

He is coming here to star with U.S. actress Vera-Ellen in a romantic comedy in CinemaScope and Eastman Color to be made at the Associated British Studios at Elstree.

Title of the film is *Let's Be Happy*, to be directed by Henry Levin, and produced by Marcel Hellman.

Tony Martin plays an American salesman who falls in love with Vera-Ellen, a New England girl, who uses her grandfather's legacy to fly to Scotland, the land of her forebears.

Location shots will be made in Scotland. Music is by Nicholas Brodsky, who composed many of Mario Lanza's hits.

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Delaney gets BBC series

Eric Delaney and his band have been signed for a six-week series of BBC late-night dance music broadcasts starting on Monday, July 2.

Transmissions will be from 11.15 p.m. to 11.55 in the Light Programme.

Eric told the MM: "There will be two speciality spots included in the series. We shall feature two trumpets and rhythm, and two bass clarinets playing a good 'oldie' with the band."

The trumpets will be Albert Hall and Kenny Ball, with the rhythm section of Don James (pno.), Ronnie Scarborough (bass), and myself. The bass clarinetists are Bob Adams and Jimmy Simmons."

Following the cancellation of a hall-room date in Edinburgh, Eric's band will appear in Variety at the Liverpool Empire for the week of June 25.

'I'll marry Velma' says ex-diplomat

New York, Wednesday—A paralysed ex-British diplomat said this week that he expects to marry Velma Middleton, the Louis Armstrong vocalist, whom he met three months ago in Sydney when the Armstrong band was touring Australia.

He is Robin Cornell, a paraplegic who is engaged in work to help rehabilitation of the disabled and is himself paralysed from the waist down. Cornell, who Velma had called him her acceptance of his proposal.

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Singer Maxine Daniels attempts to play Billy Eckstine's trumpet set to meet with the approval of bandleader Teddy Foster (r). They are pictured backstage at the Daily Mirror Croydon, on Sunday during a concert presented by Ed. W. Jones.

SENATOR HITS AT WHITE HOUSE BOP

POP took a panning in Washington this week when Senator Allen J. Ellender hit out at the State Department which led to the Government-sponsored tour of the Near East by Dizzy Gillespie and his band recently.

After hearing Dizzy play at the White House Press Correspondents' dinner, Senator Ellender said: "Any time this will be convinced that we are dealing with the American Jazz scene."

It's noise. Pure noise. Just horns blaring and a lot of tom-toms imagine

that being sent to Paris—and it was at Ellender's instigation in the Gillespie band, and Dizzy did not take the opportunity to make a statement. Ellender said that it is in the order of the State Department to send great jazz musicians overseas to disseminate United States culture, but Gillespie is not the best way to convince opera-loving Europeans that American jazz is the best. While Ellender was showing his credentials as a jazz expert, Gillespie's band

was busy doing fabulous business at Birdland in the city. They finished a week there with a record session that may be unique in jazz history.

The band was in such good shape that it was able to record no fewer than 17 tunes in two hours.

Among them were several Ernie Wilkins and Quincy Jones originals as well as three Melba Liston arrangements: "Annie's Blues," "The Blues," and "Blues for Reverie" and "Stella By Starlight."

—JERRY DIXON

LETTERS Bill should get another chance!

THE question Bill Myatt was asked in ATTY's 6400 Question was: "Which band opened at Friar's Inn, Chicago, in 1952—Rock and Roll or the band use. Therefore, it should not have mattered which name Bill gave, there is no disputing that both names were one and the same band. In the interests of fairness, ATTY should give Bill the chance to state his case."—Clifton Road, Walsall.

Rocking Soits

WHAT right has Bill Haley to degrade the innocent name of jazz by dragging it through the mire of Rock-and-Roll?

I have just heard what he has to say. He says that he is an old-fashioned jazz musician and that he never intended to be played by a jazz band and converted into a "Rock and Roll" band. He says that he is a pianist, a guitarist, a cranking Rock and Roll singer.

Whenever the general public hear "When The Saints Go Marching In" they think of Bill Haley and his band. They will be surprised to hear that the name of the band is the same as the name of the band that played the music of the British Musicians' Union that I was not black-listed, to ascertain whether or not I had an impressive-looking first agreement in case they were full of jokes. I changed my mind.

I still felt that everything would once again add up to an MM statement: "Randall not going to there!" Nevertheless, before I could say "Jack Robinson" a few thousand times, my hand and I found ourselves on a TWA flight to the States.

Eventually we arrived in New York and a bunch of camera men and members of the Joe Glavin organization were waiting to greet us.

Don't move out of that circle, you're in quarantine!" "Look this way while I get the camera," said the girl in front. "Put her behind!" "Put her behind in front!" "Wave to us!" "Don't wave to us!"

Why these fabulous brothers, with members of the band, joined us at our table and made up a never-to-be-forgotten party with wonderful people like Louis Bellon, Charlie Shavers and so on.

The following day, the "phone in my room, having no sympathy for a late sleeper, offered me a radio and recording dates, which I had to turn down as per the reciprocal contract I had signed. I had climbed out of bed, put a quarter in the TV set, switched on the radio, filled the bath, turned on the shower, increased the performed cooling system, lit a tax-free Camel—and

Jim Crow nearly spoiled our U.S. trip

At the tail end of last year, I was approached with a view to playing New York with my band, in exchange for Louis Armstrong and his All Stars.

I didn't take it very seriously, of course; it was the fourth time in several years that I had been offered work in the USA—and I was quite sure that lack of permits from some departmental office or other would once again be the net result.

Lee Gordon and Ben Royer arrived in London to discuss points with me, to get assurances from the British Musicians' Union that I was not black-listed, to ascertain whether or not I had an impressive-looking first agreement in case they were full of jokes. I changed my mind.

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Freddy Gray pictured with Eddie Gordon at the latter's club in New York.

With Jungle Music—"Negro Music Is Decayed and that sort of thing. Here, as in many of the Southern towns we played, were several armed policemen standing out from near the stage with very businesslike hands resting on most foreboding holsters.

and as it went on. A peaceful but well-armed concert of the colour segregation.

In New York, prior to our tour, we had often been warned about this in a very apologetic manner and, of course, we were, like everybody else, fully aware of this unhappy state of affairs. But actually coming face to face with it was a tremendous experience.

As the people we met in this beautiful part of the world were most friendly, helpful and charming—but white and colored folk just must not mix. Each time we stopped to eat, our two coloured drivers had to wait outside—and the only way they could eat for us to bring them their food.

Birmingham, Alabama, was a frantic mess; that only one return plane was available for many weeks—and it was to take off within a few hours.

Most of the band were spread all over New York—but somehow they were all bunched up and then their tour.

One final story: sincere thanks to all our friends, here and in America, who sent good-wishes and telegrams after the tour.

But all through the South we were constantly reminded of the colour segregation. In New York, prior to our tour, we had often been warned about this in a very apologetic manner and, of course, we were, like everybody else, fully aware of this unhappy state of affairs. But actually coming face to face with it was a tremendous experience.

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LENA HORNE sings "I'd Do Anything; You Do Something to Me!" Frankie & Johnny

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ON SALE AT LEADING TOBACCONISTS

A 'JAZZ TRAMP' STAR ASKS 'LET ME STAY'

Calvert and star names for new summer show

TRUMPETER Eddie Calvert heads an all-star bill for the Groove which runs a three-month season at the Windmill Theatre, Great Yarmouth on Wednesday.

The show features former Ken Macintosh, trombonist-vocalist Don Lane, blind vocalist Gerry Brereton, The Londoners, and Sylvia Drew, former vocalist with the Vic Lewis Orchestra.

Sylvia, who left Vic Lewis after the band had returned from a South African trip with Johnny Ray, was previously a dancer.

It was while she was with the Vic Lewis Orchestra in 1954 that she joined Eddie Calvert show at Blackpool in 1954. The Londoners, led by bassist Freddy Broughton, have been featured by Terry Brown (group) with Harry Roy. The group is completed by Terry Brown (trumpet) and Eddie Harris (sax).

ALLEN—WITH WATER

Jerry Allen and his Trio will be seen and heard when BBC television presents an excerpt from the musical "The Sound of Music" at Balnain, Blackpool, on Tuesday at 9 p.m.

ROYAL ALBERT HALL

and GOSWICKY MEMORIAL

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IAN BELL'S JAZZMEN • BERN ROYER'S JAZZ BAND • HIGH SOCIETY JAZZMEN • DENNY HOLLOWAY'S JAZZMEN • PETE STEWART'S SKIFFLE GROUP

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PRESENTS

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PROUDLY PRESENTING THE

STORYVILLE JAZZMEN

IN A GREAT SESSION OF NEW ORLEANS JAZZ EVERY WEDNESDAY AT

LEYTONSTONE JAZZ CLUB

WORTHING.—Saxist-leader Danny Tendler starts his eighth summer on Worthing on July 6, where he plays for dancing every Wednesday evening.

LEANDRINO—Roland Mott and his band, resident at the Winter Gardens Ballroom, will be reduced to a 10-piece to quartet to play opposite Laurie Wood for eight weeks starting July 9.

DOUGLAS, IOM.—Ivy Benson, resident for the summer at the Villa Marina, will appear at the Palace Ballroom for a week on September 10.

Jerry Dawson

Wants West End part

"I've played the Apollo in London and I promise to love you forever," Bertie told the Mx's Jerry Dawson, who interviewed her backstage when she made her Variety debut at the Hippodrome, Manchester, on Monday.

She sings jazz with all the in-born sincerity of the coloured artist and with no inhibitions.

NVO signs Geraldo man for brass chair

FRANK DIXON, who for the past year has been a member of the Geraldo trombone section has replaced GIB Wallace in the BBC Northern Variety Orchestra.

He took up his duties on Sunday and, so far, Geraldo has been in the success, and Gib recently resigned to become a television network in Manchester. He will work for Granada for the several seasons per week and is presently being arranged for and conducted by Frank Dixon.

He will continue to help the NVO in his spare time as the trombone section is MMT the

Joe Loss Orchestra for ABC-TV show

Joe Loss and his Orchestra will be featured in "Dancing Queen" which will be broadcast from the Grand Theatre, Birmingham, tomorrow (Saturday), presenting all forms of dancing.

NEW STONE BAND OPENS IN NORTH

LEW STONE opened with his new band at the Ritz Ballroom, Manchester, last week. Vocalist with the band is blonde Marjorie Kingsley—she first came to prominence with Harry Parry—and has lived in America for the past eight years.

MIDLANDS.—Lynn Charlotte, wife of the jazz dance music producer, Alan Waterman, has been appointed to the new band. Frank Abbott, dep. for Sonny Turner, at the Ritz Ballroom, Birmingham, for two weeks in August.

NORTHERNS.—Tommy White, Don Rendell, Ronnie Ross, Vic Ash and Joe Harriott have all started at Northampton's Down-Town Modern Jazz Club recently. Last week the club moved to the Embassy Ballroom.

BRADFORD.—Bert Bentley's Astorias will come at the Grosvenor Ballroom for two weeks starting on June 18. Bentley's resident Billy Riley and his holiday band, the resident Billy Riley, has left the Grosvenor and replaced Bob Peel in the Bradford Club group, led by assistant Johnny Arkroyd.

TORQUAY.—Sammy Herman is leading a 10-piece band at the 400 Ballroom with himself on drums. Roy Palmer (trumpet), Maurice Weston (sax), Bert Crumler, Harry Hammond, Tom Danyl and Jack Powell (bass), Len Kuntz, Joe Lucas (trp.), and a trombone section will be featured. Joseph Muncant and his Orchestra are again playing at the summer Pavilion for the summer.

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TO those about to buy a Trumpet...

THESE DETAILS OF THREE Besson Models Available FOR IMMEDIATE DELIVERY WILL BE OF REAL INTEREST!

Deposit	12 monthly payments
"STRATFORD" £6.14.0	£2.2.2
(Cash: £28.14.0)	
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"MODEL 35" £4.13.8	£1.14.6
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"MODEL 35" £3.12.9	£1.6.10
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"MODEL 35" £4.14.11	£1.14.6
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I am interested in the... Trumpet

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Red Faces' Dept.

IN view of my recent statement (ATY 7/56) concerning Ted Heath's American venture, please include my name in your "Red Faces" department. If it gets over and the TV set, which I myself was the host—George Hayden, Hilbro, Johannesburg.

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Not in the Stars...

VIC BELLERY'S criticism (9/4/56) of the promoters of the 1956 tour of the States is justified. On the subject of the tour, however, I fear we must inform Mr. Bellery that the fact is not in the stars but in himself.

There are at least half a dozen records of all-stars concerts which have been circulating in the States and which would be expected from a function of this nature.

For instance, the most cursory hearing of the record to Pasadena shows that bass solos are featured. It is not as if the player must therefore "trundle" his instrument up to the stage and play it there. I do not know, but would mention that the very people who complain of this seem to have missed Louis' wonderful playing on the sax, and other subtle touches, such as "exciting" and "riffs," etc.—Dave Hooper, Matienheid, Berlin.

Red Faces' Dept.

IN view of my recent statement (ATY 7/56) concerning Ted Heath's American venture, please include my name in your "Red Faces" department. If it gets over and the TV set, which I myself was the host—George Hayden, Hilbro, Johannesburg.

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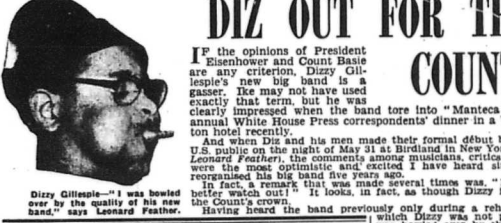
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Dizzy Gillespie—"I was bowled over by the quality of his new band," says Leonard Feather.

NOW, the NARROW drum with the wide appeal—

AUTOCRAT

Superb Dizi

Not only was Dizi himself playing superbly on his autocrat in "Autocrat" he let Joe Gordon take over for a solo, starting effectively that disco-jockey style. Consider just a note up to Dizzy on the bandstand: "I hear you're putting Joe Gordon on two weeks' notice!"

The arrangements were by Quincy Jones, Ernie Wilkins, Melba Liston, and Dizzy. One of the best of the autocrat's music is a Gillespie-Wilkins collaboration on "Begin The Beguine" written mainly in the style of "Manteca" combined with Istanbul's "Doodlin'."

The next morning I talked to Ernie Wilkins and Quincy Jones. "If only we could see this band together," said Quincy hopefully. "After that sort of treatment, 'Count Basie and half the band came in and the band seemed like the band completely wiped them!"

It's a pity that Dizzy later, I gathered that—provided he can avoid the economic problems that beset him with earlier big bands—was certainly down to hold the group together.

14 x 3

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U.S. CENSORS, PRESS, RAP ROCK-AND-ROLL

MM GOLF CUP FOR MUSICIANS

The MELODY MAKER has donated a silver challenge trophy to the newly-formed Musicians' Golfing Association. MM members will compete for the trophy later this year. MM Editor Paul Brand (r) hands over the trophy to Alex Kahn, secretary of the association. Looking on is News Editor Laurie Henshaw.

NEW YORK, Wednesday.

—Alabama's White Citizens' Council, the Jim Crow organization that has linked rock-and-roll with sin and degradation, is having its outcry echoed by censorship bodies and the Press in the States.

In Miami, the chairman of the local Board of Review—originally appointed to censor comic books and magazines—issued a blast against rock-and-roll following a concert by Bill Haley and his Comets to a 10,000 audience.

Mr. Regina McInden, head of the board, says she thinks it was a fight against "this worm which is eating the worm."

Boycott group gets a TV treble

Denny Rowe's newly formed Parade Hawaiians make their third TV appearance on Monday when they have a 15-minute spot in Children's House on Channel 5.

They made their TV debut in the BWC's Camera One on May 2, and were seen in ABC's "Numbers" featured on the Birmingham and Manchester channels on May 27.

Shows may be banned

The described rock-and-roll dancing as "nothing more than showing boys and girls around" and "vile imitations."

Conservative Washington, DC, have considered banning future rock-and-roll shows following near riots at the end of a two-hour performance.

Unusually about Elvis Presley has come for criticism, and columnist Bill Diehl has labeled the singer as "nothing more than a male burlesque dancer."

Daniels in Guernsey after seven years

The Joe Daniels Band makes its first visit to Guernsey in seven years when it opens at St. George's Hall on Tuesday for two weeks.

From Guernsey the band goes to Skegness for the summer season.

Drummer Joe will be fronting Wally Johnson, Don Jones, Roy Raymond, Johnny Holmes (sax); Harry Smith, Derek Anderson, Douglas Smith (traps); Ken Wood (trb.); Ray Barclay (dr.); Eddie Lamb (b.); Bill Dean (trs.); and Bobby King (vcl.).

WORLD NEWS IN BRIEF

BLONDE

songstress, Billie Holiday will present the concert to be held at the London Palladium tomorrow (Saturday).

The next jazz recital at the ICA, Dover Street, London, will be on Monday, when Alan Morgan will discuss Miles Davis, and Raymond Scott will deal with Bud Powell.

Yma Sumac, Peruvian singer with the five-octave range, is planning a world tour that will take her to Britain.

Harry E. Stewart, better known as the Capitol recording artist, is planning a new recording pseudonym, Yogi Yorgensson. Harry Karl and Klaus Hemmerle, who were with Stewart's orchestra in Nevada, U.S.A. were 48.

Baritone saxophonist, Serge Chaloff has had an operation in a Boston hospital for a disease that has partly paralyzed him.

DISC CATALOGUE

The Volume I Master Edition of the Gramophone Popular Record Catalogue, unobtainable since it went out of print soon after the war, has been reprinted and is now available under the new title of Gramophone Popular Record Catalogue, Volume I, price 2s. 6d.

The 1948 Blue Note session was an early start with Sidney De Paris, Dickenson, James F. Dickson, and Callet. Hall moves with ease and grace, and his quartet performance.

The 1948 Blue Note session was an early start with Sidney De Paris, Dickenson, James F. Dickson, and Callet. Hall moves with ease and grace, and his quartet performance.

Kenny Baker signed for Italian cabaret

POLL-TOPPING trumpeter Kenny Baker has been booked by the Forrester George agency for a two-week season in Rome starting on August 1. Kenny will appear in cabaret, directed by the Bernard Hilda Orchestra, at the luxurious Casino delle Rose.

I understand the offer was made after agents had seen my act at the London Palladium. Kenny told the MELODY MAKER: "I presume I will be doing the same or a similar act."

The trumpeter that has holidayed in Italy before but has never visited there. It will be his first visit to Rome.

Kenny is considering an offer for a possible touring trip to South Africa.

He was recently featured on recordings sponsored by the Preston for the Pye-Nipper label.

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Hawkes, 20th Century, m.l. bore, g.l. as new	£54	£10	0 17	£ 44	1 8 50

CLARINETS	Cash	Dep.	Minib.	Dep.	Minib.
Boosey & Hawkes, Regent mod., Boehm system, as new	£20	£4	0 17	£ 16	1 8 50

DRUMS	Cash	Dep.	Minib.	Dep.	Minib.
Pipette, 14" x 14" white pearl and chrome	£17	£3	0 17	£ 14	1 8 50

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RECORD COLLECTORS' CORNER

Edited by Max Jones and Sinclair Trail

BY STANLEY DANCE

IN 1937, Billy Hicks's swinging little band at the Savoy introduced Edmond Hall to many New York jazz enthusiasts.

This group made a couple of sides for Variety and on "Faded Out" (601) he takes a typical 15-bar solo: on the reverse, "Joe The Bomber," he has an 8-bar solo.

His presence on the Frank Newton Variety dates was originally due to the enthusiasm of Helen Oakley, a regular habitué of the Savoy, who was then supervising recordings for Irving Mills Hall.

"The Hit Parade" (671), alias "Fun A Ding Dong Daddy," gets a bit of Pico's "High Society" solo thrown in for good measure but this seems to be played by Codi Scott, with Hall confined to his usual "Who's Sorry Now?" (671) but the eighth bars of clarinet on the arpeggiated "Onix Moo" appear to be played by Gene Johnson. Another typical chorus is on "There's No Two Ways About It" (681) where he displays his great work behind in London.

The Blue Note session with Meade Lux Lewis on celeste, Charlie Britton and Brad Crooby was the first to put Hall's name on a label as leader. His playing on the two resultant 12-in. records (17 and 18) is evidence of a very warm tone in the lower register.

The slow blues are quite pleasing, but the two numbers as taken on the "Celestial Press" and "Jamming in Four" are remarkable for the lift and drive of the drumless rhythm section. The date was 1941, and if Christmas was a conscious aim, it was a very successful one.

The 1948 Blue Note session was an early start with Sidney De Paris, Dickenson, James F. Dickson, and Callet. Hall moves with ease and grace, and his quartet performance.

The 1948 Blue Note session was an early start with Sidney De Paris, Dickenson, James F. Dickson, and Callet. Hall moves with ease and grace, and his quartet performance.



good example of how he creates additional life by means of dynamic and tonal contrast. On 511 "The Night" in mood and "Opus 1" on Brunswick 60125, are two blues under the "Blue Note" label which are not always associated with him.

The two 1948 sessions with Teddy Wilson, one on Blue Note and one on Commodore, are not so successful. The delicate waltz of "Norwegian Vibes and the suave Willson do not suit Hall's more positive and violent accents.

The first Commodore session in 1947 with Sammet Berry, Dickson, Eddie Heywood and Callet produced the excellent coupling of "Uptown Cafe Boogie" and "Downbeat Cafe Boogie" (1512). The former rolls gaily at a good tempo and everyone is in the spirit; the latter is sad and slow.

"Coquette" (650), with a neat little "head" indicative of the next year's Heywood production, is a happy study in contrast, whereas "Man I Love" on the reverse shows considerable resemblance to Goodman routines and conceptions.

The 1945 recordings with Billie Holiday, Irving Randolph and Henderson Chambers and Hall in

Radio

WORLD OF JAZZ
11.15 a.m. - 5.15 p.m.

On the evening of the day that we saw in the past, we received about the President's likeness. We saw the President's likeness, and we saw the President's likeness. We saw the President's likeness, and we saw the President's likeness.

Not only has this band improved, but the program was a fine blend of modern music and the call of contemporary dance.

SAURICE BURMAN
BY MAURICE BURMAN

There exists a 300-year-old friendship between Britain and Sweden. Although I have no wish to disturb this ancient and honourable peace, Sweden is the only country which has a hierarchy of this side of the Atlantic.

The three hands heard on the above were modern, leading, and commercial - Dilettante, who has been jamming to discuss himself, although ready to endorse anything that would stir up the "WOW" stepped up this time.

OSCAR BARNIN and his BAND
There has been a new award to Gerry Butler for his modern piano playing which I would fall the

Stolen

His version of the Pico solo on "The Night" (511) is an 1948 re-arranged recording, is somewhat lacking in the fluidity of the classical New Orleans interpretations; the coupling, "Blue at Blue," is a throwback to no mean degree by the music of Sidney De Paris.

The last Blue Note session under his name was in 1944, his last but not his last. The line of trombone, baritone and cello, played by Ernest Berry, shows a depth of feeling in Hall's tone, reminiscent of the big band era.

Hall's phrasing always results in a pronounced sense of swing, but this solo is a very

Jazz on the Air

Goodmanish "Coquette" (650), with a neat little "head" indicative of the next year's Heywood production, is a happy study in contrast, whereas "Man I Love" on the reverse shows considerable resemblance to Goodman routines and conceptions.

EVERY NIGHT
8.15-10.15 a.m. I: Night Rites. 12.10-1.10 a.m. I: Night Rites.

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A: RTP Paris-Lille - 1.42pm. 4.30pm. 7.30pm. 10.30pm. B: RTF Paris-Lille - 2.00pm. 4.45pm. 7.45pm. C: RTF Paris-Lille - 1.00pm. 4.00pm. 7.00pm. 10.00pm. D: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. E: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. F: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. G: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. H: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. I: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. J: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. K: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. L: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. M: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. N: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. O: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. P: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. Q: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. R: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. S: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. T: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. U: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. V: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. W: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. X: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. Y: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm. Z: BBC - 1.00pm. 4.00pm. 7.00pm. 10.00pm.

SHOW BUSINESS Moves to Blackpool

This summer, Blackpool, not London's West End, becomes the heart of Britain's show business. With lavish pictures of the top-line stars, PICTUREGOER, on sale Thursday, June 21, begins an exciting series that takes you behind Blackpool's glittering footlights to the shows that will draw 10 million people. So hurry—be sure not to miss any of it—give your newsgang a standing order.

ALSO IN THIS VALUE-PACKED ISSUE:
DIANA DORIS tells why she's off to Hollywood.
ANITA KEBERG—"The wife I want to be."
DORIS DAY—the only singer who went 'straight' and got away with it.
"LORD KITCHENER," the Calypso King, gets a 'too-hot' concert gang.
ANTONELLA, the new Italian star who challenges Lolla and Sophie.

It's all in Picturegoer

OUT THURSDAY, JUNE 21-4d

—F. W. Street



CRAZY

These pictures, capturing completely the near-hysterical, almost hypnotic effect on its audience of the Hampton band, were taken during Lionel's European tour at the end of last year. The bottom left photo shows Hamp in a torrid blues duet with Lorna Pierre.



STEVE RACE

EVER since Billy Eckstine's laundry forgot to iron his collar flat someone has been making a bomb.

I must say the idea appeals to me. The idea, I mean, of sartorial styles being set by the great men (and women) of the popular music world.

Notice how many people have square tops to their breast-pocket handkerchiefs since Frank Sinatra started the craze? Somebody has been making square-topped handkerchiefs, I bet, and selling them to the fans.

I have several times been within sight of that sort of fame. One of the more criminally ironing West-End barbers tells me that a young man asked him not long ago for a Steve Race haircut—and now you can see people all over the place with thin bits in the middle of the crown.

The Steve Race shirt, I am glad to say, is selling like hot cakes in Charing Cross Road. The collar is half a size too small, and the tail rides clear out of the trousers within 30 minutes, even if you lie face down on the bed to put the shirt on. One wing of the collar points



to the idols should stop at that. You can buy an Eddie Calvert Jacket, (the sleeves are seven on at right-angles to the body, or a pair of Harold Davidson gloves (with one extra finger for counting the commission). Someone even bought a Louis Armstrong Revolving Bandstand last month—but he brought it back after 10 days.

It was subsequently broken up for scrap.

Atwell's Other Piano strikes me as an untrapped source of income. (The adding of course.) What I mean is that someone ought to market "Other Pianos" having previously bought up a stock of them—from the basement jazz clubs of London.

There could be a great demand for the Peal Winners Heading Machine, too, which works on a mixture of Tomfoolery, Faith, Hope and Charity, and which one takes along to sessions at which there might be some arrangements to play.

Yes, the possibilities are enormous; and all because Billy Eckstine's laundry laid down on the job. Why, some day there might even be an Irons Machine which tells a columnist what to write about when he runs dry for one issue!

Progressive jazz?

DURING the Second World War, I understand, it was occasionally possible to smuggle an unlicensed letter out of the German prisoner-of-war camps—and no doubt, out of the British ones, too.

I felt rather like the recipient of one of those letters when the envelope arrived bearing the local postmark of Bryanston School. Readers will remember the ban placed on jazz playing by the headmaster, Mr. Conde, and his words to the *Journal* Sketch reporter (reprinted in this issue) in 1944/5: "The boys' instruments include a piano, a guitar and a clarinet. I know it's a clarinet because of the piercing sound it makes. I think it must have been the under-gardener's sister's boy friend who wrote me, certainly not one of the boys concerned. But despite his distant connection with the school, he was able to inform me that Bryanston's little mention in the *NM* brought forth much jubilation in that venerable academy."

Conde's playing of "Okey Dokey Mare" (4 for Humph) after the ban had been imposed, the boys protested that they were merely engaged in reviving an Old English Folk Tune and subsequently they made an EP (on tape, transferred to disc) which they called "The Prohibition Era."

So jazz in one corner of Dorset appears to have been driven underground—but only just a number of people at Bryanston are smiling to themselves these days. And I dare bet that one of them is Mr. Conde.



A junior version of this model will shortly be available at 250 gns. complete.

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GIANTS OF JAZZ

BY... MIKE NEVARD



WITH ENOUGH facts and theories and highflow words, you can turn any pint-sized jazzman into a giant.

But some are giants simply because they're bigger than other people.

For all the theories and explanations, there are a handful of jazzmen who exude more power, who generate an aura of confidence and epistolical might, whose music is larger than life.

Such a man is Lionel Hampton.

More than that, Hampton is one of those few musicians able to infuse others with his enthusiasm. The most mundane jazzmen inherit new vitality when Hamp is around.

Hamp swings—and the world swings with him. Yet, linked to this unrestrained dynamism, is a mind that preens the tasteless and gauche; a mind that runs at a tangent to the man's physically populative talent on vibes, piano and drums.

The Hampton that earns the appellation "giant" is the Hampton of the recording world. The m a d w h o Louis America and Europe is more a ring-master than a musician. And those close to him say that he prefers the recording world to a live performance.

His enthusiasm on stage is not simulated; the fanatical abandon is a natural product. But it is used knowingly and with telling effect. Like Johnnie Ray,

LIONEL HAMPTON

Hamp plays on the primitive emotions of his audience. They even sweat, the same. Hampton, grating frantically, on closer inspection, swiveling his head from side to side, dicking the preparation of his face and spattering his suit. He's a dead cert for the photograph—and the box-office. Yet it is more than she 'ho that evokes his enthusiasm in the big hand antics. There is a childlike simplicity in Hampton's make-up and there is no better illustration of it than his endless repetition of "Flying Home" on practically every record date. He comes into the studio, full of enthusiasm. "Listen, Gate—I got a great new arrangement of 'Flying Home,'" he announces with triumph.

The arrangement's no different; the recording manager's just come in from different places.

What contrast to the pro-waiting, the Goodman units, the recent Clefs!

Many enthusiasts refuse to accept the vibraphone as a jazz instrument. But can you really dispute the fact that Hampton made it one?

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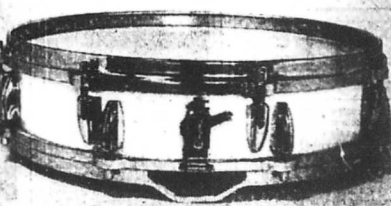
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His style is simple—open repetition. He is basically a full man, but his ballads are as complex as his driving up-tempo. And there is often beauty in his feelings' simple improvisations.

Listening to the double Mr. Hampton it is hard to believe that he was playing drums with Louis back in 1934. He was playing with Les Hite's band at the Cotton Club in 1934. Armstrong came in as a specialist, and Hampton went along with him on the Chick record date.

There was a vibraphone in the studio's room and it was between numbers I fooled around with it before long catching on to the theory and was tapping out a tune.

Then Louis came by. He thought it sounded pretty good and suggested I switched from drums to vibes for one number. He'd. The result was *Memories of You*.

He was sixteen then—a product of the Chicago Defender Band, a schoolboy outfit sponsored by the great Negro paper.



After the Armstrong recordings, he went to college to study theory and harmony, and got a job as a school teacher and a tuition fee. This was his only non-musical job, and it was not in this role that Benny Goodman discovered him. The Universal International would have us believe that the Goodman band was already leading his own band at the Paradise Club in L.A. when Benny came along. It was 1936 and he was fronting a 14-piece that included Herschel Evans and Charlie Christian.

The Goodman band blew into town to play the Palomar. One night, musicians from the two bands got together at an after-hours session. The next morning Hamp found himself on a BC record date with the trio. Soon the vibes wizard was with BC permanently, his band dissolved. But it wasn't long before he was in again.

There were numerous record dates—with sidemen like Nat Cole, Johnny Hodges, Dizzy Gillespie, and Stan Kenton, Tito Munoz, Jess Stacy, Coby Cole, and Count Basie.

And since then his ever-changing big bands have topped the charts. He's in the top ten in L.A. when Benny came along. It was 1936 and he was fronting a 14-piece that included Herschel Evans and Charlie Christian.

All the noise generators bringing in the cash across the States, recording dollars in Europe. The pint-size claws a coining gold with his circus-like antics.

And then the magic of his vibes as he dons the *Swingtime* coat and becomes, for an all-time-brief recording date, a "giant" of jazz.



ON THE BEAT

ONE of the best known Christmas songs ever to be written in this country has achieved fame without a single record or sheet music being issued. I am happy to say that this former defect has been remedied.

A record of it is about to be released. Yes, in June, June 25, to be exact. On Decca.

On that date we will at last be able to purchase "I'm Walking Backwards For Christmas (Across The Irish Sea)." Composers are Spike Milligan and BBC producer Pat Dixon, and this recording is by the Goons with Nick Rauchen conducting the Balls Pond Road Band "The One In Harmony."

Backing is the lesser known "Bluebottle Blues," and here the Goons are accompanied by Maurice Ponke and his Orchestra Promage.

A review will, of course, appear in the Melody Maker. But I happen to know that the composers of these pieces have so far turned down all offers of publication.

What's up?
IT'S about the time that the White Lion—Tim White's local—is not what it was. Conversation is alienated; half the customers eat with their backs to the tables, starting at the wall; applause is liable to break out with startling suddenness.

They did it!
THEY did it in the last 12 over of the day when MM photographer

GLORIOUS JUNE!

ALL ready for the expected summer sunshine is glamorous girl trumpet player June Birch who appears with the Ray Charles show on ITV's *Chanson* this Sunday (17th) afternoon. June will travel to Birmingham on Saturday night after her appearance at the USAF camp, Manston.

Next week, appearing in variety at the Savoy Theatre, Claxton, June hopes that her namesake month will live up to its name—and who wouldn't? With a beach suit she that's June was asked to fly out to Cyprus to entertain the troops there recently—but had to turn the offer down owing to previous commitments. There's still hope, though; she may be able to make it later in the year.

Tip-off
RECORD collector and re-catalogist Brian Harvey had a windfall this week when he tipped off that copies of a Vocalion disc labelled as "Oh Lizzie" and "Clarinet Wobble" were in actual fact the previously unissued "Jan" and "New St. Louis Blues."

The sides were issued in error and Brian immediately snapped up 20 of the discs. Whether others have been sold he does not know.

Brian, who works at Doug Hooper's record shop in Chaville Cross, Road, is auctioning the discs on Monday evenings at the shop.

Another singer all ready for the June season on the beaches—only this one has a head start: she already lives by the sea. Her name is Susan Maughan; she sings with Ronnie Francis and the Imps with Ronnie Francis and the Imps with Ronnie Francis.

Call if you can, phone EL4bridge 1166 or write to—

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Eric Jolly took the opposition's last two wickets, finishing with an analysis of 5 for 22.

WITH PAT BRAND

Split disc
UNUSUAL feature of last week's list of best-selling records was the appearance of both sides of the same disc—Lonnie Donegan's recording of "Lost John" was fourth; the backing, "Stewball," was in twentieth position.

Surely, say some mathematically-minded readers, "Stewball" must be selling in many copies as "Lost John." Why wasn't it also fourth?

Congratulations
CONGRATULATIONS to the London Evening Standard sub-editor for his heading to the following story:

"Crawley Jazz Club is looking for a cellar to hold its dances in. At the moment it uses a billiard room in a factory."

What is jazz?
TO play, or not to play—in time? That is the question puzzling certain musicians. A well-known Dixieland bandleader assures me that soloists in his band have often to strive deliberately to produce an out-of-tune tone before the vast majority of the local fans accept them as playing jazz.

"Nice musical jazz phrases mean nothing to them. But introduce a mummy-gat tone and their eyes light up immediately." And these are the people who, at one Armstrong concert, had the nerve to call out to Louis, urging him to "play jazz!"

TITO'S Telegram
TO GLEN MASON STOP CONGRATULATIONS AFTER VIRTUAL DISAPPEARANCE FROM BUSINESS NICE SEE YOU HEADING BACK TO TOP STRONGLY STOP LATEST DISC HOT DIGGITY HEADING FOR TOP TWENTY STOP LOOKING FORWARD TO HEARING YOU ON RADIO AGAIN SOON STOP REGARDS TITO BURNS.

Poet's Corner
THE whale, as everyone should know, IS actually a mammal. WHO gambols in the H₂O MUCH more than any lamb? IN respect just like the whale IS someone that I spot of WHO leads a band you cannot tell. HEAR an awful lot of VOILING the whale, he hates a drop OF H₂O (or water). BUT like the whale he blows his A lot more than he oughter.

THE LATEST JAZZ releases on DECCA RECORDS

TWO GREAT SKIFFLE SIDES by KEN COLYER

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Rock Island line; John Henry; Bury my body; Diggin' my potatoes DFE 6344 (E.P. 45)

SIDNEY BECHET
If ever you go to Paris (Bonjour Paris); El doudou F4 10734 (78 or 45 r.p.m.)

THE DECCA RECORD COMPANY LTD. SIXTON ROAD, LONDON, S.W.9



JANETTE SINGS...

CAUGHT by the eyepiece camera (above) as she is getting ready for her big production number, her new film, young star Janette Scott, gives a beautiful smile as she discovers a hole in the Robert Stocking (left), but the film cameras are waiting; the number has to start. So Janette (below) has to ignore the hole and burlesque it...

Readjustment
"A bit better than our mumbled 'formality, don't you think'—like most of our artists, Yana liked the casual approach to the listening public over there. When I'd taken some readjustment. When they asked me where I worked for a plug is not to be feared."

Just colossal!
"And I went to see Sammy Davis Junior in Mr. Wonderful. He's got a wonderful medium of a development. Confidence flexes its muscles, but the competition is formidable that concert doesn't stand a chance. It's even more of a rat-race."



MORE ABOUT TELEVISION

IF ever Winifred Atwell needed to demonstrate her knack of winning an audience it was in the intimate yet chilly medium of television. That *The Winifred Atwell Show* has succeeded on commercial TV is proof that a mere camera cannot diminish the Atwell charm.

Winifred contrives to seem just as shy and friendly—beaming on the world bravely the while. Particularly engaging was her introduction of young Maxine Daniels last Saturday. Maxine was brought before the viewers not as a promising newcomer but as an attraction in her own right. A pity, though, that she chose "The Birth of the Blues"—not her material. I feel—and more so that she was overburdened to cope. She can do much better than this.

Congratulations to Dennis Ringrove, who conducts noticeably. The Tin Pan Alley Show just about manages to hold its own, with Shani Wallis as the undisputed star and Billy Cotton ready to be coaxed into any contortions for a laugh. But the proportion between changes and laughs is all wrong; there is a positive mania for changing up here. Dennis Lotts appeared in sou'wester and olivians as a member of a white crew. That, to me, is over-production.

I did manage to catch Dickie Bennett's debut in the BBC's *Camrose One*. By no means a polished singer, this boy, but the studio audience seemed to love him. Dickie gets dangerously near to shouting himself into the "trees" and "Dickie, might work wonders." We'll have to wait and see—T. H.

DECCA RECORDS

HAPPY NEW YANA!

THOSE who detected a new dynamic in the TV performance of Yana in the last Sunday Night At The London Palladium may congratulate themselves.

She has one. "One can't help being affected by America," she explains. "Things move so much faster there. The entertainment world hums like a dynamo. They really work."

Yana clocked the enviable and somewhat frightening job of helping to promote Warwick Films' *Cockleshell-Herons* over there—a tour taking in Canada, the United States and Mexico. It amounted to about 200 personal appearances.

They figured that to see and to hear her would be inducement enough to buy British. And in the event, she shaped up to the task admirably.

BY TONY BROWN

I had a list of all the others somewhere; the apologies run fully. They all seemed to be on a name basis; the names were all so similar: Bobs and Pats and Pats and Bobs. I wish we'd take up that American informality with names. They come up and say: 'I'm Charlie So-and-So and I'm two of us rehearsed it for hours. You think I wasn't scared? But someone they manage to instil confidence. The mere fact that they want you on the programme helps. You just go on, determined to be better than you've ever been before."

Yana couldn't forget what she was up against. The most almost everybody—Como, Fisher, Kaye, Duce and the rest. American Jane Froman, Pearl Bailey, Bob Hope and the rest.

Just to spend a day with Bob is to learn what work means. Believe me, the Americans earn their success. Really.

MORE ABOUT TELEVISION

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DECCA RECORDS



Yana faced the Press on her return last Wednesday. She has quite enough before, anyway. But I've gained something much more important. You can call it humbly. I've seen the really great entertainers. I know how much they put into it.

Down-to-earth

"I love singing, but that isn't enough any more. I realize that I must work and learn all the time. And that's what I'm determined to do."

That is the voice of someone bigger than a mere glamour-queen. It is the experience—and that real voice. Yana is experiencing the growing pains of a true artist.

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LECCO Model
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TELEVISION

"TELEVISION" they tell you is a unique medium; you cannot liken it to anything. Whereupon they will bow reverently towards Television House or Lane radio, according to denomination and go into a trance. Of course, it's all utter nonsense, isn't it? And yet, and yet...

Christopher Hodder-Williams

Well, the first point is so obvious it almost seems a space-waster; yet it seems to elude us all at times. It is simple: Never write for a bigger orchestra than you've got. Imagine the following conversation: SMITH (chorographer): Listen, you skipper, set in the background, and this fellow, Joe, is standing on the street corner leaning against a lamp standard. JOHNS (designer): Check. SMITH: Then we get one of those TV sets, you know, like in singing and in the film, Brown, you remember the production—begin a BROWN N (composer): Yes, I've been thinking to write a song for TV. SMITH: Sweet, what we want is a simple tune. ROBERTS (musical director): Right, although we would anything to make those inane eyes, from the camera. All right, we haven't lost our job so far. After all, we've been producing lavish shows on the air for years; any TV can't be that different? Let's have a big chorus number, you know the sort of thing—run upon row of lovely girls tapping away like anything to the music of a "Happy Feet." Can't miss. No, no, that's not—it can't be. And the hand—it sounds so heavenly! Yet that choreographer and composer alike wonder why they are so disappointed.

BRITAIN'S TOP DISCS and TUNES

- A GUIDE to the best selling discs for the week ended June 9 derived from information supplied by 20 leading record firms.**
- | Rank | Last week | Title | Artist | Label |
|------|-----------|--------------------------|--|-------------|
| 1 | (8) | I'LL BE HOME | Pat Boone | London |
| 2 | (1) | NO OTHER LOVE | Ronnie Hilton | HMV |
| 3 | (2) | A TEAR FELL | Edna Barrow | Vogue-Coral |
| 4 | (4) | LOST SONGS | Louisa Douglas | Parlophone |
| 5 | (3) | HEARTBREAK HOTEL | Elvis Presley | HMV |
| 6 | (5) | MY SEPTEMBER LOVE | David Whitfield | Decca |
| 7 | (6) | THE SWEET ROCK 'N' ROLL | Bill Haley | Decca |
| 8 | (9) | HOT DIGGITY | Starrucca (Duet: Glen Mason (H); Michael Holliday (C)) | Decca |
| 9 | (7) | ROCK AND ROLL WALTZ | Ray Star | HMV |
| 10 | (11) | THE HAPPY WHISTLER | Don Robertson | Capitol |
| 11 | (13) | BLUE SUED SHOES | Elvis Presley | HMV |
| 12 | (12) | ONLY YOU | Louisa Douglas | Parlophone |
| 13 | (10) | YOU TONG TO GO STEADY | Neil 'King' Cole | Capitol |
| 14 | (14) | OUT OF TOWN | Max Bygraves | HMV |
| 15 | (15) | MOONFLOW AND THESE FROM | Morris Stolf | Parlophone |
| 16 | (16) | THE SWEET ROCK 'N' ROLL | Bill Haley | Decca |
| 17 | (17) | BLUE SUED SHOES | Elvis Presley | HMV |
| 18 | (18) | YOU CAN'T BE TRUE TO TWO | Dave King | Decca |
| 19 | (19) | HOT DIGGITY | Starrucca | Decca |
| 20 | (20) | HOT DIGGITY | Starrucca | Decca |

TOP JAZZ RECORDS

- LONDON** (Week ended June 9)
 1. THE MUSINGS OF MILES (LP)
 2. TAKE IT, SATCH (EP)
 3. THE PRESIDENT (LP)
 4. LOUIS ARMSTRONG AT THE CRESCENDO—VOLUME 1 (LP)
 5. MUSIC FOR YORNING (LP)
 6. PARIS JAZZ FAIR, 1954 (LP)
 7. THE HOUSE OF SOUND (LP)
 8. JULIAN GREEK AND HIS ORCHESTRA
 9. ADDERLEY (LP)
 10. COUNT BAY AND HIS ORCHESTRA
 11. WILLIAMS SINGS (LP)
- GLASGOW** (Week ended June 9)
 1. SOUTH RAMPART STREET PARADE
 2. LOST JOHN
 3. THE PRESIDENT (LP)
 4. VIC DICKENSON & P.P. FLETCHER
 5. MARK THE KNIFE
 6. MARYLAND, MY MARYLAND
 7. WHEN THE SAINTS GO MARCHING IN
 8. SING SING SING
 9. TAKE IT, SATCH (EP)
 10. CHRIS BARBER SPECIAL (EP)

SONGWRITERS

Honest W. Davis is on holiday and "SongSheet" will be resumed on his return. The songwriter column will be published again in the issue of June 30.

AMERICA'S TOP DISCS

- MANCHESTER** (Week ended June 9)
 1. EXPERIMENTS WITH MICE
 2. LOST JOHN
 3. ROY AND DIZ (LP)
 4. MACK THE KNIFE
 5. FOUR FRESHMEN AND FIVE FRESHMENS (EP)
 6. TAKE IT, SATCH (EP)
 7. TAKE THIS HAMMER
 8. ROCK ISLAND LINE
 9. WHEN THE SAINTS GO MARCHING IN
 10. MARYLAND, MY MARYLAND
- BELFAST** (Week ended June 9)
 1. LOST JOHN
 2. MACK THE KNIFE
 3. ROCK ISLAND LINE
 4. MAIN TIE (MAN WITH THE GOLDEN ARM)
 5. MEL TORNE AT THE CRESCENDO
 6. MAD PENNY BLUES
 7. BASHY BASHY BLUES
 8. CHICAGO
 9. BOBBY SHAFTON



Maria Remusat

MARIA REMUSAT, the dynamic French cabaret singer who has made such a hit in the Bertholt Brecht-Kurt Weill show, *The Threepenny Opera*, had an ambition to go into Paris.

Now it seems that the only variety she will have for some time will be a variation in languages. For Maria—whose personal success song, "Pirate Jenny," tops the charts in the Opera every night—created the part of Jenny in this revival at Nice. In French.

Hell French, half English, Maria Remusat began her career as a singer in the Left Bank cafes of Paris, later playing most of Europe and the Middle East. Her future plans include a tour of the Americas and a return to France. She is married to French pianist Raymond Le Pas.

Why does her singing stop the show? Can you find out for yourself? In English, but now she has re-recorded it again, this time in German. . . .

★

When the show moved to Paris, she continued in that language. During the British try-out at Brighton, she was still Jenny—in English. It moved to the Royal Court Theatre, London; translated to the West End at the Aldwych; then the album in the Opera every night—created the part of Jenny in this revival at Nice. In French.

—(American Review)

Pop Discs

JUST when it would appear that our vocal groups are mastering the American idiom along comes a new U.S. contingent to confuse them with its technical supremacy!

I refer to the "Four Freshmen and Five Trombones" LP (Cap. LC6812), which spotlights the group that travelled with the Ted Heath package show in the States. The Heath boys, remember, came back r a v i d s about the Freshmen.

Their praise is well directed—and to a creditable extent. They are a band of five vocalists and five trombones, but are heard here against a background of Frank Rosolino, Harry Belafonte, and Tommy Dorsey. The LP is a gem, and a rhythm section comprising Claude Luter and John Henry (gtr.), Shirley Mann (dr.), and Joe Mondragon (bass). Titles are "Angel Eyes," "Love Is Just Around the Corner" (both recorded at a Festival Hall Jazz Concert on Deca DFF6345. A sure set for Decca devotees), "Speak Low," "The Last Time I Saw Paris," "You Stopped Out of a Dream," "I Remember You," "Love Is Here to Stay," and "You Made Me Love You."

THE Lonnie Donegan best-seller, "Rock Island Line," is broadly the same, except that it's a Festival Hall Jazz Concert in that attractive string orchestra. He also sings a little more "Moonlight" (which forms the melody line for the McGuffin letters' version of "Picnic" (Vogue-Coral 45-27216)). Their "Dishwater Tea" (Vogue-Coral 45-27216) is a gem from the Man With the Golden Arm, and the side that has proved the seller. The Five Keys' "The Most" (Cap. 45-014527). Lead and sidemen, including Bill Kenny, of Ink Spots fame.

FOR a vocal tour de force spin out "Lena Horne's 'Picnic' and 'Johnnie'—a production featuring Lena's own version of the "Lovely Lena" EP on HMVVE03172. This is the definitive rendering of the traditional song. Lonnie Donegan's Orchestra provides a brilliant accompaniment. Which Lena projects in her sultry, throaty style. Porter's "You Do Something About My Dreams" (Cap. 45-014527) features a fine swinging accompaniment from Ray Charles.

Real Adams' "The Birds and The Bees" (title song of the film starring Alvin Karpis and comedian George (Gabe) Cole) is a hit. This is a creatively cool boy-girl duet between Russ and Jeanette Nolan. (MGAM-SP-1176). Russ overdoes the smooth in the R & B-styled "My Buddy's" (Vogue-Coral 45-27216). I acted on the title with hopes—but it is sadly inferior to "Wee Wee," which is the one virtue: a cool beat from the accompanying Planetary A-Sixes.

I HAVE never been hysterical about country music, but I do favour the medium with the "Lena Horne's 'Picnic' and 'Johnnie'—a production featuring Lena's own version of the "Lovely Lena" EP on HMVVE03172. This is the definitive rendering of the traditional song. Lonnie Donegan's Orchestra provides a brilliant accompaniment. Which Lena projects in her sultry, throaty style. Porter's "You Do Something About My Dreams" (Cap. 45-014527) features a fine swinging accompaniment from Ray Charles.

★ ★ ★ ★ ★

JOE "MR. PIANO" HENDERSON

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JUST "SPIN" THE DISCS TO FIND THE PASSWORD TO THE TOP 20!

* Solution on Page 16 Columns 4 and 5

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 Dance of The Octopus; Burghouse
 In A Mist; Old Fashioned Love
 I Surrender Dear; Knockin' on Wood
 With All My Heart and Soul

Lotus Land
 Cal-Iathetics
 Dream of You
 All The Things You Are
 Shadow Walk
 Love Me or Leave Me
 BBL 7064

CALVIN JACKSON

and his Quartet

Tomboy
 BBL 7077

SARAH VAUGHAN

Nice Work If You Can Get It
 Black Coffee; I Cried For You
 Just Friends; You're Mine, You
 You Taught Me To Love Again
 The Nearness of You; Summertime
 Linger Awhile
 Come Rain or Come Shine
 Ooh, Wahola! Don't You
 As You Desire Me
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record be played to them, each side twice, every morning before breakfast for at least a month.

BILLIE HOLIDAY MARYLAND: My Maryland (10); The World is Waiting For the Sunrise (10)

KEN COLYER'S JAZZ MEZZO: My Mezzo (10); The World is Waiting For the Sunrise (10)

MILTON MEZZO: My Mezzo (10); The World is Waiting For the Sunrise (10)

THE FRAT is a lively little piece on a copy of this record found in a book.

BILLIE HOLIDAY WITH THE TINY BRIMES: My Mezzo (10); The World is Waiting For the Sunrise (10)

THE GREATEST JAZZ CATALOGUE IN THE WORLD VOGUE NEW RELEASES

12" L.P. 33 1/2 r.p.m. LAE 12016 LESTER YOUNG

7" E.P. 45 r.p.m.-cont. EPV 1154 BUD SHANK AND BILL PERKINS



Ernest Borneman (cont'd. from preceding page) ... (1) (do, L8443) - Ray Vaseux

ERROLL GARNER ... (1) (do, L8443) - Ray Vaseux

SINCLAIR TRAIL ... (1) (do, L8443) - Ray Vaseux

MAX JONES ... (1) (do, L8443) - Ray Vaseux

ESQUIRE ... the jazzwise label ... 20-050 SIDNEY BECHET AND HIS FEETWALKERS

OSCAR PETERSON ... This can't be love: It might as well be Spring

BUDDY FEATHERSTONHAUGH ... Recorded under the personal supervision of Norman Granz

THE GREATEST JAZZ CATALOGUE IN THE WORLD VOGUE NEW RELEASES

12" L.P. 33 1/2 r.p.m. LAE 12016 LESTER YOUNG

motorist) include. In addition to those mentioned on the sleeve of this LP, the group has worked with his own group in 1953.

And not only to the extent that this new Quintet of his is a band, but also to the extent that he has obviously been keeping an ear open for developments in jazz.

ERROLL GARNER ... (1) (do, L8443) - Ray Vaseux

SINCLAIR TRAIL ... (1) (do, L8443) - Ray Vaseux

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12" L.P. 33 1/2 r.p.m. LAE 12016 LESTER YOUNG

RINGROWE & GONELLA AT TV APPOINTMENT

Gonella at Club Basic

LEW RETURNS TO MANCHESTER



Lew Stone, whose new 12-piece band opened at the Ritz Ballroom, Manchester, last week, chats with his audience. *Merrilee (left) had not been at the Ritz since the 50s.*

TRAD JAZZ 'WAR' AS TWO CLUBS CELEBRATE

A JAZZ "war" will be fought at Croydon on Friday, June 22, when the town's two traditional jazz clubs both celebrate birthdays. At the Park Lane Ballroom, the Park Lane Jazz Club celebrates its first anniversary with music from four bands and a live contest open to the club's 800 members. Booked for the season from 7.50 pm to midnight, with fully licensed bar, are the resident band, Ian Bull's Jazzmen, Bernard Robinson's Jazz Band, the High Society Jazzmen, and a new local group, the Denny Holloway Jazzmen. Over at the Star Hotel, West Croydon Jazz Club have also been granted an extension until midnight for their sixth anniversary, with the Terry Lightfoot Jazzmen and the River City Jazzmen.

DEVOL DUE HERE

NEW YORK, Wednesday—American arranger-conductor-composer Frank Devol is scheduled to arrive in Britain next month during a European tour.

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Two new shows

DENNIS RINGROWE has been appointed musical supervisor to the Incorporated Television Programme Company, Ltd., the production company within Associated Television, and resident Musical Director of the company. This new contract runs initially for 12 months from June 1, and puts the different contracts that Dennis has been fulfilling on a more permanent basis. His current commitments are "The Winifred Atwell Show" on Saturdays (from London, Birmingham and Manchester); the "Cpl. Happy" series for George and Alfred Black on Tuesdays (Birmingham and Manchester); and Val Powell's "Starline" on alternate Thursdays (Manchester and Birmingham). Future commitments include the Dickie Valentine series every Saturday from June 30 on all three networks and the Digby Wolfe show "Wolfe At The Door" for Birmingham, starting on Monday.

Personnel unchanged

Ringrowe has been the first orchestra (except for the "straight" overture) to be heard on all three commercial stations, and his personnel has remained unchanged from its inception. The full Saturday orchestra, from which all other commitments are drawn, comprises Alec Firman (leader), Jackie Green, Jack Greenstone, Charles Katz, Lionel Monte and Tom Carter (viola); Herbie Powell (viola); Alan Ford (cello); Maria Korolinska (piano); Gordon Francis (drums); Bobby Midgeley (dr); Wally Morris (bass); George (toboe); Bob Burns, Norman Blake and Harry Smith and Phil Goody (sax); Alan Francis (clarinet); Joe Curran (trp); Laurie Clark (trp); Busby and Jack Quinn (trp).



Trumpet veteran Nat Gonella, pictured with the Jazz From London "Unit of the Club Basic, Charing Cross Road, London, on Saturday. Also on the session were Keith Bird and Gerry Graham (trp), Kette Christie (tmb), Dill Jones (trp), Major Holey (bass) and Martin Aston (dr).

FRASER-HAYES 4 BACK: TV DATES

THE Fraser-Hayes Four, the vocal-instrumental group which disbanded in the summer of 1953, has re-formed. It made its boy on BBC-TV last week, and has another transmission in "The Norman Evans Show" tomorrow (Saturday). The personnel comprises Jimmy Fraser (trp), Tony Hayes (bass), Nicky Welsh (pno) and Lynda Russell—the singer formerly with the Sapphires vocal group and latterly with the Sons of Pedlar.

TRUMBAUER

From Page 1. During the Goldkette period, he made a series of records for Clef, including such Big-Ban classics as "Singin' The Blues," "Way Down Yonder" and "I'm Coming Virginia."

Ted Taylor forms new vocal group

Ted Taylor, pianist-leader of the trio at the Casanova Club, London, has formed a vocal group described as "the greatest sound heard in this country" by agent Tito Burns, who is already negotiating on behalf of the group with a major recording company.

Cy Laurie loses 3

Three members of the Cy Laurie Band have left the group. They are trombonist Graham Stewart, pianist Ian Armit and banjoist-guitarist Eric Dwyer. No explanations have been given.

Don Riddell to form his own trio

Pianist Don Riddell, who recently left the Tommy Whittle Trio, is forming a new trio at Mayfair's Don Juan Club, in 12 York Hill, London. Don's trio will be at the Lyceum Theatre from two weeks from August 15, and the Royal Tottenham, the following week.

FRANKIE TRUMBAUER

ing had been his hobby for some time, he was connected with the Civil Aeronautics Authority in Kansas City. It was only a few weeks ago that we had news of Adrian Rollini's death. Trumbauer, though a less hot player than Rollini, was another outstanding musician of the New York school of the twenties. His playing was often condemned by jazz fans because of its slightly "legitimate" quality, but his influence cannot be denied.

* Solution from page 10
* PASSWORD TO THE TOP 20—
* *****
* **ASK FOR JOE**
* *****
* Recorded by JOE "MR. PIANO" HENDERSON (Hos), NORRIS PARANOR (Cl).
* SHIRLEY RYAN (Melodica), EDDIE BARCLAY (Fttd), THUNDERCLAP JONES
* (Oris), EMIL STERN (Fttd), CHIC CRISTOFAL (Fttd).
* *****
* SOUTHERN MUSIC PUBLISHING CO. LTD.,
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* *****

Melody Maker

JUNE 23, 1956 EVERY FRIDAY 6d.

Presley: by Payne See page 5

VIC FELDMAN COMING HOME FOR U.K. CONCERTS

TOP SPOT FOR MARGARET



Margaret Rose, 20-year-old head from Halifax, is joining the Geraldine Orchestra.

GERALDO GETS NEW VOCALIST

MARGARET ROSE, a 20-year-old head from Halifax, is joining the Geraldine Orchestra. She was brought to Gerald's attention by Jim Bryce, father of Dickie Valentine—who heard her singing in Nottingham. Margaret takes over the vocal spot vacated last month by Anne Haven, who is now with Ambrose.

'Jim Crow' alleged at Butlin's hotel

BUTLIN'S Ocean Hotel, Saltsdon, has been banned by the Musicians' Union following a dispute involving coloured bass player Johnny Hamilton. Repeating to allegations that they were guilty of racial discrimination, a spokesman said:

HUMPH GETS A CAMERAMAN'S VIEW



Band leader Humphrey Lyttelton looks through the rear end of a TV camera while rehearsing last week for AR-TV's "This Week" series which will be shown today (Friday) from 9.30 to 10 p.m. With him is film-director Geoffrey Hughes, Band-leader Ken Colyer, guitarist and MM cartoonist Daley and the MM's Max Jones will also be seen in the programme.

VICTOR FELDMAN, London-born multi-instrumentalist signed by the fabulous Woody Herman Orchestra in January, is returning to Britain in October. But it will be for a three-week visit only. Afterwards, Victor returns to the States to continue his role as a featured attraction with the Herman band.

Victor will be making the trip after an appearance with a contingent of the Herman band at Las Vegas in September. Although his return home is in the nature of a holiday, an extensive musical programme has been lined up for him by London agent Tito Burns. "Tito told the MM: 'I am presenting Victor with the Tubby Hayes Orchestra on a series of concerts and one-night stands. We also hope to do TV and radio dates. Victor will also make more recordings for Decca's Tempo label over her. 'We discussed the whole project when I was in New York in January. Victor was very keen then, and I am glad an opportunity has arisen to go through with the idea.'"

Shani Walls says: "I have heard that Blackpool is the centre of Britain's entertainment during the summer, and I am looking forward to working there. (A review of "The Dave King Show" appears on page 9.)

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Jazz Jamboree day

Jazz Jamboree day this year is Sunday, October 14. Announcing the news, Alf Morgan, secretary of the Musicians' Social and Benevolent Council, said: "It will be a mid-day show as usual. Tickets will be on sale at the end of August."

Specialists

Barton says that he received a letter from Butlin's director of entertainments, Wally Goodman, who explained that the bookings were cancelled because it was felt that coloured musicians were specialists in modern music and the bookings called for a lot of "Old Time" dance music.

After reviewing the facts, the Brighton branch committee decided that, in their opinion, it was a case of colour discrimination even if it only concerned the type of music played.

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STOP PRESS

HOLLYWOOD, California, June 15.—The film "This Week" series which will be shown today (Friday) from 9.30 to 10 p.m. With him is film-director Geoffrey Hughes, Band-leader Ken Colyer, guitarist and MM cartoonist Daley and the MM's Max Jones will also be seen in the programme.

Seaside show stars



Vocalist-comedian Dave King and shimmering showstress Jill Day share a folk backstage at the Winter Gardens Theatre, Blackpool, where they opened in "The Dave King Show" on Saturday. The vocal and trumpet duo of Howard Jones and Ken Arnold also in the show. Shani Walls takes over from Jill on July 9.

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You, too, can enjoy the same superb quality—and you'll be surprised how reasonably it's priced. NATIONAL EXECUTIVE COMMITTEE and Butlin's were requested to Page 4, Col. 5

STOP PRESS
HOLLYWOOD, California, June 15.—The film "This Week" series which will be shown today (Friday) from 9.30 to 10 p.m. With him is film-director Geoffrey Hughes, Band-leader Ken Colyer, guitarist and MM cartoonist Daley and the MM's Max Jones will also be seen in the programme.

PAY DISPUTE THREAT TO TRINDER OPENING

A DISPUTE over pit orchestra rates of pay may prevent the opening of the Tommy Trinder show *You Lucky People* at the South Parade Pier, Southsea, on Wednesday.

Corporation fights MU claim

of pay should be £14 5s. 0d. a week compared with £13 10s. 0d. paid last year.

FIERSTONE BAND GETS JERSEY RETURN SEASON

FOLLOWING a successful two weeks stint in Jersey last summer, drummer-leader George Fierstone is paying a return visit to the Plaza Ballroom, St. Helier, this year.

“No agreement”
“We have offered musicians a contract to play in the pit at the same rates of last year, but with a clause stating that this is subject to alteration following a proper agreement through the conciliation board channels. But

Bing and Louis on Granz recording dates

NEW YORK, Wednesday.—Bing Crosby and Louis Armstrong are to record for JATP boss Norman Granz.

“The first Fitzgerald album on Verve”
“Ella Fitzgerald Sings The Cole Porter Songbook” is the best-seller during a month of its release.

JAZZ GOES BACK TO THE CLASSROOM

JAZZ will move into the classroom again when, on June 30 and July 1, jazz authorities lecture to enthusiasts at the Residential Centre of Adult Education at Pendley Manor, Tring.

MP fights Jim Crow dances

AN attempt to make the colour bar illegal in public places of entertainment was introduced in the House of Commons last week.

“It is apparent that the Edinburgh public is not interested in name bands”
“The rink season of name bands had ended prematurely.”

VERA LYNN, STARGAZERS FOR BLACKPOOL SHOW

VERA LYNN and the Starline gazers open the summer series of Harold Fielding Sunday shows at the Opera House, Blackpool, on Sunday. Next Sunday, Billy Eckstine will be top-of-the-bill attraction.

“It is apparent that the Edinburgh public is not interested in name bands”
“The rink season of name bands had ended prematurely.”

Hine for Carnival

A new traditional jazz group formed by strict tempo leader Ken Hine debuts at the Cambridge Carnival tomorrow (Saturday).

NAME BANDS OUT AT SCOTS RINK

“It is apparent that the Edinburgh public is not interested in name bands”
“The rink season of name bands had ended prematurely.”

MP fights Jim Crow dances

AN attempt to make the colour bar illegal in public places of entertainment was introduced in the House of Commons last week.



the MU has not yet agreed that the men should be allowed to take their chairs under those conditions.

Jazzmen break the Iron Curtain bar

Two young Bristol jazzmen, trumpeter John Stainer and drummer Roy Smith, have set up a band that has broken through the Iron Curtain bar.

THEY SAIN'T

“I was told that the decision of the British MU to ban any member from fulfilling any contracts in South Africa.”

THANKS TO THE ORGANISERS OF THE GREAT RIVERBOAT SHUFFLE

“I was told that the decision of the British MU to ban any member from fulfilling any contracts in South Africa.”

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Dill Jones entertains voyagers at one of the bars on board.



The Ferry Lightfoot band plays to listeners (above) and dancers (below).



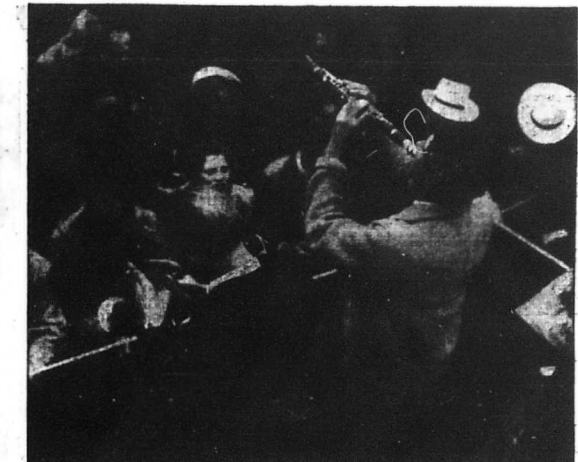
Lightfoot rhythm man Johnny Richardson (dr.) and Al Wilcox (tbl.).

BLUE PRINT FOR BETTER SOUND

TRUVOICE back-room bottles say they get accident damaged sets in some cases after 5 years' wear; in no case has a component been changed about conditions. So each set is "personal wired"—one operator handles each unit throughout. This is one of the reasons why the professional choice TRUVOICE. You can buy for £27.10 or a TV 10 with 10" speaker, two inputs, AC/DC operation for £22.10. Ask your dealer or send for "folder R.S.G."

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The rains came, but trumpeter Sonny Morris and Cy Laurie didn't mind. Below, Cy, in silhouette.

JAZZ ALL AT SEA

IT was rain, rain, rain all the way last Sunday, when the steamer Royal Daffodil took 2,000 avid fans, six bands and a handful of pianists from Dover Pier to Margate and back on Britain's biggest-ever "Riverboat" Shuffle. But enthusiasm remained undampened as music from Humphrey Lyttelton, Chris Barber, Ken Colyer, Sandy Brown, Cy Laurie and Terry Lightfoot, aided by the pianists of Dill Jones and others, poured forth all over the ship on the 12-hour trip. Photographer Terry Reading shot these photos through the muck. So far as he knows, nobody was left behind after the two-hour stay at Margate.

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LIVERPOOL—Ray Humphries, who recently became engaged to his vocalist Mavis Jones, will lead an 11-piece band for a week from July 16, at the Locarno Ballroom.

EASTBOURNE—Gordon Rider is now in his 11th summer season



Adriana Serra, Britain's George Melachrino, Christina Denise and (seated) Aldo Sileri enjoy a backstage joke before the Italian Festival of Song last week-end.



Christina Denise, seated at her dressing-room mirror, makes final preparations for her entrance.



Rino Salviati, Nilla Pizzi and Julia de Palma backstage at the Albert Hall—Salviati running through an accompaniment for Julia de Palma as she makes up.



The singer with the sore throat—Nilla Pizzi, one of the nine Italian stars conducted by Nello Segurini at the Italian Festival of Song, receives a last-minute check-up from a doctor backstage at the Albert Hall. The news, however, was not good. The examination resulted in a diagnosis of laryngitis—and Miss Pizzi was forced to watch the Festival from the artists' entrance to the stage.

The Italian Song Festival

by TONY BROWN

(who acted on one of the judges)

SIGNOR TESTA realizes that it might sound like a publicity agent's hand-out. "It's the absolute truth," he insists. "Io gratio buona fortuna."

And he carries on to tell how much the fortune has been, a little over six months ago, he was a mechanic in a garage in Rome. He lightened his heart by raising his voice in song. It drew an executive of Philips records, Arturo Testa because a professional singer. This despite the fact that his father is a noble. The title is not hereditary, so Testa is plain Signor. Ever here in England, in fortune had not deserted him. Backstage at the Royal Albert Hall, it is Sunday evening. The results of the Italian Festival of Song have just been declared. Signor Testa (at a mere 23, he's still young enough to blush) is being congratulated with the traditional berco-flesse tinged with sadness, since Testa's success has been the failure of the others.

Magnificent But they praise him not. Arturo Testa is handsome and sings magnificently. And the song they say, sets the actor. The performer is only the vehicle. Signor Testa, who sings Arturo, giving his triumphant performance. In translating it must be said that it sounds like a British pop song. "My Father" would hardly be a likely title for a British pop song. It is a dual triumph, for con- sider Nello Segurini—the also organizer of the Festival—wrote the music and is entitled to be proud. The third song, also has an intriguing title—"Song of the Seven Seas," but don't imagine that the 20 numbers in the Festival followed a pattern. That which made second place, was more our "Tin Pan Alley"—"First Kiss in the Moonlight."

THE WINNER —23-year-old Arturo Testa, who sang the winning song by conductor Segurini

HOLLYWOOD HEADLINES

BACKSTAGE

THE Count Basie band "caused more excitement in Los Angeles than the historical performances of the Goodman band at the Palomar in 1935," writes one local scribe here. Every night during Basie's two-week jammed with leading jazz musicians, a most thrilling jazz experience of my life. Never before have I heard a band play with such verve, precision, swing and dramatic impact. No recordings. Said Benny Carter one night: "I wish that I can get some sleep."

Hollywood engagement, the club was film stars and show people of all kinds. The farewell night was a most thrilling jazz experience of my life. Never before have I heard a band play with such verve, precision, swing and dramatic impact. No recordings. Said Benny Carter one night: "I wish that I can get some sleep."



The atmosphere is undeniably "Backstage" as the writer Diney and basket boy Ray relax during Sunday's "Riverboat Shuffle" (see also p. 10).

DISC DATA... Curvy singer Peggy Connolly, top Hollywood girl friend of Frank Sinatra, has cut an album for Bethlehem... Jack Tengerdren signed a term contract with Capitol... New EmArcy discs include Jimmy Cleveland, Johnny Williams and more Kitty White and Cannonball.

RECORDING by the emmette hit- Los vocal quartet continue to astonish. Besides the new vocal star, 23-year-old Beverly Kennerly, on "Loves Me Like a Red Hot Chili Pepper" (Meridian), who sings with the piano singer, now has her own jazz LP on the "Gene Norman Presents" label. The album cover of Duane Tatro's "Jazz For Moderns" LP, on Contemporary, depicts the frightening, fish-tail end of a General Motors performance... Talk of the trade is Bethlehem's new three 12-in. LP package, a "Jazz Party And Best" featuring dozens of top jazz stars and vocalists.

IN BRIEF... Stan Kenton has dropped the two French horns... British drummer Sid Raymond is working in a musical instrument wholesale house in Los Angeles... "Hole in My Soul" was originally received by a TV panel that included Oscar Levant, Ella Lanchester and Celeste Holm... Linda Joyce, 23, filed suit for annulment charging that their Mexican proxy marriage, only 16 days previously, was illegal.

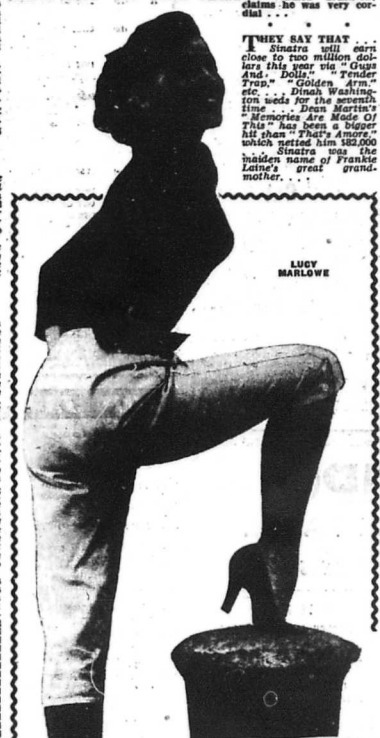
HARRY JAMES and June Allyson, who together did "Young Man With A Horn" in 1944, are back together in "The Opposite Sex" (Columbia). James, currently at the Hollywood Palladium, is planning to announce his first marriage around the country in eight years, due to alcoholism.

FILM CLIPS... "Autumn Leaves" is sung by Nat Cole in the Joan Crawford film of the same name... Composer Alex ("Streetcar Named Desire") North did the score for The Bad Seed, the screen version of the Broadway success... Frankie Laine stars with Lucy Marlowe (fresh in The Last Laugh) when Al Hobbler sings the Peter De Rose title song in the film Nightfall... Dean Martin stars and sings in Partners, Paramount comedy-musical... The entire music for the film Naked Sin was composed and recorded by Laurindo Almeida and George Fields on guitar and harmonica... Theirs planning movie on Reilly The Blues, based on the Max Baer book... In Bundle of Joy, a cocky young floorwalker pretends his romantic attentions on sveltly Debbie Reynolds, despite the fact that Eddie Fisher, son of the stars owner, is in love with her (so no one's fooled)!

Prado is in Columbia's Cine Cine Cine... Tony Curtis takes bouce lessons, three times a week... In the garage, as Janet

youngest "Professional Drummer" is the proud possessor of a seven-year contract with Decca Productions... Although there is no music in Forbidden Planet electronic visuals are used instead, MGM has authorized David Rose to compose and record a number titled "Forbidden Planet" (Decca)...

THEY SAY THAT... Sinatra will earn close to two million dollars this year via "Guns and Sails," "Fender Trip," "Golden Arm," etc... Diana Ross' new record "Memories Are Made Of This" has been a bigger hit than "That's Amore," which netted him \$52,500... Sinatra says the whole name of Frank's mother...



The King, the Day & the Baker...

LAST Saturday, The Dace King Show opened at the Winter Gardens... Blackpool, and will regale the resort's holidaymakers for the remainder of the long summer season... Advance bookings on the strength of Dave's television and recording success... The public will not be disappointed, if anything, Dave's reputation...

He has excellent support from a glamorous and exuberant Jill Day and from the two ex-Joe Low sidemen... He has excellent support from a glamorous and exuberant Jill Day and from the two ex-Joe Low sidemen... He has excellent support from a glamorous and exuberant Jill Day and from the two ex-Joe Low sidemen...

THE JENNINGS ACCORDION COMPANY presents A NEW VENUE FOR Accordionists! The London "ACCORDION CENTRE" YOUR HOST at the "CENTRE" Larry Macari

Advertisement for THE JENNINGS ACCORDION COMPANY, featuring Larry Macari as the host at the "ACCORDION CENTRE". It lists various services like tape and disc-recording facilities, and mentions the company's location at 100 Charing Cross Road, London.

PAT BRAND is on holiday—ON THE BEAT will be resumed on his return

2 Great 'Trad' sides by KEN COLYERS JAZZMEN Dippermouth blues All the girls go crazy about the way I walk F-J 10755

A milestone in British Traditional Jazz George Webb and his Dixielanders Willie the weeper; London blues; Jenny's ball; Hesitation blues DFE 6351 (45 E.P.)

Hundreds had their deposit returned. Did you miss the JAZZSHOWS RIVER TRIP? then have an outing of your own... CALAIS or BOULOGNE... EAT, DRINK and be Merry Afloat! Write today to EAGLE STEAMERS

Dept. M.M., 15 Trinity Square, London, E.C.3, or telephone ROYAL 4021

TV MUSIC-2

THE first point to remember in writing TV music, I said last week, is that one must confine one's efforts to the score of the orchestra one has got.

The next would seem equally obvious, but is too often ignored: Never put in a TV programme complete, which would still sound "complete".

This is where your crooner mistakes, unless she is Lena Horne, Shirley Bassey or someone of that calibre who is capable of putting into her face something that adds to the effect of the score. And there is another point here: except in those programmes where the singer merges into her recorded voice (as in the Jack Jackson programme), the balance is bound to be inferior to that of radio, owing to the convention that the microphone must be out of sight.

By Christopher Hodder-Williams

Inconveniently far away from the stage—this will put a considerable strain on both the artist and the musical director; but it's all right, we've got Steve Race—he'll keep with the singers if anybody can.

That's Ken Carter in the control room. He looks very confident. "Yes, this is a one-hour review—quite a complex show, and Camera Two has packed up (there they are, changing the tube). But that's just one problem. . . . calls a metallic, disembodied voice through the loudspeaker. "This is a run-through!"

"You call Camera Two in five minutes," shouts an engineer. They don't waste much time around this studio.

The orchestra plays a few bars of the opening. "How's that for tempo?" Steve asks. He knows a lot more about tempo than we do, but remembering we wrote the score, we listen very carefully and judge whether it sounds as we imagined it in our mind's ear. It does, and we give the thumbs up sign. Someone is signalling from the booth. "Have a word with Ken, will you?"

Worse off

So we are actually worse off than we would have been if this had been a normal radio broadcast. Of course, in the case of serious music, although the rule still holds, we must bear in mind at the same time that we hear so few good recordings that the "intrusion" of a symphony orchestra on our screens is a welcome change to so many hands that play (out of tune) in the so-called American idiom.

(It may be noticed that no mention has been made here of male crooners on television. I have nothing to add to this statement.)

This fellow, you will probably say, is pretty opinionated. What does he know about it, anyway? What has he done to merit an embarrassing question? Still, not as embarrassing as it would have been a year or so ago, when, after five years of trying to get heard, of the extent of my fame still only as a watch advertisement, with a reputation for pestering the wrong people, I was asked to sing songs at the wrong time (apart from one or two damp squibs in theatres), and a song called "Why Go To Paris?"

Okay, come with me to the studio, if you like. You've been here before. I know you'll see it through the composer's eyes this time. At one certain stage come up in relief: the band is

Cut

Pick your way through the array of cabin apparatus and people. A quick smile from Ken. Sorry, Chris. "I have nothing to add to this statement."

It is most important that you never reverts this sort of thing. Nobody cuts a song for their own amusement, and the vital thing in the show is to get the song across. "All our beautiful lyrics" we say in our own minds, as we watch a thick, bluish, line bisecting a diagonal trail across the yellow page of script.

But there is no time to mourn for it; here comes Peter Knight, wearing his usual mixture of cherubic and satanic grins. What can he want? We find out at once—when you finally will have to wait until next week.

(To be concluded.)

BRITAIN'S TOP DISCS

Rank	Disc	Artist	Label
1	(1) FLY BE HOME	Billy McCormack (Kamb)	London
2	(2) NO OTHER LOVE	Rossini Hillon (HMV)	Parlophone
3	(3) HEARTBREAK HOTEL	Elvis Presley (HMV)	Parlophone
4	(4) THE SAINTS ROCK 'N' ROLL	Bill Haley (Brunswick)	Brunswick
5	(5) HOT DIGGITY	Perry Como (Capitol)	Capitol
6	(6) LOST JOHN	Louie Donagan (Pye-Nixa)	Pye-Nixa
7	(7) A TEAR FELL	George Cates (HMV)	Parlophone
8	(8) BLUE SUEDER SHOES	Elvis Presley (HMV)	Parlophone
9	(9) MY SEPTEMBER LOVE	David Whitford (Decca)	Decca
10	(10) BLUE SUEDER SHOES	Carl Perkins (Capitol)	Capitol
11	(11) THE HAPPY WHISTLER	Tom Robinson (Decca)	Decca
12	(12) ONLY YOU	Billie Holiday (Capitol)	Capitol
13	(13) HOT DIGGITY	Michael Holliday (Columbia)	Columbia
14	(14) ROCK AND ROLL WALTZ	Ray Barz (Decca)	Decca
15	(15) MOONLIGHT AND PIGNIE	Morris Stolloff (HMV)	Parlophone
16	(16) I'VE GOT A FEELING	Three Kings Sisters (HMV)	Parlophone
17	(17) HOT DIGGITY	Leslie Caron (Capitol)	Capitol
18	(18) OUT OF TOWN	Max Bygraves (Decca)	Decca
19	(19) THE GAIL WITH THE YALLER	Michael Holliday (Columbia)	Columbia
20	(20) YOU CAN'T BE TRUE TO TWO	Decca (HMV)	Decca

TOP JAZZ RECORDS

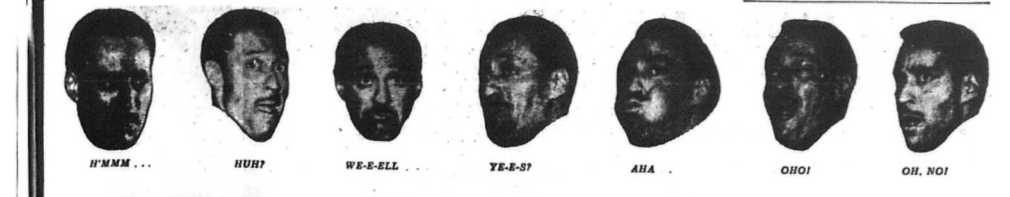
Rank	Disc	Artist	Label
1	(1) JO JOES SPECIAL LP	Luigi Armstrong, Phillips	Parlophone
2	(2) TAKE IT, SATON (EP)	Louie Donagan, Pye-Nixa	Pye-Nixa
3	(3) THE MUNCHING OF MILLS (LP)	Miles Davis, Equite	Parlophone
4	(4) EXPERIMENTS WITH MICE	Johnny Dankworth, Parlophone	Parlophone
5	(5) BUCK CLAYTON JAMES BENNY GOODMAN (LP)	Benny Goodman, Brunswick	Brunswick
6	(6) MARYLAND, MY MARYLAND	Edi Orr, Good Time Jazz	Parlophone
7	(7) JAZZ WITH HUMPHREYS LYTELTON, No. 3 (EP)	Parlophone	Parlophone
8	(8) LEADERLY (EP)	Huddle Ledbetter, Melodisc	Melodisc
9	(9) GERRY MULLIGAN QUARTET (EP)	Vogue	Vogue
10	(10) CLIFFORD BROWN ENSEMBLE (LP)	Vogue	Vogue

SONGWRITERS

Hubert W. Davis is on holiday and "Songsheet" will be resumed on his return. The songwriter's column will be published again on the issue of June 26.

AMERICAN TOP DISCS

Rank	Disc	Artist	Label
1	(1) WAYWARD WIND	Goat Head	Chordette
2	(2) MOONLIGHT AND THESE FEELS	Morris Stolloff	HMV
3	(3) HEARTBREAK HOTEL	Elvis Presley	HMV
4	(4) STANDING ON THE CORNER	Frank Sinatra	Capitol
5	(5) I'M IN LOVE AGAIN	Fats Domino	Imperial
6	(6) MOONLIGHT AND THESE FEELS	Fats Domino	Imperial
7	(7) I'VE GOT A FEELING	George Cates	HMV
8	(8) HOT DIGGITY	Perry Como	Capitol
9	(9) TRANSFUSION	Nervous Nervus	Decca
10	(10) I WANT YOU, I NEED YOU	Louie Donagan	Pye-Nixa
11	(11) ON THE STREET WHERE YOU LIVE	Don Demme	Decca
12	(12) THE HAPPY WHISTLER	Tom Robinson	Decca
13	(13) I ALMOST LOST MY MIND	Pat Boone	Capitol
14	(14) MY LITTLE ANGEL	Pat Boone	Capitol
15	(15) MY BLUE HEAVEN	Fats Domino	Imperial
16	(16) I'VE GOT YOU (I FEEL GOOD)	Pat Boone	Capitol
17	(17) BORN TO BE WITH YOU	Pat Boone	Capitol
18	(18) POOR PEOPLE OF PARIS	Pat Boone	Capitol
19	(19) CHURCH BELLS MAY RING	Pat Boone	Capitol
20	(20) SAY 8-91	Eric Dolanay, Pye-Nixa	Pye-Nixa



RAY ELLINGTON

THE man of true initiative is not ever content to await the hand

of fate. Take Ray Ellington. Before the war, he heard that Harry Roy was looking for a drummer-vocalist. Ray knew that he could make it with the sticks, but he didn't know that he was a singer. On the other hand, he didn't exactly know that he wasn't.

Two or three days later, Roy shocked him. "You're singing on this recording session," he said. "The Pupcorn Man." Even as he gulped, Ray figured that this song didn't need a tenor. He showed up at the studio positively vibrating with confidence—or trembling, according to how one views it. And he sang: "It sounded like a stranger," says Ray. "I hadn't used the old chords seriously before. But they were all in me. I added in sheer effort. I turned the music end and the red light went off. "Wonderful!" said Harry. "At last, a singer!"

BY TONY BROWN

This was vocalist Ellington took and sang with the plumb of a man who didn't have to rely on it for a living. It can't be denied that he had natural sense of beat. He was drummer highly rated in the circles. Working at the time heard by Coleman Hawkins, they booked him for recording sessions. Even today, pianist Dick Katz



insists that Ray is about the best in the country. He has the American approach. He thinks like a musician. As a singer, he may be no Curcio, but he phrases like a musician. It's really a matter of instinct. These words should be heeded by those who have too readily become stonies in the famed Caroon. "Ray is never satisfied with his own performance, as a showman drummer, singer or comic. He's always studying, always planning, always trying for something new. Yes, a man has to live his life to the full—and there's almost an excess of life in Ellington. And a modicum of self-dedication. "Who says I can't sing?" he demands. "I sing like a bird. I belted him off the same way. "A culture. That's nice."

BY LAURIE HENSHAW

Two LP "musts" for admirers of vocal quality performances. Sinatra's "Songs for Swain's Lovers" (a somewhat perplexing title) which features Julie London. These twelve-inchers are respectively Capitol LCT1616 and London HA-U2065. Both are composed of song standards; and both are impeccably sung and accompanied. The Sinatra release once again features the brilliant Nelson Riddle Orchestra, while Julie London is backed solely by the guitar of Barney Kessel and the bass of Ray Leatherwood. An economical instrumentation. But, most important in the present context—she knows how to sing. For the technically minded, the sleeve note adds that the session is reported as an advanced design of the famed Telefunken microphone in conjunction with Altec Lansing.

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Recorded by BILLIE ANTHONY on COLUMBIA D.B. 3798

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CLOYD MCPHATTER on LONDON HE 8293

PAULINE SHEPHERD on PYE-NIXA N 15064

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ing power amplifiers and Ampex Recorders. This combination, plus special microphoning and studio acoustics makes it possible that Julie London's wonderful voice is really in the hands of the microphone. This statement: this is one of the most accomplished technical jobs I have experienced. FOR the romantically minded, "Sweet And Lovely" and "Love Locked Out." "Out Of Nowhere." "Only Have Eyes For You." "Makin' Whoopee." "I'll Never Be The Same." "Sweet And Lovely." "Fool Rush In." "Imagination." "It's Easy To Remember" and "Athena." For the enthusiasts have any sense of humour—which I admit I do—there should enjoy Billie May's tongue-in-cheek take-off of Dickens in "Sartre-Jane." (Cap. LCT1616). Titles: "South Hampton." "Siree Parade." "Down Home Rag." "Sugar Foot Stomp." "Sartre-Jane." "Five Foot Riverboat." "Shuffle (in 6/8)." "Two Eyes of Blue." There's even a bit of Bizan trumpet. But we have to face up to the fact that the star player—even in this short contribution—falls far short of Billie

On Holiday Island



The BBC Northern Variety Orchestra visited the Isle of Man last week to air "On Tour" and "Make Way For Music" from the Villa Marina, Douglas, caught by the camera are (l-r) singer Les Howard, conductor Alan Atkinson, singer Barbara Lee and producer Geoffrey Whetter. Barbara first came to prominence in Manx music contests with the Eric Pefferill quartet, with whom she is still regularly featured.

LEACH BAND AIRS ON NEW BBC 'CLUB' SERIES

HAMMOND organ ace Jimmy Leach, whose Organitons are again resident for the summer at the Lord Street Bandstand and Cambridge Hall, Southampton, will be heard in the Light Programme on Thursday in Dave Morris' "Club Night". This will be the first of a series of 13 weekly programmes in which Jimmy will present a Dalekian group. The programme will be recorded each Wednesday in Blackpool for transmission on Thursdays. Jimmy will also be seen in the Sunday evening "Northern Showground" television programmes for the BBC. He will be featured at the organ in musical quiz. These programmes will include many of the stars appearing in season shows in the North. The first programme on July 8 will present a scene from "Holiday Parade" starring Lita Roza, which opened on Wednesday at the Garrick Theatre, Southampton.

COTTAGE 'CATS' TUNE UP FOR TV



A pre-season run through for the Three Alley Cats at Associated-Rediffusion's Wembley studios before Friday's Jack Buchanan show. Resident at London's Cottage Club, the trio is made up of (l-r) violinist-leader, Bob Clarke, Gipsy Larry Jones, who was formerly a guitarist but is now featured on his home-made double-bass and guitarist Benny Furze.

MP HITS AT 'DIRTY' RECORDS

TWO recordings—"John And Marsha" by Stan Freberg on Capitol, and "Don't Touch Me Nylon" by Marie Bryant on London—were referred to in the House of Commons last week when Lt.-Col. Marcus Lippin, Labour MP for Brighton, questioned the Home Secretary, Major Lloyd-George, about allegedly indecent records. The Home Secretary said he had received no complaints.

"Have you taken the trouble to listen to the two records of which I have sent you details?" demanded Lt.-Col. Lippin. "No paper in the country would dare to print the words used on one of them, so it is in the public interest that these wretched things should continue to be publicly sold."

Major Lloyd-George replied that Col. Lippin had sent him details, but, unfortunately, he forgot to send the records.

"Police matter" After naming the two records, the Minister added: "I have not had a chance to hear either of them. In any case it is not my responsibility to prosecute. It is a matter for the police."

The Parliamentary questions followed various Press attacks upon this type of disc, including an article in Picturegoer and a column in the People headed "Dirty Discs. We Name The Firms

He names two discs

In This Scandal," The People alleged that complaints about "Don't Touch Me Nylon" had reached the Public Morality Council and that organizations like the Moral Welfare Council of the Church of England were concerned about the discs allegedly indecent records might be going to young people.

CAMILLERI FOR STATESIDE TV

MALDEN accordionist Charles Camilleri goes to California in September to make six 15-minute TV films for Top Flight Operations.

He will play in the US for six weeks and may make cabaret and radio appearances. His 1, 2, 3, 4 Rag, Composition by Brons, and next week Charles takes delivery on an accordion specially designed by him and manufactured by Bell Accordions.

"This is a new sound accordion," said Charles at Manchester Hippodrome, where he is appearing in Variety this week. "It combines the well-known French sound with the volume of sound necessary for jazz playing."

concerned will play at the opening of the summer show, which will take place as arranged. Mutual agreement in future cases will be subject to negotiation."

Regional Banquets and Kim Bennett, of the Musicians' Union, arrived at the Pier to join the talks, which continued until well after midnight, when the Lord Mayor issued a statement to the Press.

They agree This stated: "As a result of negotiations between representatives of the Portsmouth Corporation and the Musicians' Union, agreement has been reached on a claim made for increased remuneration based on the Union's summer season rates. Consequently, the musicians



One of the last pictures taken of guitarist, Bill Dillard was when the Red Norvo group arrived in Australia earlier this year for a tour. Bill is on the extreme right. Also in the picture are (l-r) bassist Gene Wright, blues singer Helen Humes and Red Norvo.

Did cigarette cause Dillard death fire?

HOLLYWOOD, Wednesday. A CIGARETTE falling on a couch is believed to have started the blaze in which Bill Dillard, American guitarist with Red Norvo, was burned to death at his Hollywood apartment last week.

Trumpeter Bob Tutty, who was staying with Dillard, in hospital seriously burned, Tutty was trapped between Dillard on the bedroom window while trying to escape.

John Banister, pianist with Les Brown, who shared the apartment with Dillard, returned when the fire was over.

Red Norvo told the MM's Howard Howard: "Bill was a wonderful guy with the brightest future in jazz."

The Kinsley Quartet resumed its residences at the Flamingo and Florida clubs this week. The tour was arranged by Entertainer's Trust funds from box-office receipts and a grant from the Central Welfare Fund of the Services.

The JATF unit starts a three-week tour of Army camps in Cyprus and August 15 with singer Juan Small replacing Doris Steet.

THIS PICTURE WAS TAKEN TODAY...



PAST making a name for themselves in London nightspots, jazz clubs and cinema queues are four musical goons, known collectively as the Alberts.

Bearded, waistcoated and drainpipe-trousered, their act is based on "rooky-look" versions, mostly at breakneck speed, of good-old-goodies like "Goodbye, Dolly Gray" and "I Want To Be Happy." Between them they play cornet, slide cornet, bombardon, clarinet, phono-bddie, baritone sax and banjo.

Sandwiched between their funny renditions, the Alberts indulge in weird repartee and gags which reflect their comedy ideal—TV's A Show Called Fred.

Founders—and guiding lights—of the act are the brothers Greg, Tom and Douglas.

Douglas, the younger, plays the cornet and is responsible for the musical arrangements. He was known previously to jazz fans as a scouseball player with Steve Laine's Southern Horns and other traditional groups.

"I got the sack from Steve for a musical incompetence," Douglas says. "I don't know what it means, but I wrote it."

He insists that he was a bus conductor in Egypt and drove a hula hoop during his IA service.

Brother Tony, who plays slide cornet and works out the act, speaks vaguely of life in Paris and waiting to within ten degrees of the North Pole doing odd jobs "like fishing and chopping wood."

An interview with this odd pair conducted, with the obvious astonishment of other customers, will haunt me for years to come. Via straight-and-to-my mind handling of questions, I was led through a labyrinth of irrelevant answers, serious discussion coming out of the end or anything like that.

To a query as to origins of the Alberts, Tony Gray began to tell me of the perfectly unplayable record he had sold on a foggy night—when brother Douglas interrupted.

They have several, including a mechanical horse a Trojan, and the first Morris Commercial ever built.

"Joe practically lives in the Frog," said Douglas. "On a winter's night it was fire in the back—only I believe animals are equal to men." He continued absent-mindedly to spoon the entire contents of the sugar bowl into his tea.

Most of the musical inspiration for the act apparently comes from another hobby. They all collect cylinder records and ancient gramophones.

The origin of the name "Alberts" is shrouded in mystery. "Our van has Albert on it," explained Tony. "People often wonder what it means. Actually, it doesn't mean anything. Of course, when we play at French clubs, we call ourselves Les Alberts."

The group are augmented mindfully to spoon the entire contents of the sugar bowl into his tea.

One cold morning, I was sitting in the lobby watching the blues faces at a bus stop. They had the cheek to laugh at me. Left out of the conversation for too long, Tony claimed it. I believe animals are equal to men." He continued absent-mindedly to spoon the entire contents of the sugar bowl into his tea.

On the subject of the music they play, the brothers turned serious. "It is our idea of good music," we were told. "It is a bit of a cliché, but it hurts us deeply that other people consider it funny and laugh at us. We are absolutely desperate about coming out of the end or anything like that."

By the way, we are very welcome guests at the Humphrey Lyttelton Club, you might put in a reminder to Lyn Dutton that, owing to the rising cost of living, we are open to bookings.

Tony and Douglas are rightly proud of the fact that they were members with Peter Sellers and Spike Milligan, of the original idiot quartet on television.

The Alberts have (as their photos show) strong opinions on matters national and international. "I think most people's faces are improved by a good shave," Douglas remarked. "Shaving is only a question of high-powered advertising. No sense in it at all."

The two period-piece photos of the Alberts reproduced on this page were taken by Eric Miller. Note Douglas left, in the top one, the antique gramophone cabinet. This, like all the props, mechanical and sartorial, used by the group, is in duplicate—was not part of an act.

By Mr. ROBERT DAWBARN



ROBERT DAWBARN

... and the musicians who posed for it are PERFECTLY SERIOUS!

Long hair is common sense because short hair is an invention of barbers.

Cylinder records "If you have your hair cut, it is shabby within a week. One cold morning, I was sitting in the lobby watching the blues faces at a bus stop. They had the cheek to laugh at me. Left out of the conversation for too long, Tony claimed it. I believe animals are equal to men." He continued absent-mindedly to spoon the entire contents of the sugar bowl into his tea.

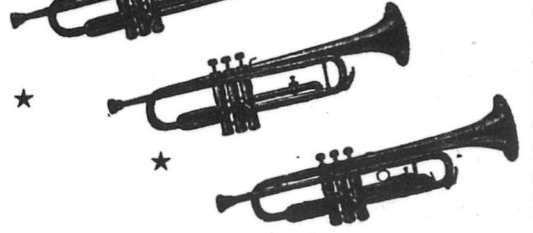
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HARRY PRATHER.

ANDY MAIZE.

I played piano for JACK SPOT

by FLASH WINSTONE

I HAD just finished reading a biography of Jimmy "Schmooze" Durante. Much of his success, it said, came from playing for some of the toughest audiences in Town... bootleggers, hoodlums and the like.

It was the right tack. He needed his appreciation. That's what I like—a guy with a sense of humour. And another thing: two funny you just don't play here—'Guilty' and 'Wanted'.

Management rackets

It was a great talker, and could invent some fabulous lies, says Harry, "but when it came to playing that piano, he could cut them all out."

"I last saw Jelly in New York toward the end of 1959. He was disgusted with the way the management racket had ruined the band business; he could not conceal his resentment."

"His health was poor, too, so he was talking of selling the rights to all his compositions and retiring to California. He was a wonderful man and musician, for whom I always had great respect."

"I last saw Jelly in New York in 1959. He was disgusted with the way the management racket had ruined the band business; he could not conceal his resentment."

Red Hot Pepper to Ink Spot!

HARRY PRATHER, bassist now touring Britain with Bill Kenny and the Ink Spots, confirmed to me his presence on Jelly Roll Morton's recordings of "Tank Town Bump" and other titles made at Camden, New Jersey, in July, 1929, and showed a heartening readiness to talk of his days with the Red Hot Peppers. He then played tuba; it was several years later before he changed to string bass.

by JEFF ALDAM

Baquet on records

The personnel then was: Walter Potts Thomas (piano, arranger); Paul Barnes (alto); Joe Thomas (tr.); Dick Richards, Boyd Red Rosier (tpts.); Charlie Irvin (trb.); Rodriguez (sopr.); Barney (bjo.); Joe White (dr.).

Collectors' Corner

Edited by MAX JONES and SINCLAIR TRALL

Jazz

 Louis was here when the Jazz Book Club was first advised by the music publishers and here then hundreds and hundreds of jazz enthusiasts have joined our ranks.

Book

It is to remedy this that the Jazz Book Club has been formed. Its bi-monthly edition is to be a handy reference at a special low price, will constitute an unequalled library of jazz literature.

Club

If you would like to know more about the Club and how it works, send a postcard to the Organizer, Herbert Jones, c/o Town-South Chambers, Bloomsbury Way, London, W.C.1, or telephone HOLOrn 7174.

THE toll of early jazz heroes has kept recent columns near-filled with obituary material. And we still have a note about jazz-lady Valaida to come.

Among other things, letters apropos Armstrong's All Stars of which we have received a fair number—have had to be held over.

It would be impossible, and no doubt, undesirable to quote from all. One thing emerges clearly: everyone who writes, whether in enthusiastic or disconcerted tones, about the total All-Stars presentation, seems to be in agreement with Edmond Hall.

As for Vic Berber's assault on the concert scene, this has called forth some slender "defence" letters, plus a few more, than you would expect.

I attend many jazz concerts, and with any of our bands you have a few pops thrown in. They are good, and the jazz fans play right and the jazz fans play right. I think it's a pity that we don't have "Vic Berber's jazz" all the time.



When they were unhappy, I was unhappy, too."

BROTHERLY LOVE

Any first-year psychologist will tell you that, deep inside, we all yearn to be loved by the stirrings of brotherly feeling for Jack Spot.

ALARM-BELL PIANO

When the call was through, a messenger came to tell me to continue. The phone rang all day long, and I had to ring an alarm bell, despite protests from my friends.

War Report

AFTER the Deems article and I needed a pick-up and I got it from the June issue of DownBeat.

Excitement

The patrons of the club ranged from streetwise boys to eminent types. But they included a number of the realists of the law, film stars and quite a few of the best of the best.

The greatest

Mr. Sheridan, in fact, conceived the theme of musicianship and the music of New Orleans, and I found him as refreshingly unassuming as the rest of the band at all times.

Studio group

"Since many people apparently expected to hear the Hot Five, it might be worth explaining that when the Hot Five records were made, Louis was featured with a large commercial band, the Hot Seven."

Justice

For a combination of taste, tone, technique and taste, I should think I think that in a class rank, he is in the very air-ensemble playing I think that in a class rank, he is in the very air-ensemble playing I think that in a class rank, he is in the very air-



Leave Race

THERE'S a favourite saying in the profession—or period in this connection one should say—"the business is that there is no such thing as bad publicity."

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commentary

by MAURICE BURMAN

MUSIC FROM MAYFAIR

PAUL ADAM AND HIS MAYFAIR MUSIC THE JACKIE DAVIES GROUP I am, so you see, very much on their best behaviour—particularly when Mr. Spot came.

War Report

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Jazz on the Air

KEY TO STATIONS: A: 1270 AM; B: 1280 AM; C: 1290 AM; D: 1300 AM; E: 1310 AM; F: 1320 AM; G: 1330 AM; H: 1340 AM; I: 1350 AM; J: 1360 AM; K: 1370 AM; L: 1380 AM; M: 1390 AM; N: 1400 AM; O: 1410 AM; P: 1420 AM; Q: 1430 AM; R: 1440 AM; S: 1450 AM; T: 1460 AM; U: 1470 AM; V: 1480 AM; W: 1490 AM; X: 1500 AM; Y: 1510 AM; Z: 1520 AM; AA: 1530 AM; AB: 1540 AM; AC: 1550 AM; AD: 1560 AM; AE: 1570 AM; AF: 1580 AM; AG: 1590 AM; AH: 1600 AM; AI: 1610 AM; AJ: 1620 AM; AK: 1630 AM; AL: 1640 AM; AM: 1650 AM; AN: 1660 AM; AO: 1670 AM; AP: 1680 AM; AQ: 1690 AM; AR: 1700 AM; AS: 1710 AM; AT: 1720 AM; AU: 1730 AM; AV: 1740 AM; AW: 1750 AM; AX: 1760 AM; AY: 1770 AM; AZ: 1780 AM; BA: 1790 AM; BB: 1800 AM; BC: 1810 AM; BD: 1820 AM; BE: 1830 AM; BF: 1840 AM; BG: 1850 AM; BH: 1860 AM; BI: 1870 AM; BJ: 1880 AM; BK: 1890 AM; BL: 1900 AM; BM: 1910 AM; BN: 1920 AM; BO: 1930 AM; BP: 1940 AM; BQ: 1950 AM; BR: 1960 AM; BS: 1970 AM; BT: 1980 AM; BU: 1990 AM; BV: 2000 AM; BV: 2010 AM; BV: 2020 AM; BV: 2030 AM; BV: 2040 AM; BV: 2050 AM; BV: 2060 AM; BV: 2070 AM; BV: 2080 AM; BV: 2090 AM; BV: 2100 AM; BV: 2110 AM; BV: 2120 AM; BV: 2130 AM; BV: 2140 AM; BV: 2150 AM; BV: 2160 AM; BV: 2170 AM; BV: 2180 AM; BV: 2190 AM; BV: 2200 AM; BV: 2210 AM; BV: 2220 AM; BV: 2230 AM; BV: 2240 AM; BV: 2250 AM; BV: 2260 AM; BV: 2270 AM; BV: 2280 AM; BV: 2290 AM; BV: 2300 AM; BV: 2310 AM; BV: 2320 AM; BV: 2330 AM; BV: 2340 AM; BV: 2350 AM; BV: 2360 AM; BV: 2370 AM; BV: 2380 AM; BV: 2390 AM; BV: 2400 AM; BV: 2410 AM; BV: 2420 AM; BV: 2430 AM; BV: 2440 AM; BV: 2450 AM; BV: 2460 AM; BV: 2470 AM; BV: 2480 AM; BV: 2490 AM; BV: 2500 AM; BV: 2510 AM; BV: 2520 AM; BV: 2530 AM; BV: 2540 AM; BV: 2550 AM; BV: 2560 AM; BV: 2570 AM; BV: 2580 AM; BV: 2590 AM; BV: 2600 AM; BV: 2610 AM; BV: 2620 AM; BV: 2630 AM; BV: 2640 AM; BV: 2650 AM; BV: 2660 AM; BV: 2670 AM; BV: 2680 AM; BV: 2690 AM; BV: 2700 AM; BV: 2710 AM; BV: 2720 AM; BV: 2730 AM; BV: 2740 AM; BV: 2750 AM; BV: 2760 AM; BV: 2770 AM; BV: 2780 AM; BV: 2790 AM; BV: 2800 AM; BV: 2810 AM; BV: 2820 AM; BV: 2830 AM; BV: 2840 AM; BV: 2850 AM; BV: 2860 AM; BV: 2870 AM; BV: 2880 AM; BV: 2890 AM; BV: 2900 AM; BV: 2910 AM; BV: 2920 AM; BV: 2930 AM; BV: 2940 AM; BV: 2950 AM; BV: 2960 AM; BV: 2970 AM; BV: 2980 AM; BV: 2990 AM; BV: 3000 AM.

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DINAH WASHINGTON: AFTER NOONS WITH MISS D., A Foggy Day, Am I Blue, I Let A Song Go Out Of My Heart, Possibilities From Heaven, Love Me Baby, with accompaniment featuring Elsie Holloman (alto sax), Bud Cole (piano), Max Roach (drums). LP EmArcy EME 188

DUKE'EY VALE: Juan Tizol, with Willie Smith (alto sax). LP EmArcy EME 186

ALTO JUMP: Featuring Pete Brown and Marshall Kelly (alto sax). LP EmArcy EME 184

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BURMAN

PAYNE

BRITISH BAND BOX

JACK PAYNE

ON his very first programme of to him a... sound would ago now, Jack Payne played a jazz record. Immediately, he was awarded a laurel—for so much for what he had done as to encourage him to keep on doing it. And when he departed from this column, even by verbal disavowal, he was attacked in this column. And the fact is that time has gone on and Jack has never missed playing a jazz disc.

with it all, he has always been in hot water with one kind of fan or another. He queries whether listeners can identify the name of a certain band, not only with the name of the band but with the name of the American originator as well. He has also in the past made and said that this won't please the jazz fans. Judgment copies them here hurrying in, boiling over with indignation—the fans like jazz and sound!

It is a pity that the conclusion that while we, who are fans, like jazz, is not in fact a matter of course if the opportunity should arise to see that there are no jazz fans, nevertheless so on playing it just the same in spite of pin-pricks and pressure from all directions.

Thereafter, and to a kind of revelation.

BURMAN'S SAUBLE is awarded to Jack Payne for his consistently valuable work on behalf of British or jazz music.

F. W. STREET

BARRETT DEEMS

TONY BROWN WRITES ON

TO the lay world, Humphrey Lyttelton is a curiosity. As a son of Eton, he never descended to play jazz; rather, he reached down and elevated it to his own social standing. The world around, then, looks up to Humphrey in admiration. He is rather a card; he plays capably; he is nobody's fool; he says the right things with the right accents; demonstrably, he is no snob.

Within the limits of time, the ITV programme, *This Week*, sought to illustrate this the other Friday in several dimensions. We had a glimpse of Humph on that damp river-boat trip; the MM's Max Jones was unclosely at home to us to tell of Armstrong's opinion on Lyttelton, bolstered somewhat incoherently by MM artist Disney, nursing his guitar and rumbering about a trip to Ireland.

Jazz bugle

Humph's Mum told of the day they sneaked off to buy Humph's first trumpet; his old music master reminiscenced endearingly and a rather swacko type recalled the ram days in North Africa when

Television

Humph, in the Guards, sounded a bugle call with a jazzed-up coda.

What I hadn't heard or read before was Mrs. Lyttelton's earthy impression of a starchy, ornish Humph and doubtless she could have added one or two other dimensions, conubially acid and close-measured, that might have leavened the whole.

It was an amusing essay, too brief, of course. Characters like Lyttelton have always been in short supply and rarely have they entered our world. One day, without doubt, Hollywood must make *The Humphrey Lyttelton Story*. The wonder is they haven't got around to it before.

Uneasy start

RELAX, LOOK AND LISTEN A made its bow from the BBC on Monday. "An unhappy title, as it turned out, for the programme got off to an uneasy start.

Australian Bonnes Montgomery was the featured singer and there seemed to be some conspiracy to prevent her being heard properly. From what I could hear, the union between Bonnes and the Ken Badbury band was riven by stylistic incompatibility.

The band itself was stodgy in the slow, then surprisingly rhythmic approach to an up-

tempo, with the drummer showing himself to be a man of sound instinct. Ensemble and solo-wise, the band was mizzling. Also featured was Martin Slavin on vibes. Professional and competent.

Writhing!

TONY MARTIN appeared in all his glory on Sunday Night at *The London Palladium*, devilishly handsome, vibrantly warm and in fair voice.

I enjoyed his delivery in song, but writhed at his conversational intimacies. Surely it is time for Val Farrel to post a notice in the Number One dressing-room—a list of words and expressions forbidden to even the most talented visitors. "Wunnerl!" would, naturally, head the list.

Some of these Americans, in their innocence, don't so much pay a compliment as attempt to beat our brains out with it.

The lady with £20,000 legs

ALL Joan Edwards (right) had to do in the first of the week-end ITV Number, *Please programmes* was to telephone the competitors and then pass the receiver to Ray Ellington.

But viewers who had heard her sing on BBC television wrote to the producer to ask why she did not have a vocal spot. So now Joan sings as well as rings contestants.



Every bit as attractive as Joan's voice are her legs—as you can see! That she too, appreciates their value is shown by the fact that she is insuring them for £20,000.

"Injury to my legs' could put me out of the entertainment business for good," says 26-year-old Joan, wife of a St. Anne's doctor. "I don't expect I will ever have to make a claim, but I'm playing safe."

Joan's legs are most valuable to her from the stage point of view around Christmas. Last Yuletide she appeared as Princesalee in pantomime at Bolton. Her shapely legs, of course, played a big part in helping her get the role.—George Bartram.

are different



...ures taken at Villa Marina, Douglas, IoM—all of the Ivy Benson band. Next to her, Toni Sharpe; below Toni—Dena Farrell. Announcing the (right) is Ivy herself.

A NEW JERSEY court has awarded substantial damages to three injured in the St. Kenton bus accident of 1953.

The ex-Mrs. (Peggy) Candoli received \$10,000, Conie Candoli \$3,500, and ex-road manager George Morie \$10,000.

FILM CLIPS . . . Henry Fonda, as Alfred Hitchcock's *The Wrong Man* . . . The bands of Harry James and Art Mooney appear in *The Opposite Sex* . . . *The Benny Goodman Story* part 2, cassette stories on Benny in the U.S. . . . Maxine Ferguson is seen playing Dixieland trumpet in *The Profane* . . . *Rock Around The Clock* stars (of course) Bill Haley and His Comets, the Tony Martinez Latin Group, and star Johnny Johnson, the Eddie Fisher-Dezso Reynolds starlet, *Buried In Joy*, has seven songs by Mack Gordon.

THEY SAY THAT . . . Mrs. Al Tunney Dorsey (ex-dance Janie New, mother of two) has been her lawyer about a divorce with various tunes, in filming *The Eddie Duchin Story*. . . Lionel Hampton now calls himself star of stage, screen and T.V. . . . Billie Holiday star William Holden, through his new company, is releasing recordings that combine Western and Oriental music. . . . Elmer Bernstein's third operation has extended her lower range by two tones.

DISC DATA . . . *The Frank Weir Orchestra* makes its debut here on Capitol with "Mister Cuckoo" and "If You Ever Go To Faree" . . . Good Time Jazz has signed the *Good Time Band* from San Francisco. . . . *Recit* (LMS) Louis Prima and Cecil Millian, jazz Burei hornist and Decca records artist, has been doing extensive recording with

LYWOOD headlines

his own group for stereophonic binaural commercial tapes. . . . *The Lyle (Spud) Murphy Saxophone and Woodwind Group on Contemporary Records* specially features bassist Curtis Conner. . . . *Transper* man Howard McChoe and ex-Kenton guitarist Sal Salvador have both signed three-year contracts with Bethlehem Records. . . . Frank Le Vol non sings on Capitol. . . . *New Pacific Jazz LPs* include "Jazz West Coast, Vol. 2." . . . The new Shank Quartet's arrangements by Jack Montrose, and "The Chucki Hamilton Quintet, Vol. 2."

IN BRIEF . . . Frank Sinatra was made an honorary member of the Los Angeles musicians' union "in recognition of his many contributions



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MELODY MAKER

WE were in the TV studio—remember?—for a run-through. Peter Knight was approaching us and we were wondering what he wanted. Now we find out.

By Christopher Hodder-Williams

The end of the finale has been written a shade low for the vocal group; would we mind if they sang in unison?—I mean, in harmony? A brief look at the MS let's see—these are the words at that point?

The sound mixer puts a word in (this is the very important bit which twiddles the knobs). "I can bring up the reeds there a bit, and fill out the harmony that calls for unison anyway. Don't want too tight a sound at this point."

"Fine!" we say. "I think it will be all right. I'll be providing the sound, out of vision, for the dancers on the stage, who will be simply repeating the words. This is often done; it is almost impossible to dance and sing at the same time."

In a few moments the run-through begins and we take a few notes as the show progresses. There are one or two things we have noticed—details that might be missed by people who have a great deal of time to think about that we have. If there is time we will get these sorted out before the show finally goes on the air.

Courtesy

IT is important to remember that a composer's job is really over before the show goes on the air. He has to provide the music, and although you will be welcome—provided you don't mind your script about—you are only there as a referee. If you are not there, it is usually out of courtesy—for believe me, if the referee shows how much he is about.

But, if you are there to prove over a period that you can do this unprofessionally, you can do it. This is not to be taken as a challenge, but as a friendly reminder that you are always doing something. And it didn't solve anything. If you are not there, they may find that the people you write for and work with are as good as their jobs, and as amiable as the producers, musical directors, and production

And so it is.

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended June 23 derived from information supplied by leading record stores.

This Week	Disc	Artist	Label
1	3748 B (HMV)	Frank Sinatra	HMV
2	REHEARSING HOTELS	Gale Warner (P-Nixa)	HMV
3	NO DIDDY DIDDY	Perry Como	HMV
4	THE SAINTS ROCK	Pat Boone	HMV
5	NO OTHER LOVE	Norma Millin	HMV
6	LOVE JOE	Lonnie Donegan	Pye-Nixa
7	A TRAP FELL	Tommy Dorsey	Pye-Nixa
8	BLUES BIRD	Ray Charles	HMV
9	WAYWARD WIND	Yan Porter	HMV
10	NO YOUNG TO GO STRAY	Johnnie Ray	HMV
11	EXPERIMENTS WITH MICE	Johnny Dankworth	Parlophone
12	MOONLIGHT AND THUNDER RAIN	Frank Sinatra	HMV
13	NO DIDDY DIDDY	Perry Como	HMV
14	ROCK AND ROLL WALTZ	Key Star	HMV
15	OUT OF TOWN	Mac Barnes	HMV
16	HEARTBREAK HOTEL	Elvis Presley	HMV
17	NO DIDDY DIDDY	Perry Como	HMV
18	ROCK AND ROLL WALTZ	Key Star	HMV
19	OUT OF TOWN	Mac Barnes	HMV
20	HEARTBREAK HOTEL	Elvis Presley	HMV

TOP JAZZ RECORDS

London	Glasgow
1. TAKE IT SATURDAY (EP) Louis Armstrong, Philips	1. THE BENNY GOODMAN STORY (EP) Benny Goodman, Brunswick
2. COUNT BASIE SWINGS-JOHN JOHNSON (EP) Count Basie, Columbia-Clief	2. CHRIS BARBER SPECIAL (EP) Chris Barber, Parlophone
3. EXPERIMENTS WITH MICE (EP) Johnny Dankworth, Parlophone	3. SING SING SING (EP) Benny Goodman, HMV
4. APRIL IN PARIS (EP) Count Basie, Columbia-Clief	4. CHRIS BARBER PLAYS—VOLUME II (LP) Joe Tootell, Parlophone
5. BECKET-SPANIER BIG FOUR (EP) The Becket Spanier Big Four, Parlophone	5. LOU LOMAX SINGS (EP) Lou Lomax, Parlophone
6. CHET BAKER ENSEMBLE (EP) Chet Baker, Parlophone	6. JO JO JONES SPECIAL (LP) Jo Jones, Parlophone
7. JIM SESSION NO. 2 (LP) Jim Session, Parlophone	7. LEADBELLY (EP) Leadbelly, Parlophone
8. NEW ORLEANS PEETWARMERS (LP) Sidney Bechet, EMI	8. NEW ORLEANS JAZZ (EP) New Orleans Jazz, Parlophone
9. RUBY BRAFF SINGS (EP) Ruby Braff, Parlophone	9. TAKE IT, SATURDAY (EP) Louis Armstrong, Philips

AMERICAN TOP DISCS

(Week ended June 23)

This Week	Disc	Artist	Label
1	1) WAYWARD WIND	Yan Porter	HMV
2	2) MOONLIGHT AND THUNDER RAIN	Frank Sinatra	HMV
3	3) STANDING ON THE CORNER	Pat Boone	HMV
4	4) TAKE IT SATURDAY (EP)	Louis Armstrong	Parlophone
5	5) FOUR FRESHMEN AND FIVE TROUBLES (EP)	Tommy Dorsey	Pye-Nixa
6	6) THE MUSINGS OF MILES (LP)	Miles Davis	EMI
7	7) EDDIE CONDON (EP)	Eddie Condon	Parlophone
8	8) BAD PENNY BLUES	Humphrey Lyttelton	Parlophone
9	9) ON THE STREET WHERE YOU LIVE	Vic Damone	Parlophone
10	10) TRANSFUSION	Frank Sinatra	HMV
11	11) IVORY TOWER	Gary Carr	Parlophone
12	12) I WANT YOU, I NEED YOU, I NEED YOU	Elvis Presley	HMV
13	13) I LOVE YOU	Elvis Presley	HMV
14	14) IVORY TOWER	Gary Carr	Parlophone
15	15) MY LITTLE ANGEL	Four Lads	Parlophone
16	16) THE HAPPY WHISTLER	Don Robertson	Parlophone
17	17) MY BLUE HEAVEN	Fats Domino	Parlophone
18	18) BASIN STREET BLUES	Louis Armstrong	Parlophone
19	19) WHEN THE SAINTS GO MARCHING	Pat Boone	HMV
20	20) THE BERNY GOODMAN STORY	Benny Goodman	Brunswick



THE curtain had just risen at the Prince's Theatre, Shaftesbury Avenue. I was standing in the foyer bar talking to Eric Maschwitz, whose West End hit show, Summer Song, was then bringing that theatre a new wave of prosperity.

In the middle of our earnest conversation, we were suddenly interrupted by a gentleman who wished to inform all and sundry (Eric, myself and the barmaid) that it was a—insult to every b—'s intelligence to put such a show on the London stage, and where was the b— manager?

When we could get a word in, edgeways among the lavish playing of the B's, we heartily agreed with him—only rather took the wind out of his sails. He had left wife and mother-in-law in the stalls and was a fine fellow prowling around for liquid refreshment—of which he had obviously already had quite a bit!

Which all goes to show you that even in this age of the car and the plane, we are not yet so advanced that we can't be pleased everybody all of the time. But we parted good friends with the gentleman, for after a while he left us, no doubt seeking other Elysian fields!

Eric Maschwitz has been connected with over a dozen West End musicals in post-war years, including such successes as Curious, Zip Goes A Million, and Love From Judy. Not Summer Song, which closed last

week after a long run, enhanced reputation which makes him our leading British playwright of the day.

ERLY DAYS A UNIVERSITY education, as a journalist, poet, and novelist, but he really first established himself as a songwriter. In the days when he was first Variety Director of the BBC it was the custom for staff producers to produce material for the shows, and for this they received no fee at all—it was all in the job. But from this "beating the class" system sprang one of his greatest songs, "I'm in the Mood for Love". This writer with Jack Strachey, Eric says if he could have only written a half dozen other songs like this, then the world could have been his.

ERIC is only just over 50 years of age now, so with "Room 804," "A Nightingale Sang in Berkeley Square," "Last Day" and "My Woman A Pair of Silver Wings" added to the list, he may well still have that oyster!



As a change from the people who sing, shout or just strum the hit-parade numbers, POP PAGE this week profiles a man who actually writes them:

ERIC MASCHWITZ

ERIC Maschwitz, who has written the lyrics for many of the hit-parade numbers, POP PAGE this week profiles a man who actually writes them:

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The pop discs—by Laurie Henshaw

I HAVE often criticised British bands. But I have, I hope, given praise where it is due. In this respect, the younger school of band-leaders are claiming a fair share of the plaudits these days. Bands like those of Johnny Dankworth, the Kirchens and Jack Parnell are playing with precision and drive that was once the prerogative of the Americans.

Which brings me to Jack Parnell's "When Yuba Plays the Rime Olden." This is a fine record, and I think it is one of the best of the genre. It is a pity that Parnell's orchestra plays with its usual glib competence on it, featuring "Are You Satisfied," "Cry Me a River" and "Lullaby of Birdland." It is a pity that Parnell's orchestra plays with its usual glib competence on it, featuring "Are You Satisfied," "Cry Me a River" and "Lullaby of Birdland."

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WORTH OF MUSICAL INSTRUMENTS WANTED

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CHOICE INSTRUMENTS

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GENERAL EXPONENTIAL LOUD

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GENERAL EXPONENTIAL LOUD... General exponential loud instruments.

GENERAL EXPONENTIAL LOUD... General exponential loud instruments.

ORGANS 6s. per week

ORGANS 6s. per week... Organ sales and advertisements.

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WANTED! WE WILL BUY THAT

WANTED! WE WILL BUY THAT... Wanted notices and advertisements.

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WANTED! WE WILL BUY THAT... Wanted notices and advertisements.

WANTED! WE WILL BUY THAT... Wanted notices and advertisements.

DOC HUNT says!

DOC HUNT says!... Doc Hunt's musical instruments.

DOC HUNT says!... Doc Hunt's musical instruments.

DRUMS

DRUMS... Drum sales and advertisements.

DRUMS... Drum sales and advertisements.

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DRUMS... Drum sales and advertisements.

WATKINS

WATKINS... Watkins musical instruments.

WATKINS... Watkins musical instruments.

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ALL MODELS SUPPLIED...
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MAYFAIR ORCHESTRAL SERVICE

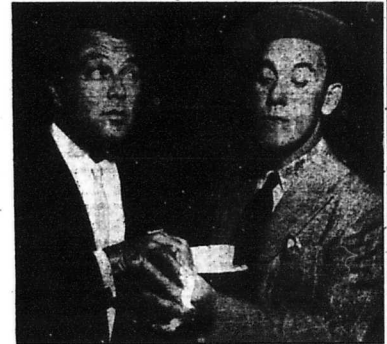
REPRODUCTIONS RETURN
Benny Goodman, Duke Ellington...
FELDMANS

ROCK-AND-ROLLERS NIX THE BASIE BEAT

New York, Wednesday. **Band out of show**—hailed by critics and musicians as the greatest swinging unit in the world—has been dropped from a top radio show because teenagers complained of its "wrong" beat.

Former Cab Calloway saxist Sam "The Man" Taylor...
The show's composer, Al Alan Freed declared: "Basie is a good friend of mine, and eventually he has the greatest band in the country. But it isn't a dance band."

TEA FOR TRINDER AND TONY

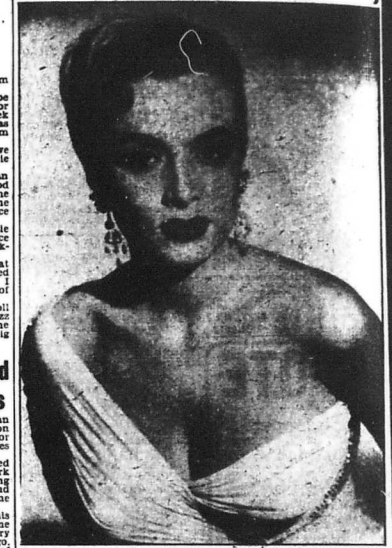


Comedian Tommy Trinder (r.) showed American singer Tony Martin the "crook's little finger" technique of drinking tea while they rehearsed for ATV's "Sunday Night At The Palladium" show on Sunday. Tony is here to star with Vera-Elton in a romantic comedy to be made at the Associated British Studios at Elstree.

Teenagers were said to have told the sponsors that Basie simply did not rock-and-roll...
"Ever since I found out what kind of material was required and what kind of show it was, I have been trying to get out of it."

Marian McPartland for British dates
BRITISH jazz pianist Marian McPartland files home on August 4 for a month's stay for broadcasts and concert dates with a British trio...
At her Eastbourne, Sussex, home this week, Marian's mother told the MM: "I never really hoped for her to go to the States, where she is in with her trumpet star husband Jimmy..."

She's on the road



YANA TOPS BILL ON HER VARIETY DEBUT

SONG star Yana makes her debut as a bill-topping attraction in Variety when she starts a seven-week tour of No. 1 theatres throughout Britain on Monday...
She opens at the Empire, Glasgow, for a week, followed by appearances at the Empire, Liverpool (week of July 9), the Winter Gardens, Morecambe (16th), Hippodrome, Birmingham (23rd), Palace, Manchester (August 6), and the Coventry Theatre (19th).

Stars flying to Blackpool record festival

A MUSICAL air-lift will enable recording stars to take their places in the "Daily Mirror Disc Festival" on Sunday in Associated Television's "Sunday Night At Blackpool" which replaces "Sunday At The Palladium" for the summer...
BOYCE FOR JERSEY
The Denny Boyce Orchestra starts a two-week season at the Plaza Ballroom, St. Helier, Jersey, on July 18.

BECHET
From Page 1
made many recordings and concert appearances with the French clarinetist and his traditional group...
Scots jazz double
The joint bill of the Johnny Dankworth and Tubby Hayes orchestras is a double attraction for six one-night dates in Scotland next week, playing at Perth, Dundee, Aberdeen, Inverness, Falkirk and Kirkcaldy.

Pianist Tommy
Yana will be accompanied throughout her tour by pianist Tommy Wolf, who recently led his own orchestra at the Berkeley Hotel, London...
Lyttelton versus Everitt
A FRIENDLY controversy about "TAKE IT SATCHI, the new Phillips EP by LOUIS ARMSTRONG" was aired the other day in two Record reviews. Geoffrey Everitt thought that "PATRICK HUSSAR" was the worst side of the four recorded while Humphrey Lyttelton thinks it is the best of the four.

BBC STEPS UP THE JAZZ RATION
THE BBC is increasing the music ration for jazz fans with a new weekly programme, "6 p.m. Jazz," which starts on Monday...
Hackett programme
The next six programmes in the series will feature Pee Wee Hunt, Bobby Hackett, the ABC Dixieland Band, the Duke Ellington All-Star Stompers, Henry Levene's All-Star Dixieland Band, and the United States Army Dixieland Band.

TO YOU MY LOVE
Recorded by Petula Clark - Line Renaud
Recorded by Bill Haley & His Comets

ALLEGHENY MOON
Ready shortly

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ROCK-AND-ROLLERS NIX THE BASIE BEAT

She's on the road

New York, Wednesday. THE Count Basie Band—hailed by critics and musicians as the greatest swinging unit in the world—has been dropped from a top radio show because teenagers complained of its "wrong" beat.

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The Denny Boyce Orchestra starts a two-week season at the Plaza Ballroom, St. Helier, Jersey, on July 14. For this engagement Denny, who is resident at the Orchard Ballroom, Purley, will use an eight-piece band with vocalist Maxine Daniels.

BECHET

From Page 1

made many recordings and concert appearances with the French clarinetist and his traditional styled group.

He last played in Britain in 1949, but has since been over on holiday.

More than 1,700 fans hit neighbourhoods when Bechet played at the Winter Garden Theatre, Drury Lane, London, on Sunday, November 13, 1949.

TO YOU ROCK MY LOVE

Recorded by Petula Clark - Line Rowland
Nick Noble - Ben Bowers

ALLEGHENY MOON

Recorded by Benny Goodman

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Band out of show

coast on Saturday nights, was the first sponsored radio show to use a Negro band.

The show's sponsors, 53 Alan Freed declared: "Basie is a good friend of mine, and usually he has the greatest band in the country, but it isn't a dance band."

Teenagers were said to have sold the sponsors that Basie simply did not rock-and-roll.

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Basie's last appearance on the show—"Rock-and-Roll Party"—is on June 30, after which he will be replaced by a group led by

former Cab Calloway assist Sam "The Man" Taylor. Joe Williams, have been featured for two of the numbers and the rest of the time was occupied by the bands from the rock-and-roll field.

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BRITISH jazz pianist Marian McPartland flies home on August 1 for a month of radio broadcasts and concert dates with British TV.

Marian had previously planned her trip home for April, but work in the States, where she is living with her trumpeter husband Jimmy, forced her to postpone the visit.

Jimmy will not be with his wife on the trip. The last time the couple were in this country was just over two years ago, when Jimmy revealed many of the secrets of the "Golden Age of Jazz" in a *Melrose* feature.

At her Eastbourne, Sussex, home this week, Marian's mother told the *Melrose*: "I really don't know when to expect my daughter home. She has been busy lately in the States, but this time she tells me she really is coming."

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The week of July 23 had not been fixed at the time of going to press.

Yana will be accompanied throughout her tour by pianist Tommy Wolf, who recently led his own orchestra at the Berkeley Hotel, London.

On Monday, she appeared in BBC-TV's "Tin Pan Alley Show".

BBC STEPS UP THE JAZZ RATION

THE BBC is increasing the music ration for jazz fans with a new weekly programme, "6 p.m. Jazz," which starts on Monday.

The programme is designed to spotlight the best of the music from the "Voice of America" shows. Each will feature a different band and will run for half an hour.

First of the ten programmes in the series will feature a group best known for its work with the Tommy Dorsey Orchestra.

Hackett programme The next six programmes in the series will feature Fee Wee Hunn, Bobby Hackett, the ABC Dixieland Band, the Rudi Blech All-Star Stompers, Henry Levine's All-Star Dixieland Band, and the United States Army Dixieland Band.

Comments radio critic Maurice Burman: "This is more like it. It's better than the American ones we have been getting. Jazz fans ought to hail this as a great victory, and should write to the BBC supporting this wonderful step."

Another straight fight developing in the record field is the one for honours between KAREN CHANDLER on Brunswick and TIM LOWE on London, with "LOVE IS THE 66,000 QUESTION." Both these artists are in the running and with the television serial "The 66,000 Question" over here, we should hear a lot about this tune in future.

A charming title "DARLING KATHIE" is included in the latest MICHAEL HOLLIDAY EP on Columbia. The song created a great deal of interest when Michael sang it on the radio show *Mo'Country*. Now it has also been recorded on Decca by Irish singer JETTY O'BAGAN.

No wonder Freddy Foner and Max Faquin, who exploit all these tunes, walk around with smiling faces.

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