

Daniels arrives

Melody Maker

MAY 5, 1956

EVERY FRIDAY 6d.

Mezzrow on Louis
See page 6

YES—LOUIS IS REALLY HERE!



With that famous grin and fabulous horn, "King" Satchmo planned into London Airport from New York at 9 a.m. yesterday (Thursday) to start his British tour. After playing for 10 days at London's Empress Hall, the Stars will play in seven provincial towns. Pictures left to the All-Stars front line with Trummy Young, Louis and clarinetist Edmond Hall.

London Airport on Monday for a two-Sunday Night At

Randall mystery

Armstrong exchange, however, that the would appear at all and Armstrong's Labour and the Union. "I expect no id Reyes. I have heard in the delay." The elaborate partying the way for historic visit here read. "I've heard pounds have been making the concerting stage and special are being installed in the Hall. "I visited Carnegie Hall on Tuesday for the Ted Heath concert. My, what a haul! Truly a living aspirin. I look forward to hearing more great music like that in Britain. All the best from Lucille, Velma, and the boys. "You're truly, LOUIS."

Law singer disc co.

We'd see a day—the girl whose cleared two songs for RCA Victor for "Unauthorized use in connection with the take feature air—the Arlie Show recently issued by

TOGETHER

Police rushed band parts and dresses to the London Palladium on Tuesday when singer Billie Anthony found in at the last minute song star Lita Roza, who as ill with a severe cold. On Wednesday, Lita was still confined to her West End flat. Billie was scheduled to perform again that night on the stage, but she was called by Billie Daniels. An emergency call for Billie

SATCH SENDS A MESSAGE

(N) In the eve of his departure from New York on Wednesday, Louis Armstrong sent his personal message of greeting to the thousands of British fans: "Hello everybody and love! I am dying to get to Britain. I feel like I am coming back home. Last time, Humphrey Lyttelton and Melroy Makers staff had to come to Paris. This time I can come to London to thank them. I visited Carnegie Hall on Tuesday for the Ted Heath concert. My, what a haul! Truly a living aspirin. I look forward to hearing more great music like that in Britain. All the best from Lucille, Velma, and the boys. "You're truly, LOUIS."

The All-Stars open at Empress Hall

TONIGHT'S the night! After weeks of rumours, Louis Armstrong and his All-Stars are scheduled to kick off their British tour at the Empress Hall tonight (Friday) at 6.15 p.m.

The opening strains of Louis's signature tune "When It's Sleepy Time Down South" will mean that a British audience is hearing the great Satchmo in person for the first time in a generation.

Welcome party at airport

Louis and his party were due to arrive at London Airport on Thursday morning. With Louis and the All-Stars—Trummy Young (tmb), Billy Kyle (pno.), Edmond Hall (clt.), Barrett Deems (dra.), Jack Lesberg (bass) and singer Velma Middleton—are Satchmo's wife, Lucille; his personal physician, Dr. Schiff; Miss Frances Church, representing manager Joe Glaser; and Louis's valet-companion Doc Pugh.

Planning to meet the plane were many British admirers, including Freddy Randall—whose band is going to America in exchange for the All-Stars—Humphrey Lyttelton and Lord and Lady Dunsany.

On TV

Armstrong's first engagements were to be a Press reception at the Savoy Hotel followed by an appearance in the BBC-TV show, "Highlight." From tonight for 10 days, the All-Stars are to play twice nightly at the Empress Hall for about 1 hour 40 minutes at each show.

The group will be called, one by one, to climb a ladder on to the stage. Supporting the All-Stars will be singer Ella Logan and dancer Peg Leg Bates, with Britain's Vic Lewis Orchestra. To enable Lewis to take part in the show, Gerald Cohen, of Helena Presentations, has cancelled a concert scheduled for Sheffield City Hall tomorrow (Saturday).

Ⓢ Back Page, Col. 5

DONEGAN ILL ON EVE OF U.S. TRIP

WITH his proposed trip to the States now awaiting the signing of final contracts, Lonnie Donegan was taken ill on Monday. He has bronchial trouble and was to be X-rayed this week.

Denis Preston, Nixa Records executive, has been in New York negotiating with Manny Drenfield and the William Morris agency. On Wednesday, London agent Don Dutton heard from Preston that Lonnie is due to appear on the Perry Como television show on May 19, the Woolworth show on radio the following day, and also cabaret dates. If he is needed medically, fit Donegan will leave for the States on May 14.

David Whitfield for States TV

On May 14, David Whitfield leaves for a 16-day visit to the States, during which he will appear on two Ed Sullivan TV shows.

His MD, Reg Warburton, will conduct Ray Bloch's Orchestra on each occasion.

Police dash to aid Billie at Palladium

Police rushed band parts and dresses to the London Palladium on Tuesday when singer Billie Anthony found in at the last minute song star Lita Roza, who as ill with a severe cold. On Wednesday, Lita was still confined to her West End flat. Billie was scheduled to perform again that night on the stage, but she was called by Billie Daniels. An emergency call for Billie

did not arrive in time for her to appear at Tuesday's first house, but she was on stage with her pianist, Michael Austin, for the second show. With the aid of Pat Dodd, pianist with Eric Rogers and his London Palladium Orches-

tra, Billie ran through a hurried dressing-room rehearsal. Says Michael Austin, who arrived at the theatre with minutes to spare: "Billie and I are deeply grateful to Pat and to Eric and his boys, who did a wonderful job."

SELMER SALES GRAPH PROVES BIG SWING BACK TO ORTHODOX MOUTHPIECE



THE BIG PAY PACKETS ARE EARNED ON SELMER

Here are facings used by some leading players...

- Apologies to hundreds of others omitted by limitations of space.
- | | | | |
|----------------|----------|----------------|------|
| Keith Bird | Tenor E | Vir Ash | C* |
| Carl Barrison | C*+Metal | Pat Smuts | D. |
| Doug Robinson | C* | Eddie Mordue | F. |
| Roy East | D.Lay | Ted Thoma | C*+D |
| John Roadhouse | C*+A | Jack Goldard | D. |
| Norman Hunt | E.Lay | Alan Francis | C* |
| Doug Simson | HSE | Izzy Duman | C |
| Alan Nesbit | E | Bill Apps | C |
| Harry Conn | D. | Chas. Chapman | B* |
| Jack Benson | C.Lay | Cliff Townsend | C*+F |
| Michael Klein | C* | Phil Reuben | C. |
| Roy Wilcox | D.Lay | Lou Warburton | C* |
| Harry Conway | E. | Jackie Sprague | HSE* |
| Ted Pians | D. | Don Pashley | C* |
| Harry Benca | D. | Bruce Turner | C* |



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Freager to handle own Palais package on TV

FROM HERE & THERE

THE BBC Northern Variety Orchestra will broadcast its "On Tour" programme from the Villa Marina, Douglas, Isle of Man, on June 21.

The following day, **Make Way For Music** will be aired on the Light Programme from the IAP camp on the island at Jurry.

American Record buyers spent £70,000,000 in 1957—20 per cent increase on 1956 according to the US Treasury Department.

Singers Jimmy Parkinson and Michael Holliday, who last week appeared in the "Top Twenty" show at Chiswick Empire, start a week's variety on Monday at the Palace, Newcastle.

Tenorist Arnett Cobb is in a Hartford, Connecticut, hospital with two broken legs and internal injuries sustained in a car crash last week.

London's youngest jazz club promoter, **Paul Cooper**, opens his second club at the Tavistock Rooms, Charing Cross Road, on Cup Final night—tomorrow (Sat).

Dorothy Dandridge has asked the Paris agent, **Claude Brice**, to look around for a possible role for her in a French film.

MYSTERY MEN TO BACK BANDELEADER

The anonymous businessmen who formed a limited company to launch "Hot Him," a blues written by Bourne-mouth leader Stanley Lawton, are to sponsor Stanley as an entertainer.

They aim to exploit his extensive talent as a bandleader, songwriter, multi-instrumentalist, impressionist and six-language vocalist.

To prepare for the new venture, Stanley gave up his post as MD at Bourne-mouth and returned to his hotel last week, after a year of three years.

His quiet stay at the hotel under pseudonym Johnny Quittar, who has been playing at the town's Society Restaurant.

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NAME _____ ADDRESS _____

FIRST bandleader to present his own package show on commercial TV, **Lou Freager** is to have a series of ITV programmes based on the nightly activities of the Hammer-smith Palais, where he has been resident for more than 14 years.

Entitled "Palais Party," it will be the first active return of Lou's Tele-Variety, Ltd., which was formed on his return from America two years ago.

Lou Freager and his Bands appear on 10 of the programmes. Lou and his Bands will play opposite Lou at Hammer-smith, will be on six shows with Lou and three while he is on holiday.

Quiz-master Phil starting on June 8 it will be seen every Friday from 10-10.45 p.m.

The show will be directed by Eric Cooley. Who was a producer at Empire Hall before joining Associated Rediffusion.

Each week **Paul Tike** will act as quiz-master in a "lucky spot" offering prizes of £10 and an accumulative jack-pot.

In a "L.A. singer" contest with prizes totalling £100 and £500, prizes will be invited to name the winners by postcard vote.

Arnie Mooney and his band will appear in a new MGM film, "The Opposite Sex."

The Duke Ellington album featuring the band with Rosemary Clooney—released in the States this week on Columbia—has already sold 50,000, making it Duke's first commercial hit for many years.

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Young man with an axe

I HAVE just finished reading Ernest Borneman's article on drug-addicts (28/4/58), and I may say that never, in my recent experience, have I seen so much space devoted to pure and unadorned drivel.

I have been a modern jazz fan for some four years, three of which I lived in London, and made almost weekly visits to the well-known modern jazz clubs. Never did I see any of the articles have any contact with listening audiences, much less offer them a "smoke."

As for wearing dark glasses, I prefer Mary Lou Williams' music to that of Minnie and a bet, because he liked the sound of her music. I have followed the style to this day. When Mr. Borneman calls "the whole language of modern jazz is, in fact, the usual language of the 19th century," he is, in fact, the usual language of the 19th century.

WHEN Jack Teagarden left Louis Armstrong's All Stars, the prospect of finding a wholly satisfactory replacement could not have looked cheerful.

Part one of a new series on Louis' trombonist—TRUMMY YOUNG BY MAX JONES

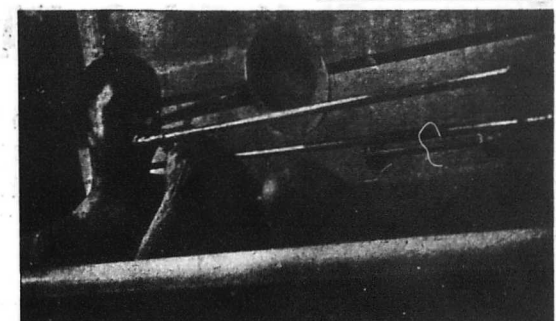
Influence

British band plays at royal wedding

Rabin signs four modernists

Idris Evans back from U.S.

NEWSBOX



Trummy Young believes in practice. He says he sees pieces trombone in his bath.

those conversant with the records and the music. I imagine that a great many modernists felt dismayed (perhaps betrayed) when this occupation of top jobs reappeared, after an absence of five years, playing hot even, frolicsome, jazz bands with an old style trombone.

Influence

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Rabin signs four modernists

Idris Evans back from U.S.

NEWSBOX

NEWSBOX

NEWSBOX

NEWSBOX



Joe Glaser, Louis and Trummy in Honolulu.

avoid being blotted out by Louis. All in all, an ideal man for keeping up tradition in a performance of this kind.

Influence

British band plays at royal wedding

Rabin signs four modernists

Idris Evans back from U.S.

NEWSBOX

NEWSBOX

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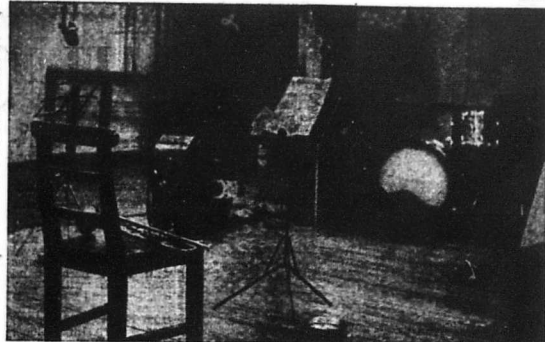
COMES the day of judgment, there are a number of things for which the American music industry, followed (as always) panting and stary-eyed by their own, will find itself answerable to St. Peter. It wouldn't surprise me if near the top of the list is "Rock-and-Roll."

We all know what Rock-and-Roll is, of course. We know better than to look it up in the dictionary.

ROCK—Move gently to and fro (as in cradle). ROLL—Move or send or go in some direction by turning over and over on axis.

We know the plain, unvarnished fact, which is the least objectionable. "Roll" derives from a slang allusion to the sex act. Many of the most successful names and terms in jazz (not to mention the word "jazz" itself) stem from the same origin, a word which makes all the more difficult the business of defending jazz in its sexual imagery.

As a social phenomenon, the current phase of Rock-and-Roll material is less than anything of things ever to have hap-



JUST FOR THE RECORD

By Jack Payne

I HAPPENED to be watching television when one of those ballroom dancing competitions came on. The transmission was from a Provincial Palais de Danse, so I listened with some interest. One rarely gets the chance to hear what provincial bands can do.

With the first few bars of music, my enthusiasm vanished. I switched off, with disgust. The band was ragged, out-of-tune and unbalanced—in fact, it lacked practically every element of musicianship. If this was the best that such bands could do, then it was a mercy that we didn't hear them more often.

I simmered down eventually. The provincial scene as a whole obviously couldn't be judged by one atrocious band.

As if to confirm this, I received a tape-recording from Birmingham. Would I listen and comment on the accompanying letter on the performance of a blind pianist.

Brilliant

So I listened to the playing of Dennis Hunt—and he kept me listening. Comment? Brilliant! Within days, then, I heard provincial musicians can do. I was intrigued.

But that many of them resented the pretensions of London bands, of the publicity that they got. I still didn't know whether there was any real justification for it.

The *Music* Provincial News Editor, Jerry Dawson, volunteered to put me in touch. "Either a musician is good or he isn't," he said. "Birth enters into it. I make one proviso: London, as the capital, has the ambition. It offers greater—and, unfortunately, infinitely greater opportunities. Therefore, one is likely to find a higher standard of collective and individual musicianship there."

No humbug

But let's throw out some of the humbug. It shouldn't be London bands but London-based bands. Take a look at the professional scene in London and acknowledge the formidable strength of provincial musicians such as Kenny Baker, the Jacobs, Armstrongs, the Dougie Robinsons, not to mention the Scots, the Irishmen, the Welsh.

Dance and popular music, that many of these famous players have proved their natural talent in London.

It's only down to opportunity, he added. If hotels around the country paid high enough salaries to attract the cream of musicians, if the BBC were to provincial bands leaders encouragement in the shape of regular regional broadcasts and national broadcasts for those worthy of them, then London bands would truly have to be called "mass."

Jerry Dawson quoted the example of Gerry and the Pacemakers and honoured by the profession would like to show this.

And combining the two came the form of jazz which has come to be known as mainstream. Rubby Bruff and kindred types are showing that maybe jazz has a different direction after all. Main Stream to which all the previous schools could be traced. It is a monstrous threat, both to the promotion and public acceptance of jazz. Let us oppose it to the out-

white he worked in Town, and virtually buried and forgotten so far as "national" recognition is concerned when he formed a band to play at the Oxford Galleries in Newcastle.

Was it true, I asked, that some provincial musicians had a tremendous inferiority complex which they tried occasionally to hide beneath, rather aggressive charges of their being "neglected"?

It would be a miracle, commented Jerry, if they didn't. The "name" bands could always be certain of exhibition and publicity; they had better financial backing and so could afford to get the best arrangers; and they were practically certain to get broadcasts.

And believe me, the standards of touring bands aren't always so good as to depress our musicians. The Londoners band that travels the country is expected, particularly by the musicians, to live up to its publicity.

"A few years ago, while talking to a main bandleader, I happened to mention that he'd been playing opposite Ken Mackintosh, who then led the resident band at the Astoria, Nottingham.

"He looked at me eagerly, 'let's face it,' he said. 'Ken's band played us right on the stand and out into the street.'

Dawson confirmed that it isn't easy for provincial musicians to get auditions with name bands. The London leader is naturally more interested in hearing the man on the spot.

Justification

I suggested that there might well be justification for treatment at the space devoted to the musical Press to inferior bands—and I had in mind particularly some of those traditional bands which, despite a low standard of musicianship, managed to attract thousands of fans and get records.

Problem Picture

THE instruments are understood; the musician are across the road. But they will return—in a session of importance to British Jazz. Who are they? What is the session? See "The After Hours Session" in next week's *M.M.*

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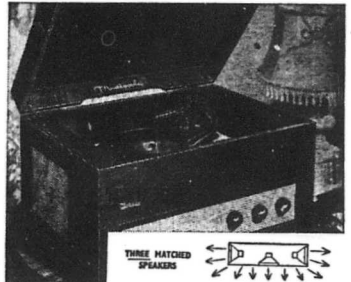
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pped to popular music. And, of course, as in all such cases, the entertainment, we hitfully follow the lead of the American industry. When after turns, we hope the simpler-edged music which who at present trying to bring about a Rock-and-Roll boom in this country are aware of what they're doing, also mainly as the BBC Song Committee will be more vigilant than ever when vetting the cheap, nasty lyrics on which the Rock-and-Roll movement thrives.

Musically speaking, of course, the whole thing is aqueous. All the composer has to do is to remember and his copyright stamp with the usual melody line. The lyric is the perfect fit, and the little story of suggestive couplets and the traditional piece.

In performance... Well, Stan Freberg's satire "Rock and Roll" has already said all that needs to be said about the Armstrong anti-Roll technique, instrumentally, is the jazz synthesis of all the rock and roll, and the good taste and musical interest.

That is what really troubles me. Remember the early jazz that was Bechet, Brownie McGhee, and correct intonation to the folk qualities of classic jazz. Remember the first big record. Out of those unrehearsed, dope-ridden laments there emerged a new music, with fine musicians like John Lewis, Dave Brubeck and Gerry Mulligan to show this.



MEZZ ON SATCH

IN view of the momentous visit of Louis Armstrong and his company this week, we thought it an excellent idea to have a Corner review of "Satch Plays Fats," written by Milton "Mezz" Mezzrow, whose admiration for Louis (he pronounces it

"Lewis") is such as to need no elaboration by us here. The record was played to Mezz, and after each track his comments were recorded. Details of the record are:—

LOUIS ARMSTRONG AND HIS ALL-STARS PLAY "Satch Plays Fats"
Over You! I'm Crazy 'Bout My Baby; You're My Blue Turning Grey; Mashed 'N' Potatoes; I've Got A Feeling I'm Falling; Black and Blue; Ain't Misbehavin'.



WELCOME to LOUIS Twenty years on Selmer

to have all the technique in the world, but to play musical. Louis and Trummy got what we call an in-and-out chorus, in other words, Louis sings a few bars, then Trummy plays a few bars. You'll notice Louis sings in the exactly as he plays, which is a difficult thing to do unless you're a very good musician. In the ensemble they swing on out, and in the last riff Louis reminds me of the Louis of 1926, because he used that same swinging sound that sounded good on the Hot Five records, and it will sound good a hundred years from today.

SQUEEZE ME: This is a tune I know by three different titles. The Boy in The Boat was the first, then came Pat's "Squeeze Me," then Willie The Lion's "I Can See You All Over The Place."

I'm not going into the poetry of the lyrics here, but playing the verse and singing as a trumpet player, it is sort of an innovation these days. Back in the early twenties, they always did sing the verse, which gave a lift to the chorus—and I'm all for that. The trumpet behind Velma is really beautiful, and I always appreciate Armstrong's cornet. I don't know if everyone does, but there's a cornet player who always did like Bigard, who played a real credit for being a wonderful New Orleans musician. His clarinet is right in the New Orleans tradition, and his phrasing and abandon—his slurs we call them—are amazing. He has a flexibility that very few clarinet men have. His tone is a pure clarinet tone that should be copied a lot, I think, and then we'd have better sounds. Then we have Trummy playing a legato style, which shows the music and the nice round tone, instead of the other style which is used to hearing, which we call gutbucket. Louis takes over for the final chorus, and you have to listen to the record to hear what happens. I like this one, there are very few of Armstrong's records that don't give me as well tell you now, I guess I'm biased. This is Mister Jazz himself—period! Mezz Mezzrow writes the rest of the LP in next week's Corner.—M J and S T.

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THE ALL STARS

LOUIS ARMSTRONG and his famous All Stars are due to open tonight (Friday) for a ten days' season at London's Empire Hall. Below are present capsule biographies of the personnel in the group he will front.

BILLY KYLE—piano. Born Philadelphia, July 14, 1914. Studied organ and piano. Worked with local bands from age of 16. Rose to prominence with John Kirby band after jobs with Tiny Bradshaw and Lucky Millinder. Was with Kirby from 1938 to 1942 and recorded with him (Lionel Hampton, Rex Stewart, Jack Teagarden and many singers).

TRUMMY YOUNG—trumpet. His story commences this week on page 3. Born Savannah, Georgia, January 12, 1914. Rose to prominence with Earl Hines from 1937 to 1943. Joined Armstrong in 1944.

JACK LESBERG—bass. Born Boston, February 11, 1920. Studied violin from 1930-37. Spent six months in 1940 with jazz with Mickey Albert at the Conservatory of Music and studied with Leonard Bernstein and the New York City Symphony from 1940-43. Was with Eddie Condon from 1943-44.

EDMOND HALL—clarinet. His story was told by Max Jones in the previous three issues of MM. Born New Orleans, May 18, 1901, in the early days of the Dixie groups including Buddy Pettit and Eagle Eye Shilders. Later with Claude Hopkins, Bill Miller and Art Sullivan. Was with Eddie Condon from 1950 until joining the All Stars last year.

VELMA MIDDLETON—vocalist. Born 1919, first came to prominence in 1938 at the old Kit Club in New York. Toured with Bill Robinson and South America before first joined Louis in 1941. After a year with Armstrong went on her own again for a year, then rejoined the Armstrong big band and the All Stars.

LEONARD FEATHER—piano. Born Philadelphia, July 14, 1914. Studied piano from 1925 to 1930. Worked with local bands from 1930 to 1935. Was with Earl Hines from 1935 to 1940. Joined Armstrong in 1940.

BARRETT DEEMS—drums. Born Philadelphia, July 14, 1914. Studied drums from 1925 to 1930. Worked with local bands from 1930 to 1935. Was with Earl Hines from 1935 to 1940. Joined Armstrong in 1940.



RADIO COMMENTARY

By Maurice Burman

THESE are some things about music which can only be a matter of opinion. Taste, style and appeal, for example, are qualities which have no absolute fixed values. On the other hand, when it comes to pitch and harmony, you are dealing with matters of fact. If you have the right gifts, knowledge and experience, it is quite a simple thing to recognise wrong (as distinct from weak) harmony, and incorrect intonation. Well now, supporters of traditional jazz have never really bothered much about such things. Indeed, they have sometimes made a virtue out of the sins of bum chords and abominable tuning. It is therefore a good thing, in a perverse sort of way, to find that some of these fans are

In a perverse sort of way, to find that some of these fans are indignant because I said the Cy Laurie band was out of tune at the BBC Festival. At least, we now know that they would prefer the band to play in tune even if they are unable to realise when it doesn't. However, one reader rises above it all most beautifully and seriously puts the whole blame on me! I quote from J. Binden:— "I have listened to a tape-recording of the broadcast, and I cannot find any out-of-tuneness. Perhaps I may suggest that you were misled by the frequent use of 'blue notes' in 'In a Mellow Way' which lend a certain pliancy to the music without actually adding up being out of tune." So, while I congratulate him on a very fine programme and, incidentally, on his sharp-tongued and friendly approach, I will also have something to say about how this statement contravenes the cutting of the jazz airtime.

MUSIC HATH CHARMS
ROONEY PELLETER
I FELT like a gambler. Would Rooney play jazz records on this very important programme of my own personal choice? After all, was this Rooney a Controller of the Light Programme?
12.15 p.m. 24/5/56
A MIXTURE of good brass section, out-of-tune sax, weak rhythm and inspired arrangements here. Briefly, a band which would if it didn't try to play stuff which seems sometimes well above the capabilities of its technique. It is unique. She sounds wonderful like a mixture of Chet Baker and Red Nichols. Trust a woman not to make up her mind one way or the other. Nevertheless, congratulations on the show.

KEY TO STATIONS AND WAVELENGTHS
A: RTF Paris-Inter: 1 — 162m. 49.2m. 2-15m.
B: RTF Paris-Inter: 21m. 21m. 25m. 45m. 48m.
C: RTF Paris-Inter: 21m. 21m. 25m. 45m. 48m.
D: BBC: E: European 22m. L: Light 25m. 27m.
E: NDR/WDR: 20m. 18m. 49.2m. 25m. 2-15m.
F: Belgian Radio: 1-45m. 2-24m. 2-27m.
H: RIAS Berlin: 1-302m. 3-67m. 49.2m.
I: SWF Baden-Baden: 25m. 25m. 49.2m.
J: APN: 34m. 27m. 54m.
K: BBC: Stockholm: 107m. 25m. 24m. 30m. 56m. 49.4m.
L: NR Oslo: 177m. 27m. 25m. 47m.
M: DR Munich: 27m. 18m. 48.7m.
N: SDR Stuttgart: 52m. 49.7m.
O: HR Frankfurt: 56m.
P: RAI Rome: 25m. 29m. 27m.
Q: Europe I: 167m.
R: Washington: 31. 29 and 41m bands 12.9-10 a.m. only: 177m. 25m.
S: BBC Geneva: 15m. 49.2m.
T: SBC Lugano: 56.8m.
U: SBC Geneva: 15m. 49.2m.

GRACIE COLE
12.15 p.m. 24/5/56
A MIXTURE of good brass section, out-of-tune sax, weak rhythm and inspired arrangements here. Briefly, a band which would if it didn't try to play stuff which seems sometimes well above the capabilities of its technique. It is unique. She sounds wonderful like a mixture of Chet Baker and Red Nichols. Trust a woman not to make up her mind one way or the other. Nevertheless, congratulations on the show.

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INVADER



IS HERE!

PROBABLY the most famous and certainly the most financially successful Calypso ever composed is "Rum And Coca-Cola". The Andrews Sisters recorded thousands. The BBC banned the title—advertising, you know—and the man who wrote it knew nothing of its success until three years later.

His name is Rupert Westmore Grant. He came into London the other day and was immediately snatched up to broadcast a Calypso in honour of Grace Kelly and Prince Rainier.

He is, of course, much better known as Lord Invader.

It was in 1944 that Invader returned to Trinidad from a tour of the States in order to prepare for the annual Calypso Festival in competition with other leading Calypsonians. He lay in the sun at the famous bathing resort of Point Cumana and watched the GIs sipping tinned fruit and soda and admiration!

His success was immediate. So much so that it was included in the collection published after each Festival—and hence met the idea of a roaming American comedian.

He, in turn, and apparently unaware that the book was copyright, returned with it to the States, revised it with a couple of expletives, and had it published. (Over here, Francis, Ivy and Hunter have translated the title to "Rum And Limonade" as a result of copyright.)

So great was its impact upon the world at large that in 1948, Time magazine dispatched a reporter to Trinidad to do a piece on Calypso in general and "Rum And Coca-Cola" in particular, and it was only while talking to the reporter that Invader learned that his number was (approximately) on everybody's lips.

It took two hearings in the American courts before Lord Invader secured recognition of his authorship—and an award of \$1500 dollars damages.

"But," says he, "it's not by any means my best. Much to be preferred, he contends, are "That Old Charming", "The Soldiers Broke Up My Life" and "Glasses To See".

Soon, he will be recording in Britain. The titles? No idea yet. "They'll come to me when I want 'em. I set an idea—and there it is."

We gave him an idea. A Welcome to Louis Armstrong.

Welcome to Louis Armstrong!

Verse 1.
If you've never heard or seen him in person before,
You'll be 24 years Louis Armstrong's back once more. (rpt.)
He is called the giant, golden-toned trumpeter—
A scintillating super-bandleader well known the world over.
To be back here his mind was all bent
To give us some first-class entertainment.

CHORUS: Welcome, Sachem, welcome!
Welcome to Louis Armstrong,
We sincerely welcome the All-Star band
With open arms back to Great Britain.

Verse 2.
For playing and singing Traditional Jazz, Blues he's capable;
You should hear him on "Roof Blues" that's my detour, and
"Ramble."

Whenever he plays his soul-titling music,
His fans the world over cheer Frank
Whether it's Sweden, France or Germany,
Chicago, the West Coast or New York City.

This great giant of jazz can never go wrong,
He'll bring New Orleans right in to London Town.

CHORUS: Welcome, Sachem, welcome!
Welcome to Louis Armstrong,
We sincerely welcome the All-Star band
With open arms back to Great Britain.

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Cash price: **£25.4.0**

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LET me be the first to agree that Tommy Trinder is one of Britain's foremost comedians and certainly our greatest ad-libber. Let me pay tribute to his sterling efforts in connection with the early days of the "Jazz Jamboree." And let me also place on record my admiration for his tremendous capacity for work.

Not only does he complete thirteen shows a week at the London Palladium (involving some twenty appearances per night), but he also composes ATV's Sunday Night At The London Palladium, appears in TV advertising spots, does programmes on Radio Luxembourg—and still comes up smiling.

If it's laughter you're after, you certainly need not go short today.

That established, let me add that Tommy also infuriates me.

This is when he willfully reduces the whole Palladium performance to the level of a local Talent Contest. He does it again in the current show.



Yesterday, commercial television extended its range to the North of England, when the Granada circuit opened. ABC follows suit tomorrow. This shows that Columbia recording star Sheila Burrell is a closed-circuit performer from the Granada, Manchester, circuit. Her TV debut on our circuit next Wednesday. (What next week's MM TV stars and pictures of the Northern ITV openings.)

What the TPA Show could do without her is a rather depressing subject for reflection. It is a long parade of top record artists to be drawn from, a course—though not many are as photogenic as Donno Regan, or as professionally polished.

On this occasion there were Larry Adler (always a joy to hear) and Robert East to add their support to that of Joan and Shani. East has always impressed me as being a first-class, well-voiced and expressive singer who is inclined to sing a little too directly to the camera.

For the rest, there were the dancers that I, personally, find tiresome, Jimmy Henney, Billy Cotton and Russ Conway. Henney is vastly improved and now with a more relaxed, friendly and understandable in his brief survey of the Alley series. It is debatable whether this series has done anything to boost Billy Cotton's reputation. He seems to cast in his role of compeere and his approach to an interview is hardly a happy one.

For the finale here, Billy appeared rigged out as a seniors, trying hard to look suitable.

One can imagine his fans who introduced him to Britain, will from this week see a complete change in the Show's business personality who most catches the eye.

This first telegram is every week. CLARE, vocalist formerly with Teddy Foster and now with Nat Tipton. It reads:

CONGRATULATIONS ON MUSIC SHOP TV SATURDAY AFTERNOON SHOW. PROBABLY MOST UNDERSTANDING REMARKING. STOP AFTER MANY YEARS IN BUSINESS. YOUR ENTERTAINING, RECORD COMPANY WILL TAKE NOTE STOP LOOKED GOOD TOO EXCELLENCE. MARK REGARDS—TITO

OUT THE BEAT

By PAT BRAND

Here there is an act on the bill making its first appearance at this theatre—the Kaye Sisters. Three nice-looking girls who tackle the unenviable second-on spot and sing their way through to most gratifying applause.

Do they then take their two or three calls and bow off nicely? Not on your life! They might want to. Indeed, they should.

But they are not permitted to.

They are called to centre-stage by Tommy Trinder, and then put through a questionnaire that must be an embarrassing one for them as it is for the audience. What's your name? How old are you? Where do you come from? Are you nervous? This is better than asking at that dump in Hackney, isn't it? And so on and so forth.

The same sort of thing happened to the King Brothers.

By the time the act is permitted to leave the stage (so a much smaller band than it originally got), it has been brought down to the level of the lowest common denominator in the audience.

"Oh, well," says Maisie in the gods, "they're no different from me." All glamour has gone and she goes on placidly chewing her peanuts.

Theatre is based on illusion. Please, Tommy, don't destroy that illusion.

Norrie Paramount?

OFF soon on a holiday-with-purse in Italy and Capri is Columbia recording manager Norrie Paramount. His purpose has nothing to do with

music. It is simply to make a complete review of his trip.

"Simply" is perhaps not the word for Norrie—one of the growing number of musicians and artists who will film in colour, edit the process, and finally add the sound track commentary.

I mean to make this a really professional job," he told me this week, "with fades, background music, and so on."

I shall expect a ticket for its premiere!

Is there a bopper . . .

Is there a dyed-in-the-wool modern on the staff of the Mechanical Copyright Protection Society? Fractional band leader Mick Mulligan has shown the other day to inquire after composition he had recorded for Ten Records and which was recently released.

"What title?" he was asked.

"The Curse," he admitted.

"The MOPS man went off to the book, and returned rearing up. 'Yes, that's all right,' he said. 'I'm sending money to you at 20 American dollars.'

Further inquiries led Mick to tell that Gerry Mulligan will have quite surprise when he returns home to the Continent.

The Brent surprises

TWO surprises highlight The Brent's current variety act. What he goes into a harmonica solo that more than adequate. And when he brings the house down with a number that left the Hit Parade before it was born.

For the 29-year-old ex-motor engineer who has been in this country only four years, has certainly discovered that Great Handoff suits him. On Mother Kelly's doings and really gives it the works.

CONCERTS FOR KITTY

AN all-star bill will support Eartha Kitt when she plays the first of her Sunday concerts for Harold Fielding at Belle Vue, Manchester, this Sunday.

With her are trumpeter Kenney Baker, the Ken-Tones vocal group, harmonica player Ronald Chesney, and singer Alfred Swain. Remaining on the bill are Doria Theatre, Croydon (19th, two concerts), Opera House, Blackpool (20th), and De Montfort Hall, Leicester, (27th, two concerts).

Meanwhile, Eartha's "New Faces" film is going the rounds again.

Eddie Barclay

A young man quickly making a name for himself and his orchestra in Britain

78 r.p.m. records long playing 33 1/3 r.p.m. records

MERRY-GO-ROUND backed with the RUSSIAN DANCE SD 8008

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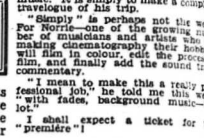
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EARTHA KITT IN A SCENE FROM "NEW FACES" NOW SHOWING AT MAYFAIR'S CURZON CINEMA.



PEARL CARR AND TEDDY JOHNSON — "I unhesitatingly name them" — "most effective boy-and-girl vocal act in the business."



BILLY DANIELS — "a sense of excitement in every number."



LITA ROZA — "burning with heat here. But a bad throat kept her out of the Palladium bill."

If Tony can get on record with this, he will find himself with a smash hit. Or is he more interested at the moment in his latest acquisition, the Howard that does 40 miles to the gallon?

Once again . . . TALKING of records reminds me that I was listening to a programme the other night and—Ah! I might have known. Inexorably I bow my head before . . .

FOET'S CORNER I CAN remember when announcers used to announce records with nicely modulated voices. IN order to facilitate the continuity of "Family Favourites" and "House-wives' Choices," SO it's really rather sinister THAT nowadays the Disc-Jockey has assumed the importance of a Cabinet Minister. AND the record programme has developed into a hilarious party WITH the studio cast or a scintillating gentleman called Charlie. INTERSPERSED with just a few bits and pieces OF the current releases. AND while we sit back enraptured by the tremendous, ONE might say stupendous, FLOW of it, THEY emit WITH all the daintiness of an African elephant. THE actual playing of the record becomes almost irrelevant. Back next Friday.

CONCERTS FOR KITTY

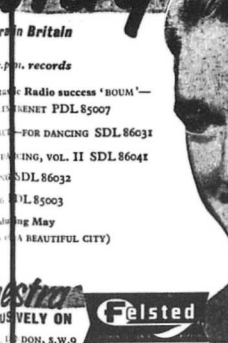
NO fewer than 28 singers and instrumentalists (plus dancers, a conjurer and a trapeze artist) make up the current Palladium bill. The question is, does this preponderance of musical talent really add up to Variety? The answer, I regret to say, is no.

Somewhat, by some miracle of production (running - order, timing, contrast), the first Palladium experiment in this vein five weeks ago proved an unqualified success.

Ear-weary NOW, despite an equally talented cast by the time the bill-sopping Billy Daniels appear, we are all more than a little ear-weary. In such cases, it is better to be on first than last. Which makes Eve Boswell's triumph all the more praiseworthy. Last of the British vocalists.



BILLY DANIELS — "a sense of excitement in every number."



LITA ROZA — "burning with heat here. But a bad throat kept her out of the Palladium bill."



SONG AFTER SONG AT THE PALLADIUM

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Invidious

IT would be invidious to compare act with act. Some were cut to some 12 minutes. But I think we shall be hearing and seeing more of the little-known Kaye Sisters. I feel that the Howard Jones-Reg Arnold act would benefit from a stronger trumpet solo (it is already a neat package of songs, wit and humour). And I was very disappointed in Pearl Carr and Teddy Johnson. I submit, is not an ideal opening for the act (the Palladium) reminded me too much of Frankie Vaughan. — But his "Time And The Place" is really effective, suggesting that he is more at ease in intimate surroundings of this nature.

"First time here" were the Cing Pines Quartet. Representative of the famous German Cing Quartet, their harmonies were good, but their stage act was hardly brilliant. It needed the Nitwits to produce the first belly-laugh of the evening.

I never tire of this brilliantly

Ear-weary

NOW, despite an equally talented cast by the time the bill-sopping Billy Daniels appear, we are all more than a little ear-weary. In such cases, it is better to be on first than last. Which makes Eve Boswell's triumph all the more praiseworthy. Last of the British vocalists.

devoted band-show. Indeed, I congratulate the Howard and tainly, except during what might be termed his theme song. But, with sterling assistance from his pianist-MD Benny Payne, Billy still succeeded in achieving what so few British vocal acts can do: a sense of excitement in every number. Brilliant orchestrations and vocal arrangements have much to do with this. The proof lies in the fact that his quiet "Don't Take Your Love From Me" was quite the most interesting song in an evening of excitement in every number. — But, with sterling assistance from his pianist-MD Benny Payne, Billy still succeeded in achieving what so few British vocal acts can do: a sense of excitement in every number. Brilliant orchestrations and vocal arrangements have much to do with this. The proof lies in the fact that his quiet "Don't Take Your Love From Me" was quite the most interesting song in an evening of excitement in every number. — But, with sterling assistance from his pianist-MD Benny Payne, Billy still succeeded in achieving what so few British vocal acts can do: a sense of excitement in every number. Brilliant orchestrations and vocal arrangements have much to do with this. The proof lies in the fact that his quiet "Don't Take Your Love From Me" was quite the most interesting song in an evening of excitement in every number.

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High Society

High Society, the Grace Kelly-Bing Crosby-Frank Sinatra-Louis Armstrong starter is in the editing stage. The film will probably be released before the autumn. Capitalize on the film by obtaining contractual release on Crosby and Louis so that they can release soundtrack albums from the film. Bing and Louis are under contract to American Decca.

Shirley Eaton

—the girl on the fringe

POP
PAGE

LOOK for that stamp which screams "star material" on Shirley Eaton—and you'll be wasting your time (writes TOM MERRIN).

Although at 19 she has a crop of radio, TV and revue successes and a £40,000 film contract behind her, it's hard to picture this shapely blonde from Kenton, Middlesex, as part of the great big, glittering world of entertainment.

Despite youth, talent and a five-figure income, Shirley is the girl on the fringe. While Show Business is so much a part of her, she is not essentially a part of it. She has the looks, personality and—most important—luck that are necessary to a potential star. But she has never really managed to shake off that background which comes from being brought up in London's suburban-jungle of nonentities.

In fact, she could so easily be the pretty girl you pass at the bus stop every morning. Home to blue-eyed 36-23-35 Miss Eaton is a cosy out-of-town villa with Mum, Dad and four-year-old brother Johnnie. By friends she usually means those she knew as a kid or studied with at the Alda Foster school. Hitting the high spots is not part of the Eaton formula for living. Instead she prefers to head for Kenton when the show's over, play records and do needlework. "I can sew. Really," she confides.

Boy friends? "Nothing serious. And besides, I've got a career to study."



The House, to her current part opposite Max Bygraves in *Charley Aunt*, she has run the gamut of almost every sphere of entertainment.

Not so long ago—with a good few other promising youngsters—she was a member of the Rank starlet brigade and had a part in that "caustic" domestic British attempt to emulate American musicals, *You Know What Sailors Are*. She gained little from that experience, but it did teach her that for girls with stars in their eyes the most familiar thing is usually disappointment.

Maybe the answer to the poser that is Shirley Eaton lies in the fact that she is trying to justify the faith her parents had in her when they took the big financial plunge and sent her to dramatic school—the first in the family to enter Show Business.

On the other hand, it could be that people really do go for that girl from just around the corner.



SARAH VAUGHAN



TENNESSEE ERNIE

What is it, then, that has boosted the girl who once verted a drink designed to send people to sleep to the front spot among Britain's up-and-comings? If hard work and tenacity were the answer then the Eaton story would be complete. But there are plenty of hard-working girls. And even more persistent ones. She's had the hard work. And from her first noticeable screen role as the landlady's sultry daughter in *Doctor In*

Welcome Louis

AND THANKS A MILLION FOR

A Theme From The Threepenny Opera (Mack the Knife); Back O' Town Blues—P8574. Take It Satch!—B8E2035. Louis Armstrong Plays W. C. Handy—BBL7017. Louis Armstrong and Earl Hines: Louis Armstrong Favourites (Louis Armstrong and His Orchestra)—BBL7046



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POP REVIEWS

TENNESSEE ERNIE seems determined not to be "typed" with hill-billy and novelty material. His "Bright Lights And Blonde-Haired Women" (Cap. 45-CL14657) is a moody piece in quite different vein from the songs that first introduced him on records here.

Jack Facelnato, responsible for the brilliant "Sixteen Tons" backing, again contributes a mastery, atmospheric accompaniment with distinctly original touches. That's all (composed by Merle Travis, who wrote Sixteen Tons) is a 12-bar blues with hot-gospeller sentiments. Both sides recorded by Lita Roza and Dick Sclicen for Tennessee.

Sarah Vaughan is heard in more restrained mood on Philips EP "Bright Lights And Blonde-Haired Women" (Come Rain Or Come Shine, "Big Boy" and "I'll Be True To It," "The Nearness Of You" and "Oh, What-a-Moment Me") (not to be confused with "Ooh What You Do To Me" recorded by Lita Roza and Patti Page).

London-born Kim Bennett has a pleasantly surprising delivery heard to advantage in "No, No, No, Much" (a new recording with a good accompaniment from John Donahue and his Orchestra (Decca 45-F10706)). This is the side to keep spinning.

"Don't Take Me For Granted" is ready-made for the plummy style of Joan Regan (De 45-F10710). Joan's vocal clarity, an object lesson to some other singers, comes through exceptionally well on "The Boy With The Magic Guitar" (a catchy novelty).

Big Crosby's "In A Little Spanish Town" has clicked in the States. It should soon be in the best-sellers here. This 1956 song has been given a new setting by the brilliant Buddy Cole Trio and Crosby's own 1956 "voice-lift" (Brunswick 45-54541) is a fine original treatment of "Of Man River" (the whole feature some of Cole's effervescent piano).

—Laurie Henshaw

The New Capitol Sensation!

DON Robertson

makes his brilliant debut in the happiest tune of the year

'THE HAPPY WHISTLER'

'You're Free To Go' featuring Lou Dinning

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The velvet voice of

Nat King Cole

'TOO YOUNG TO GO STEADY'
'Never Let Me Go'



All Records available on 78 and 45 r.p.m.

STARS FLOCK TO NORTH ABC-TV OPENING

DANCE band stars and "near relatives" turned up in force for the opening of the ABC television studios in Manchester on Saturday.

What was formerly the Capital Cinema will be the nerve-centre of the North's commercial television output on Saturdays and Sundays. Manchester's Lady Mayocres.

WORLD NEWS IN BRIEF

MARTHA KITT is appearing at the Davis Theatre, Croydon, this Sunday, and on two concerts at the Gaumont State, Kilburn, on June 3. Supporting attractions are trumpeter Kenny Baker and harmonica player Ronald Chesney.

Erroll Garner—songwriter. That's his new title. The Four Aces want to use some of his numbers.

German song star Caterina Valente is booked to appear at New York's Pierre Hotel from September 25.

Johnnie Gray and his band of the Day will act as holiday relief band at the Hammermill Palace for two weeks starting July 2.

Basist-orchestra Ray Sheeran has left Cyril Grantham's Orchestra at the Dorchester Hotel, to join Arthur Coppenham at the John's Cafe de Paris.

Singer Jo Stafford has resigned a \$60,000 five-year contract with American Columbia.

A Beatlescher alto sax belonging to assist leader Gerry Bradford, was stolen from his car at Newbury Station on May 11.

Veteran U.S. bandleader Glen Gray is coming out of retirement to record for the Capitol label.

Miss Maureen Regan, in London to see Manchester City win the FA Cup, pressed a switch in the ABC studio in Wardour Street and the first curtain went up at Manchester whose starlet Susan Stephen surrounded by Lancashire mayoralty.

First programme
The first programme to go out from the studio, was the "Ship Canal Show Boat" which features the vocal talents of the singers Steve Arlen and Maxine Daniels. Billy Tennant and his Orchestra, and the George Mitchell Singers.

Pleydell Four for hotel season
Ronnie Pleydell will lead a quartet for the summer season at the Bedford Hotel, Newcastle, where the Golden Noise Orchestra will also be in residence.

Midland leader Norman Makery returns to the Headland Hotel, and Hedley Kermack Norman Jeger at the Bristol.

Piano-leader Bob Slaty will be at St. James's and Lowan Cytra Hotels; Benny Mallett at the Bedford and Penwyler; Ted Wats at the Edgecombe and Windsor; the Lancastrians at the Pentire; the Ramblers at the Tressereth; and Bill Hardwick will have bands in four hotels and clubs.

MICHAEL AUSTIN PLAYS FOR LEE

FOR his Variety appearance this week at the Plaza, West Bromwich, Lee Lawrence is using Michael Austin as his accompanist. Lee's regular pianist, Len Goodwin, was taken ill at Blackpool last week. On Wednesday Lee appeared in the ITV programme "Tea With Noele Gordon" from Birmingham.

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Jerry Desmond, Thom Herd, rumble, dances and host of filmstrips also look part. "Party Time" again with Billy Tennant's Orchestra providing the music presented many of these stars, together with conductor who dashed to Manchester from Liverpool, where they had taken part earlier in the evening in "Home Town Saturday Night."

Blind pianist fixed for Mecca residency

DENNIS HUNT, the blind Birmingham pianist singled out for special mention by Jack Payne in last week's MELODY MAKER, is included in the personnel of the Art Collins Trio which opens at Mecca's Palais, Leicester, on Monday.

TANNER SISTERS TO OPEN FETE

The Tanner Sisters are to appear as guests of the City of Coventry Park Committee in the carnival on June 16—the day before they leave for their Continental holiday.

Percival to lead camp orchestra
West Riding bandleader Fred Percival is to lead a new jazz orchestra, at Bullin's Holiday Camp, Fife, this summer.

AIRING FOR MCINTYRE
The Gay Melode Orchestra has another broadcast tomorrow (Saturday) at 6.40 p.m. from the BBC studios in Belfast.

MANCHESTER—Maureen Rose, wife of NVO conductor Dennis Newey, will sing with the orchestra in "On Tour" on May 24 from Morecambe. On June 4, she appears in Variety at Belfast on the same bill as Les Howard.

BRIGHTON—Basist-leader Ken Lyon, MD at the Bedford Hotel, has added a quartet in the restaurant to the quintet in the ballroom. Murray Greenwood-bridge starts his 11th consecutive season as musical director at Howe's West Pier on May 17.

NEWS BOX
Belfast—Stan Smith, basist with Dave Glover's band, has switched to the Sammy Mitchell Quartet in the Sammy Mitchell Quartet in the Sammy Mitchell Quartet.

ISLE OF MAN—Vic Davies, ex-leader with Phil Moss at the Ritz Ballroom, Manchester, is to lead a nine-piece band at Douglas Holiday Camp, during the summer.

SHEFFIELD—Ted Heath and his Maids will open the autumn concert season at the City Hall on September 8 followed by Eric Dibney. Ken Cooper's Jazzmen have started a monthly name band policy at the Empress Ballroom, Mexborough.

FOLKESTONE—Sax-leader Art Gregory opens for the summer season on Monday at Leas Cliff Hall with an eight-piece band. Last summer he was at the Park Ballroom, Plymouth. Previously he spent five years at the Palace and Spanish Hall ballrooms, Blackpool.

CORNWALL—Glen Loe and his Orchestra have signed a two-year contract to appear at the Kennage Hotel and Country Club and to play for dancing in the club at the Pavilion Theatre, Penzance.

DEVON—Chris Mantell (tp) will winter at Dolphin Holiday Camp, Brixham. Supporting Chris will be Ken Jackson (dr), Alf Parker (alto), Earl, (vln), Brian Whitehouse (trb. cl), and Tony Siggins (dr).

They included Joe Losh, Frankie Vaughan, and pianist Bert Waller. Beryl Orde, McAnulty, Hobbs and Egan, Vaughan—the North's ITV Personality Girl who in private life is the wife of Liverpool bandleader Paul Vaughan—Benaud was flown specially to Manchester for a spot in the programme.

I HEARTILY agree with everything Steve Race says in his article concerning Rock-and-Roll (5/5/56). Of all the laymen's musical monstrosities which go under the heading of commercial entertainment, this is the worst.

It was opportune that Jack Payne's comments on present-day musicianship should appear side by side with Steve Race's column, for it is among the inferior type of artist that this rubbish is fostered.

In regard to Steve Race's uncalled for attack on Rock-and-Roll, I think very few people would be so foolish as to the sex act, and furthermore, we have failed to notice any suggestive lyrics in the most recent numbers.

Perhaps Mr. Race would give us the titles of some, and also his definition of "rock-and-roll jazz"—B. J. Isaac and B. N. Kingston, London, S.W.

I WONDER how many jazz fans like myself, in their early thirties, got their first taste of jazz from the "Mainstream" (World of Jazz) series. For too long now we have been hearing nothing to please us in the crude and noisy "jazz" being played by the band or the dreary meanderings of new jazz.

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Dennis Preston said that a few mainstream musicians had set the ball rolling in the country, naming among others Jimmy Witherspoon who is the greatest, tenor man this country has ever known.

What is needed is a club where men and women can enjoy jazz again—men who would welcome the opportunity of playing their kind of music, who are at the moment driven into obscurity by this "new jazz" division.—Peter Hammond, Newport Road, Hitzhol.

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LOUIS

At the Empress Hall

YES—Louis Is Really Here! So ran the headlines on the front page of last week's MELODY MAKER. Ending the uncertainty that had existed for days before this announcement as to whether the fabulous Armstrong would actually be allowed to play his trumpet in the British Isles. It was really coming! Seven days later he would be fronting his All-Stars in London's Empress Hall.

Doubts were stilled. But the growing anger of the fans was not what were the promoters doing, booking him into this vast arena, whose acoustics were, to say the least, extremely suspect? On a revolving stage? What was this—circus? With "supporting" artists?

Why couldn't Louis fill the centre bill himself, as Ken Colwell had done?

And the prices! More for a one-hour show by this artist than for a two-hour show by the Boston Kenton Orchestra—which had itself upped the price of seats far beyond that for any previous British bandshow.

Letters poured into the MELODY MAKER office. The Vic Lewis Orchestra had opened the proceedings with a selection of "oldies" that were, from my seat, practically inaudible. Then, on to the centre stage stumped Pop-Leg Bates; an artist whose dexterity is unquestionable but whose frequent references to his disability is the very reverse.

For 20 minutes we watched him dance himself into a lather of sweat, and then were introduced to Ella Logan.

No one could fault Miss Logan's ability as a performer. One could most certainly fault the promoters for expecting a singer of ballads to hold a jazz-hungry audience for 20 minutes. The slow handclap she was given could more properly have been directed at them.

And then, at 12 p.m., came the All-Stars.

Now, every ear was attuned to that centre stage—and, let's face it, within a few bars of Louis's opening "Sleepy Time Down South," we knew that our fears were coming only too true. The echoes of Barrett Deems' drums; the almost complete absence of sound from Billy Kyle's piano and Jack Leiber's bass; the fluctuating volume as the front line swung slowly round—towards us, at us, and past us.

Those who had paid 25s for a seat had reason to complain. That was on Friday. It is a VERY DIFFERENT STORY TODAY.

And credit, in turn, must be given the promoters for so swiftly stepping up the situation and as swiftly acting to remedy it.

On Saturday night, the band of Humphrey Lyttelton was introduced to start the evening off in a spirit such as, on occasion, Pop-Leg Bates and Ella Logan were out to some 10 minutes each. And the balance of conditions unlike any previously obtaining in the hall.

I heard the All-Stars again on Tuesday. And this time I could hear them. Louis playing as well as I ever remember him (certainly better than in the Paris Olympia) on top of his form. He was playing a real piece of his heredity as a recording pianist. Trummy's trombone, punching out behind and into the ensemble. Edmond Hall, playing

Continued on page 6



Continued on page 6

Continued on page 6

Continued on page 6

Continued on page 6

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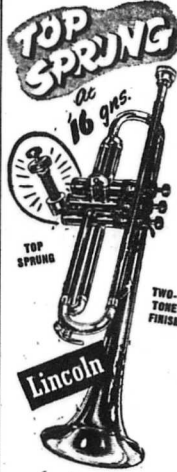
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MIDDLE OF THE ROAD TRAMP MAN

IT is a sad fact that the tastes of musicians and their public too often differ. The musician sneers at the latest musical semi-literate to rocket into public favour; the fans withhold their entrance money from the man his fellow-players acclaim.

A case in point is that versatile trombonist, George Chisholm. Looking like a smaller edition of actor George Sanders, Chisholm is a poll-topper for years before he split into ancient and modern. Now his name would seem to mean more to musicians than to fans.

In last year's MM poll George was sixth—behind Don Lusher, Keith Christie, Lad Babsy, Ken Wray and Chris Barber.

A reason for this may be that George is a "middle-of-the-road" jazzman in a decade of extremes. Born in Glasgow in 1915, George learned the piano and at the age of 14 was accompanying silent films.

"You know—horror music and all that stuff," recalls George. "I was pianist with Louis Freeman's band at the Playhouse, Glasgow, where he teamed up with trumpeter Tommy McQuater and saxist Benny Winstone."

About this time, George found an old trumpet belonging to his father.

"I bought some Armstrong records and set to work," he says. "Unfortunately, having to transpose from piano music proved too much, I discovered you didn't have to transpose for trumpet and that was it."

His first professional job as a trombonist was with Duncan Whyte of later Radio Rhythm Club fame—again at the Playhouse.

Teddy Joyce heard me and offered to take me to the Big City for 10s. more than I was getting. I came to London for £2 10s. a week. That would be about 1936 or 1937."

Occasional club jobs, interspersed with long "rests" in Archer Street, eventually debilitated the Chisholm buoyancy and he returned to Glasgow finished with music for ever.

Within a few months he was back in London for another job at the New Kingsly Street, W.C.1. One night Benny Carter, Coleman Hawkins and Jimmie Lunceford walked in. George told me: "We left the stand to let them play but they took us back. That was a wonderful night."

As a result, George toured Holland for three months with Carter. On his return, he joined the band and remained with the fabulous leader until shortly before the war, when the force-



CHISHOLM



George Chisholm
By
Bob Dawbarn

Chisholm's favourites—On right: Duke Ellington; Below: Jack Teagarden; Below, right: Bill Harris.



41 years of comparative security, freedom from touring, good money and occasional work-outs with jazz groups. "You're entering at the outbreak war," Chisholm joined the Earl and found himself with the Squadrillions.

"I was fed-up with touring— and worked in various London theatres and clubs until the BBC Show band was formed at the end of 1952.

George has enjoyed the last year of comparative security, freedom from touring, good money and occasional work-outs with jazz groups.

"I'm enjoying working with Kenny Baker's group," he declares. "It's more or less the only chance I get to play my kind of jazz."

George's favourite musicians? Armstrong, Teagarden, Bill Harris, Duke Ellington and—after all, he is a Scot, Jimmy Shand.

George has enjoyed the last year of comparative security, freedom from touring, good money and occasional work-outs with jazz groups.

"Sax sections have deteriorated"—that is why it's

THE DARKWORTH

ONE important fact emerges from a discussion with Johnny Dankworth on his new band. He isn't trying to prove anything.

"This isn't just another expedition in the old, old quest for an elusive new sound," he emphasises. "The decision to use ten brass instrumentalists had a much more practical basis."

"I felt that my original big band didn't have a distinctive enough character. After thinking a lot about it, I studied the records that we had made as an integral effect."

Both Dave Lindup—who shares the arranging with me—and I agreed that the most satisfactory effort was "Non-Stop London," which used the sound of the Keith Christie Quartet as an integral effect.

"Then I knew that many people missed the Seven and would welcome its reconstitution. But to use the front line of the Seven as the nucleus of a band meant dispensing with a section. I had to decide what was dispensable. There was only one answer: the saxophone section."

A startling idea
It is rather startling to hear that from a man who has such a high reputation as a saxophonist—and even more so when the idea is "Non-Stop London," which used the sound of the Keith Christie Quartet as an integral effect.

"I feel that saxophone sections, both here and in America have deteriorated over the past few years. Generally speaking, there are fewer competent saxophonists than there are competent drummers."

Johnny is not prepared to accept the contention that the section having shifted toward big brass teams during the past two decades, arrangements have concentrated on brass scoring, to the detriment of the sax.

"Nowadays, the chances are that if a really interesting piece was written for sax, they just wouldn't be able to play them well enough."

Stagnation
The stagnation to get the blame for any stagnation in the music. They are charged with lack of originality. But the four trumpets and four trombones, would produce a different set of notes, which are not always welcome.

Not only do many conductors cramp the style of their arrangements, they also throw out the music that is the best of the can't waste an afternoon on that."

Strange as it may seem, a brass section can manage a pianissimo passage better than the sax— and, of course, it has a so much greater reserve of power. Brass scoring definitely offers the arranger more scope."

So the Dankworth sax team was replaced by a trumpet-alto-tenor-trumpet combination (the reconstituted Dankworth Seven front line), plus baritone. Those who forecast that this added to the four trumpets and four trombones, would produce too brassy an ensemble have already been disproved. Reports from "knowledgeable quarters" suggest that the orthodox sax team isn't missed at all.

Ensemble violins have to be chosen carefully to avoid doubling the same notes by accident of the "regular" trombones and the trombonist within the Seven.



Pete Warner, Dankworth, George Roberts and Laurie Monk—front line of the new Seven, nucleus of the orchestra.

Often, in a section, the sax soloist is the odd man out—finding his outlet in solo and not particularly interested in his section function. This somewhat naturally can be resisted by the rest of the section, whose sole reason for being, as it were, is the section sound.

Challenges
But when the leading jazz soloists are concentrated in the same section, they face up to the psychological challenge of proving to the rest of the band that a section composed of soloists isn't necessarily a passenger in a band.

A more practical consideration is that, whereas for a specially scored effect another band may perhaps use a clarinet, trumpet and muted trombone, all trying to achieve the same effect, from widely separated parts of the bandstand, the "Dankworth

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Seven" section is naturally favoured with proximity.

With all these considerations in mind, then, Johnny Dankworth went through the big band library. He selected arrangements and re-wrote them for his new trend.

And, in between, he looked around for the men he would need. "The actual execution of the idea—the performance that would mean in the great success of failure—depended on the musicians in the new section."

"They had to be more than good players and jazz soloists. I wanted men who had the special sort of musical intelligence to produce just the right blend of sound."

With Dougie Roberts (trumpet), Laurie Monk (trombone), Pete Warner (tenor) and Alan Leslie (baritone) to back up his own efforts on alto, Dankworth obviously believes he has found them.

The new band has been acclaimed for its recent broadcasts and there haven't so far been complaints from anyone.

"I've never quite achieved what I want. But you can depend on it that it won't be for want of trying."

Often, in a section, the sax soloist is the odd man out—finding his outlet in solo and not particularly interested in his section function. This somewhat naturally can be resisted by the rest of the section, whose sole reason for being, as it were, is the section sound.

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Ernest Borneman
landed some pretty heavy punches in his "Dope and Dark Glasses" article the other week (28/4/58). He also passed on a couple of low ones. They weren't intended to be low, of course; they just happened to end up somewhere south of the belt.

Angry denial
What is in this book which the great British public ought to read? Here are three statements from it:

1. Why do musicians collect in Queen Street? Author Raymond Thorpe's answer, because it is the centre of drug-pushing.
2. Why do certain cider houses popular with musicians? Because cider increases the effect of drugs.
3. Why do dance musicians like the colour cartoon show? Because dope makes the colours look better.

Those are the claims which Ernest Borneman quotes, with the single comment that they "will make your eyebrows shoot up in doubt."

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What is the meaning Steve Race? I'll tell you. It's the unsupported statements of a drug-taker-author, quoted in a book which (according to Ernest) "deserves the widest possible circulation."

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All right; evidently it's up to me to turn that doubt into angry denial. Take it from me—Ernest's article is a perfectly legitimate employment exchange for casual musicians who go there to get their 15 per cent of the musicians who go there to get their 15 per cent.

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Ernest Borneman landed some pretty heavy punches in his "Dope and Dark Glasses" article the other week (28/4/58). He also passed on a couple of low ones. They weren't intended to be low, of course; they just happened to end up somewhere south of the belt.

What is the meaning Steve Race? I'll tell you. It's the unsupported statements of a drug-taker-author, quoted in a book which (according to Ernest) "deserves the widest possible circulation."

What is in this book which the great British public ought to read? Here are three statements from it:

1. Why do musicians collect in Queen Street? Author Raymond Thorpe's answer, because it is the centre of drug-pushing.
2. Why do certain cider houses popular with musicians? Because cider increases the effect of drugs.
3. Why do dance musicians like the colour cartoon show? Because dope makes the colours look better.

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Jack Payne hits out.

THE big subject for discussion at the moment is bound to be the fabulous Louis Armstrong. He is revered, I believe, even by the most reactionary of traditional jazz lovers. I hope in their delirious excitement they will find time to listen and learn.

Armstrong happens to be a pretty complete musician as well as a great jazz player. His tone is good; he pitches his notes accurately.

I simply must quote from Maurice Burman's radio commentary here, because he so pitifully anticipated my own observation by a few days. Last week he remarked: "Supporters of traditional jazz have never really bothered much about such things. Indeed, they have sometimes made a virtue out of the sins of bum chords and abominable tuning."



Maurice Burman—in the MM dated 21/4/56 he wrote of the New Orleans band, by spreading the gospel of jazz via the medium of his band. In my opinion, he is doing more here than good. Cy Laurie's reply is in column 4.

How true that is. And how ridiculous! It is commonplace that these people who would profess to despise the squealing fad of pop singers, sometimes approach with something approaching hysteria the inferior efforts of inferior musicians.

The truth is that few traditional bands are technically proficient enough to warrant broadcast and recording.

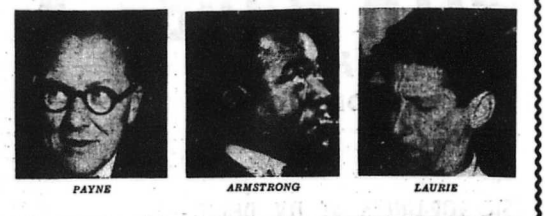
Genuine feeling

Oh yes, I am well aware of the fact that the traditional jazz enthusiasts are supposed to have the genuine feeling for jazz that is missing in the pop band. Some of the Negro jazz players were of a crude technique. How much better they might have expressed themselves had they been able to do so to some people that crudity is part of the appeal. So they set out to imitate the imperfections, ignoring the plain fact that most of them are the jazz masters that flourished in New Orleans.

The other day I compared a record made by one of our leading traditional bands with one made by the Sid Phillips band. The latter belongs to a strange sort of exclusive society. Underlining fans can be admitted—but the professional musician who has had orthodox training is rejected with a show of contempt.

There is the typical defense of the inefficient in the world over. People who criticize "just don't understand" those whose playing standards are incomparably better are condemned because of it.

THE GREAT



TRAD BATTLE

It is a pity that the traditionalists are so often so ignorant of the history of jazz. Sid Phillips is a jazz "phoney." His band played with as much spirit and feeling as the "genuine" jazz bands—and, of course, with better execution and all-round musicianship.

Phillips' instruments happen to subscribe to widely-accepted notions of what constitutes good tone and intonation. Almost a self-imposed to the more traditional bands with one exception—their "Trad" belongs to a strange sort of exclusive society. Underlining fans can be admitted—but the professional musician who has had orthodox training is rejected with a show of contempt.

There is the typical defense of the inefficient in the world over. People who criticize "just don't understand" those whose playing standards are incomparably better are condemned because of it.

The alleged ineptitude of traditional bands is a well-worn hammering point for the gentles of the press, such bands are "out of tune," they are "merely copyists," they "cannot read music," and so on. I suspect that some of the trouble is the mere jazz critics are afflicted with "I don't know what I like," but I do know what I don't like. In other words, they don't know what to look for in a band; just because you are used to finding them in Christmas pudding (not that I am suggesting that traditional jazz is the basis of the musical world).

Cy Laurie hits back

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Rugoid growth

I'll agree that cynical "professionalism" is a danger to real musical feeling.

BUT IT DOESN'T FOLLOW THAT A WELL-TRAINED MUSICIAN IS INCAPABLE OF ACQUIRING OR PLAYING JAZZ.

The danger of "amateurism" is just as real, and, worse, that doesn't mean either that an amateur musician is necessarily a bad performer.

The city is that the traditional jazzman is prey to all the foxy elements who insist that true art is generated only by simple, ordinary, untutored people.

Awareness

I am suggesting, however, that—though such things as being in tune and being in the structure very important—they are not the things to look for in a traditional band; rather should you look for tonal qualities, rhythmic feeling and teamwork of the ensemble playing. "Teamwork" sounds rather sports—perhaps I should say more a mutual awareness among the musicians playing together.

This should be obvious from the history of jazz: not how it derived from American Negro and his workmen, but how it suffered from the influence of the latter (period a loss) when the white musician of the later Chicago period missed much of the subtlety of the Negro music; and today, critics fling false into the same trap (no doubt).

Happy-go-lucky

They mistake individual improvisation (within the limits of co-ordinated playing) for a happy-go-lucky, haphazard, himself-sung, and so the true essence of jazz, the body of the music; and today, critics fling false into the same trap (no doubt).

Nowadays, a musician is trained to read only what other people have written and is not permitted to create his own music—surely a sort of national musical atrophy. Traditional jazz, however, schools a musician to his own powers of expression. The musician who spontaneously plays his own part is also his own composer.

Spontaneity

It is the spontaneity of improvisation (within the limits of co-ordinated playing, a good tone together with a purposeful vibrato) that is the true essence of jazz. It is this spontaneity that is the true essence of jazz, the body of the music; and today, critics fling false into the same trap (no doubt).

In perspective

Those who laud the New Orleans innovators as the Masters may even be guilty of perpetuating the Uncle Tom Cobblestone myth. The greatness of the early jazzmen in the matter of tone and execution serves to depict the Negro in the eyes of the rest of the world as a curiosity, admirable in many respects, but particularly lovable because of his faults.

Those who wish to do justice to the Negro musician have to try to look at him objectively. The more they give him the more place it deserves in history is to keep it in perspective.

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THE DOUBLE THAT PASSESS BY

GREAT things are happening in the old country. First B and K, then Y and K (Vic Lewis and Kenton) and now—Louis. And that, as a radio critic, they pass me by. For while I could have given you a lengthy and detailed review of the B and K broadcast, had you so wished, I could not have done the same for the Kenton band with as you might; nor can I for Louis, because American bands are forbidden to broadcast. At least for the time being. We had a great struggle getting them over here, and perhaps, if we start clamouring afresh, we might yet have them broadcasting. Anyway, right now, I have achieved two objects: I've managed to get your guests on the air in the future, and I've managed to mention somehow in my column the magic name—Louis. Welcome.

MUSIC FROM MAYFAIR.
AMBROSE AND HIS ORCHESTRA.
DON CARLOS AND HIS SABA ORCHESTRA.
F. 4-4/19/56.

I took your note, somebody in a cosy recess of the BBC, has been rebelling dance bands, with titles that have occurred as the Americans might say. *One Night Stand*—that was the name they are doing up.

But working I suppose on the principle that everything comes from the East, I mean when I say that the Carlos band reminds me of the South American, I cannot say a greater compliment than that. But I will add that the band usually plays good tunes and sounds authentic.

Ambrose, too, reminds me of the Continent, but even more so. He worked in his band at Cannes. One night a beautiful—back to work!

On this broadcast, Ambrose did something which for these days, he should be regarded as a rarity. He played, clean, stylish, swingy *Swing music*, no jazz, no rock, no Kenton, just easy music at 10.45-11.0 J: Today Wilson.
11.0-11.15 a.m. J: One Night Stand.

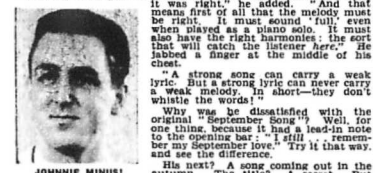
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PAT BRAND'S

ON THE BEAT

A WAITING attention from the MELODY MAKER'S Songwriters' Advice Bureau today are no fewer than 184 manuscripts. (So many, in fact, that Hubert W. David had to suspend the free coupon until they can be dealt with.)

One of the best constructed songs to come out of the Alley in recent years is Tolchard Evans's "September Song." "It ought to be," he told me the other evening, "I worked on it for six years!"



JOHNNIE MINUSI

JAZZ A new perspective

The return to Britain of Louis Armstrong, the greatest single figure in jazz history, focuses attention on the revolutionary changes in jazz since his last visit over 20 years ago.

MAIN LANG

whose book "Jazz in Perspective" set a new standard of jazz criticism, will sum up the developments that have taken place over the past ten years in two exclusive SUNDAY TIMES articles beginning next Sunday.



Kim Novak

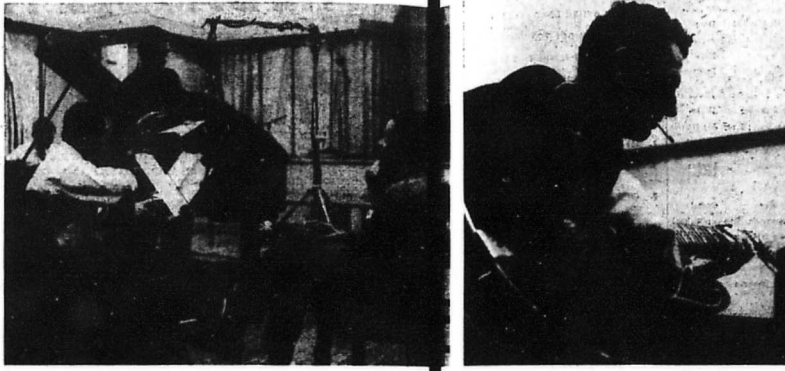
SUNDAY TIMES One of the World's Great Newspapers



REMEMBER the photo above? Last week, we said that the musicians were to come back to those instruments for an important recording. They did—and you can see from the pictures on the right.

By these means, the enthusiastic Hall hopes to get the very best of British jazz, long neglected, on record. Results so far, which include the Victor Feldman Big Band (that all-star line-up which gave Victor a studio send-off to the States), and discs by Don Rencher, considered by many musicians to consistently justify his hopes.

The after-hours session



—WRITING ABOUT THE MOUSTACHE THAT WASN'T THERE AND OTHER STRANGE THINGS...

"The Curse" on Tempo by (simply) Mulligan. No wonder there was confusion. For who would have imagined that both Mulligans had composed pieces with the same title!

SCARCELY a week goes by without my receiving letters from would-be dance band singers asking how to break into this glamorous and lucrative side of the business.

WHICH brings me back to my songs. There's a popular misconception that a successful song will earn the writer—Er? Oh, certainly.

POET'S CORNER IT'S a popular fallacy that a songwriter's earnings are astronomical. WHEREAS what he actually gets is really rather comical.

WHICH brings me back to my songs. There's a popular misconception that a successful song will earn the writer—Er? Oh, certainly.



THE Dixie Bees Quartet records for Tempo; (above, left) supervisor, Hal Briefer; (below, left) bassist, Leslie Bush; (below, right) leader, Dave Goldberg. The group is completed by drummer Phil Seaman.



PIANIST Pete Jolly, The West Coast's Johnnie Dankworth and the Leo Aronson Quintet.

BACKSTAGE

BILLY ECKSTINE, Humphrey Lyttelton, Lita Rossa and Dave King will be among 100 or more stars at the official gala opening tomorrow (12th) of the Fun Fair at London's Festival Gardens.

The BBC is to broadcast two live relays from the gala event for the first time. About 10.30 a.m. on May 18, the first relay will be broadcast from the Fun Fair at London's Festival Gardens.

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Film star Belinda Lee (above and left) in two of 23 cricketing poses—accessible enough, now the Australian cricketers are here!

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A ghost for his nightmare!

BANDLEADER Billy May—himself no mean musician—has a soundtrack ghost in Nightmare, the new Edward G. Robinson film.

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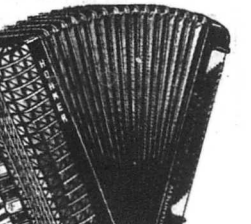
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STARR'S MASTER PRODUCTION

—Atlantic IV De Luxe— FOR ONLY £5 DEPOSIT



- Oboe, Organ, Saxophone, Clarinet, Harmonium, Master, Violin, Bandoneon, Bassoon, Flute, Piccolo

Accepting the maker's own statement this instrument, apart from the handmade "Morino," supersedes anything which Honners have ever made, and mass-produced by the Honner standard it is an extremely low priced instrument for the quality it represents.

BELL ACCORDIONS LTD.

(Dept. M.M.3), 157-159 Ewell Road, SURBITON, Surrey

Golden Armers for 'Pal Joey'

FRANK SINATRA and Kim Novak, stars of The Man With the Golden Arm, are to team up again for the screen version of Pal Joey.

Decca used a picture of Frank on the cover of their soundtrack album from the film. Capitol are suing. They claim that use of the picture infringes Sinatra's Decca artist.

Sinatra is, of course, contracted to Capitol.

Alfred Drake, London's first former lord, is being asked to take the title role in a new Broadway version of The Ghost Goes West. Richard Adler is writing the book.

Extended play 45 r.p.m. records

SONGS FROM CONTINENTAL FILMS ESD 3016

DANCING WITH BARCLAY, VOL. 1 ESD 3012

Eddie Barclay

A young man quickly making a name for himself and his orchestra

- 78 r.p.m. records MERRY-GO-ROUND backed with THE KISSING DANCE SD 80038

Eddie Barclay and his Orchestra EXCLUSIVELY ON Felsted

TITO'S TELEGRAM

TO: MICKEY KENNEDY AND HIS UNDEVELOPED FROM GUILDFORD AREA

*You are cordially invited to inspect our stock of new and secondhand models. Over 5,000 to choose from—all types and makes—for Cash, Part Exchange or on Lease if P. Terms. See our Free Catalogue and Lists.

Songsheets

By Hubert W. David

THERE is little demand these days for the "topical song" or the number written for some special occasion. A coronation, the wedding of a prince or princess, a naval or military victory in wartime—all these have at some time or other provided plenty of scope for the songwriter's imagination. But there is, of course, little commercial value attached to such material today.

Nor do I think it is worth while trying to write seasonal songs. By this I mean songs written about Spring, Summer, Autumn, Winter, August Bank Holiday and the like.

Circumstances

Now don't get me wrong. There have been some most successful songs in this vein—but they have not been written specifically because Christmas Day falls on December 25 or because leaves begin to fall in September.

Take, for instance, Irving Berlin's "White Christmas." I do not think Berlin ever wrote a bad song for, at least, if he did, that song never got published. Yet, in the case of "White Christmas," it would probably never have been written had it not been for that first amazing recording by the Old Guard himself, Bing Crosby.

It was a dovetailing of circumstances which got the song to big presentation at the right moment. I understand that Irving White Christmas was actually written in the heat of the summer on a sunbathing cruise!

Which brings me to a point which few writers seem to grasp. It is no good waiting until a couple of weeks prior to Easter

before you start thinking of a possible Easter opus—not that this particular bank holiday provides much food for lyricists. In any case, there has only ever been one big Easter song—"Easter Parade"—which was the result of a film; and again its presentation was aptly timed.

Spell

It is extremely unlikely that another Easter waltz will arise, but you must remember that a publisher is going to publish a song on this theme, *then* he must think about his copyright song three months before you have got to write your Easter contribution in the cold, grey and foggy days of November. That is a trouble—and let the music take him where it will.

Yes, the writer has always got to be thinking ahead. WHY NOT WRITE A ONE-YEAR SONG PLAN NOW? Although you don't necessarily want to flow the Spring and Autumn angles in your songs, you can use the seasons as stepping-stones in laying out your plan throughout the year.

Year ahead

If budgeting a year ahead, you will not clutter yourself up with unnecessary and unwanted material—and you will stand a better chance of having the right song on hand at the right moment.

(Current proof, by the way, that a seasonal song need not be written for its particular season is instanced by Tolchard Evans' "My September Love"—now running in the top flight!)

So many readers have availed themselves of the MM's former queries that I am actually unable to handle no further queries at the moment.

Readers are asked kindly to withhold MSB, and quest will be the normal scope reappear.

BRITAIN'S TOP DISCS AND TUNES

Answers to the best selling discs for the week ended May 6 derived from information supplied by 21 leading record stores.

This week	Last week	Title	Artist	Label
1	2	NO OTHER LOVE	Tommy Dorsey	Mercury
2	1	POOR PEOPLE OF PARIS	Wendell Amell	Decca
3	3	ROCK AND ROLL WALTZ	Ray Charles	Mercury
4	4	IT'S ALMOST TOMORROW	Tommy Dorsey	Mercury
5	5	A TEAR FELL	Tommy Dorsey	Mercury
6	6	MY SEPTEMBER LOVE	Tommy Dorsey	Mercury
7	7	ILL BE HOME	Tommy Dorsey	Mercury
8	8	ONLY YOU	Tommy Dorsey	Mercury
9	9	MAIN TITLE (MAN WITH THE GOLDEN ARROW)	Tommy Dorsey	Mercury
10	10	LOVE JOY	Tommy Dorsey	Mercury
11	11	MEMORIES ARE MADE OF THIS	Tommy Dorsey	Mercury
12	12	ROCK ISLAND LANE	Tommy Dorsey	Mercury
13	13	THREE FROM THE THREESPENNY OPERA	Tommy Dorsey	Mercury
14	14	SEE YOU LATER, ALLIGATOR	Tommy Dorsey	Mercury
15	15	YOU CAN'T BE TRUE TO TWO DAWG LIPS	Tommy Dorsey	Mercury
16	16	NEVERHEDS ARE MADE OF THIS	Tommy Dorsey	Mercury
17	17	THREE FROM THE THREESPENNY OPERA	Tommy Dorsey	Mercury
18	18	THREE FROM THE THREESPENNY OPERA	Tommy Dorsey	Mercury
19	19	THREE FROM THE THREESPENNY OPERA	Tommy Dorsey	Mercury
20	20	THREE FROM THE THREESPENNY OPERA	Tommy Dorsey	Mercury

TOP JAZZ

(Week ended May 13)

(Supported by James Amos's Jazz Centre, 23a, New Cav. St., Marlow Lane, W.C.2.)

1. SATCH PLAYA FATS (LP) Louis Armstrong Philips
2. LOUIE ARMSTRONG PLAYS "LOUIE, LOUIE" (LP) Philips
3. LOUIS ARMSTRONG AT THE CRESTWOOD VOLUME BRUNSWICK
4. HOOK THE KNIFE Louis Armstrong Philips
5. VID DICKEYSON SEPTET—VOLUME 2 (LP) Vanguard
6. DIXIELAND JAZZ (LP) Memphis Seven Solitaires
7. WILLIE THE WEEPER Memphis Seven Solitaires
8. MEL TORNE AT THE CRESTWOOD VOLUME BRUNSWICK
9. JAZZ—RED, HOT AND COOL (LP) Decca
10. GEORGE LEWIS—VOLUME II (LP) Decca

CALL SHEET

(Week commencing May 13)

Rennie ALDRICH and Squadroneiro
Sunday: Chiswick
Monday: Stafford
Tuesday: Margate
Wednesday: Penzance
Thursday: All-Girl Orchestra
Friday: Spa, Scarborough
Saturday: Spa, Scarborough
Sunday: Hippodrome, Brighton

Billy DANIELS
Week: Empire, Newcastle
Johnnie HUNTER and Orchestra
Sunday: Plaza, Stockport
Monday: Granada
Tuesday: Barnstaple
Wednesday: Sidney Hall, Weymouth
Thursday: Town Hall, Weymouth
Friday: Delaney and Band

Eric DELANEY and Band
Sunday: Floral Hall, Southampton
Monday: Drill Hall, Barnstaple
Tuesday: Gaumont, Bradford
Wednesday: Palace, Manchester
Thursday: Gaumont, Bradford
Friday: Hippodrome, Birmingham
Saturday: Douglas House, W.I.
Sunday: Oxford

Tommy MANN and Orchestra
Monday: Douglas House, W.I.
Tuesday: Oxford
Wednesday: Royal Albert Hall, London
Thursday: Royal Albert Hall, London
Friday: Hippodrome, Glasgow
Saturday: Hippodrome, Glasgow
Sunday: Hippodrome, Glasgow

Danny PERCHES
Week: Empire, Middleborough
John Barber Special (EP)
Week: Hippodrome, Hulse
Tamesy Whittle Orchestra
Friday: Navy Ballroom, Southsea

AMERICA'S TOP DISCS

(Week ended May 5)

This Last Week

1. HEARTBEAT BERT
2. HOT DIGGITY, PERRY COMB
3. BLUE SUED SHOES
4. POOR PEOPLE OF PARIS
5. MOONGLow AND LEMASTER FROM "PICNIC"
6. THE MAGIC TOWNS
7. MOONGLow AND THEM FROM "PICNIC"
8. WHY DO FOGGIE FALL IN LOVE
9. ROCK ISLAND LANE
10. LISBON ANTIGUA
11. MOONGLow AND THEM FROM "PICNIC"
12. WHY DO FOGGIE FALL IN LOVE
13. LONG TALL SALLY
14. IVORY TOWER
15. MAIN TITLE (MAN WITH THE GOLDEN ARROW)
16. A TEAR FELL
17. ILL BE HOME
18. IVORY TOWER
19. HOW SWEET, THIS MAIN TITLE (MAN WITH THE GOLDEN ARROW)
20. I'M IN LOVE AGAIN

WORDS and MUSIC

TWO weeks ago an airmail letter from (away Bahrein in the Persian Gulf) arrived at Bournemouth for the evening show!

The trio—Teddy Broughton (bass), (Fry Brown) (gtr.) and Eddie...—screamed out of Bournemouth at 9 a.m. They were... Bournemouth by 7 p.m. and also had to navigate the London...

This trio, only formed in October, had already travelled the chances of appearing in BBO... and-distance factor so this time they were... "I'll our average speed had fallen... we would have been dead... During the journey we had a driver, a navigator, and... I was looking through the back window for police cars.

David POP PAGE

DAVID HUGHES was late for our appointment in the West End. He had spent longer than he intended with a scientist, checking up on his IQ. I have no hesitation in telling him that he was wasting his time. There is nothing wrong with his IQ. It is, I would venture to say, higher than many IQs whose owners still manage to plough a successful, if waver, furrow through the loam of Show Business.

At 29, David can look ahead with a clear vision and see, if not exactly where he is going, then certainly where he intends to go. He can also look back over his shoulder and tell you not only where he has been but why he went there. As a pop singer and busy himself in a West End musical, he is not a mistake, to the thousands of fans from Birmingham to the far North—the record-buffing country—the West End is unknown territory in which an artist may successfully, and equally fatally, disappear (from view).

While I was touring in various parts of the country, I noticed a certain amount of fluctuation in the membership of the audience, those who join stick, it may be that they want to keep in closer touch now that I am no longer a regular visitor to their local theatre.

It could be too, that David has never taken to the stage. Recently he staged a tea party for them in London; he has helped pay their expenses to leave New York one night and "open in London 24 hours later."

At the same time, television is extending its tentacles so fast that an artist with only limited ability can be squeezed dry in west

to no time and find himself on the scrap-heap.

How does David intend to do this? And still make a living? My ideal plan would be to follow a personal appearance overseas with, say, a West End show. This would do a variety tour, perhaps a film—and keep records and act as appetizers for the public palate.

Nicely encompassed in Summer Song (already begun in August), he still plays Sunday concerts to keep in touch with his provincial fans. He makes occasional appearances on TV (but would think twice about that) and his occasional diary into the recording country with the occasional diary.

David, who plays the part of Shaun in the play, is heard singing the songs with the conviction and ease of an actor. He is obviously in rapport with his audience, and particularly with the women, and in the romantic style of Summer Song, the record is an obvious choice.

"Midnight Blues" (not to be confused with the "Midnight Blues" of the same name) is a very vaguely reminiscent of "Sentimental Journey" in the sense that it helped build a career for the artist. It has a similar catchy appeal.

"Port Au Prince," an atmospheric and again featuring the Middle vocal group to add and recorded. Both are a well-known arrangement.

Stan Freberg's humour, which too often lacks subtlety, comes to the fore in "The Great Pretender." But on the side are the popish outbursts of "The Man Who Sings in the Shower" and "The Man Who Sings in the Shower."

Freberg gets only a faint grin with "The Quest" for Bridget Hammermeachera. In "The Quest" he plays the part of a hypochondriac.

I can give full marks to the "With a Little Bit of Comping" with a Little Bit of Comping. "Can't Help Loving That Man and a Foggy Day" (Philips BB 1141).

Patti has improved considerably since I first heard her on records. She delivers these percussive with a fine sense of style and charm. The accompaniment consists of piano, clarinet and drums. The latter is really first class, and reminiscent of "Serenade in Blue" (MGM, 147).

It is rare that I have heard such singing generated by a British artist. I have heard some fine titles on this EP, but given on the same note, which hides the identity of a well-known arranger.

—Laurie Henshaw

Winfred Atwell and Frank Chacksfield's record of

PORT AU PRINCE

has been chosen by THE LUXEMBOURG DISC JOCKEYS: DAVE GILL, KEITH FORDYCE, MEL OXLEY as their

"Record of the Week"

Published by BOSWORTH & CO. LTD., 14/18 Heddon Street, London, W.1

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The Album consists of five 12" Long Play Vinyl Label records of selections made from the great American broadcast conducted by Miller throughout his career from 1935 to late 1942, at which only one American record was issued. Price 47s. 6d. plus postage. As in the case of Volume 1, which is still available, these records cannot be sold separately.

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TV's Maid Marion

KENTON PLANS RETURN VISIT TO BRITAIN IN 1958

STAN KENTON has big plans to return to Britain with an all-star orchestra in two years' time.

This news was disclosed as Stan played the last date of his current European tour in Milan on Tuesday.

At the MM closed for press on Wednesday, Stan and his musicians were due to leave for Cherbourg to embark on the Queen Elizabeth for New York.

After extensive recording activity in that city, the band travels to Chicago for a short residency. They then play a series of one-night stands en route to Hollywood, where Kenton is scheduled to arrive in September in time for the birth of his child to his wife, Ann Richards.

While in Britain, Ann told the MM that Stan would settle for while in California to write and supervise more recording sessions.

LORD KITCHENER FOR CARNEGIE

A SERIES of concerts at the Carnegie Hall has been fixed for resident conductor, pianist Lord Kitchener in July.

Kitchener will travel to New York in June and will be accompanied by a well-known American orchestra, which has not yet been named.

He composed his 250th Calypso last week, entitled "Manchester Football League Honour of Manchester City and United."

BACKSTAGE WITH THE POP STARS



Some of the stars who appeared in the first of the BBC-TV's Festivals of Britain. Popular songs on Monday night, backstage at Lime Grove studios. Left: Dennis Hays, Lita Stoll, Alma Cogan and Ronnie Hilton

LOUIS GETS THE CHEERS—BUT NOT THE CROWDS

From Page 1

Tomorrow (Saturday), owing to a previous engagement, their place at the second house will be taken by the Sandy Brown band.

Humph told the MM: "It is marvellous. It's the best thing that has ever happened to the band."

"Being on the show with the All-Stars somehow makes the atmosphere instead of just being singers-on, when you are on the bill with someone the relationship changes. I have had a wonderful time listening to Louis every night."

Apart from the opening night, when an estimated 10,000 people saw the two concerts, the Empress Hall has been anything but full.

Apart from Louis himself, greatest applause was reserved for vocalist Velma Middleton and clarinetist Edmond Hall.

Under the hammer

A unique record auction is held every Monday evening at Dobell's Record Shop, Charing Cross and London. More than 1,000 records—all original labels—are being sold.

JOHNNY BRANDON BACK FROM STATES

JOHNNY BRANDON, British singer and composer who went to the States last October, is due back in London tomorrow (Saturday). A special fans' bus is leaving Leicester Square at 8 a.m. to meet him at London Airport.

On Sunday, Johnny appears with the KITT at the Davies Theatre, Croydon.

Also starting on the bill are trumpeter Kenny Baker, harmonica player Ronald Chisney, and the Group One vocal quartet.

MELODY MAKER INCORPORATING "RHYTHM" Vol. 31 No. 1175 Member: Audit Bureau of Circulations

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PREMIER: NEW EDITOR: JERRY DAWSON, 24, Oxford Road, Manchester, 1. Central 2022

EDITORIAL OFFICES: 189, High Holborn, W.C.1 Telephone: 2638

Heath pays tribute to his boys

From Page 1

Everywhere I went, they seemed anxious to dispel the bad impression I was told a hundred times. 'We're not all like that!'

The confirmed that the tour had been tough—very tough. The band played 43 concerts, in 41 days, in 33 towns. Sometimes he and the boys spent two consecutive nights in their clothes, travelling between dates.

When they got to New York for the all-important Carnegie Hall concert they were "out on their feet."

"We got together in the band-room," said lead solo Leslie Gillbert, "and vowed that we wouldn't let Ted down."

"They were marvellous," enthused Ted. "They didn't play a note wrong the whole evening. They've never played so well."

Jimmy for Johnny

Drummer Johnny Nicholls is not joining the new Harry Benon Orchestra, but will continue to freelance. The Benon drummer is Jimmy Nicholls.

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Mitchell Ork signed for Scotland, Wales

THE Malcolm Mitchell Orchestra has been booked for resident engagements in Scotland and Wales during the summer, starting with a week at the Murrayfield Ice Rink, Edinburgh, on June 11.

It follows this with a week of one-night stands in Scotland and a week's tour of the West Coast.

The orchestra then plays for two weeks at the Palladium Ballroom, Liverpool, starting on July 2, and follows with weeks at the Queen's Hall, Brighton, on July 16 and August 20.

Several personnel changes have occurred recently in the Mitchell unit.

Trumpeters Ray Martin and Brian Vaughan have joined in place of Don Leasher and Stan Palmer.

Altoist Colin Bradfield is replaced by Bernard Allen, and tenorist Bobby Williams comes in for Duncan Lamont.

PHILLIPS LEAVES AFTER TWO YEARS

Phil Phillips and his Band—the group which "discovered" Columbia recordings singer Sheila Buxton—last week-end finished a two-year spell at the New Plaza Ballroom, Swinton, Manchester.

JOHNNY BRANDON BACK FROM STATES

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Melody Maker

MAY 19, 1956

EVERY FRIDAY 6d.

Heath on his Tour Starts on page 3

Star-time at Battersea



Disc-stars Maria Paulos and Alma Cogan take a spin. But this spin was on a fun-ful roundabout instead of a record player. The occasion was the charity gala show of the Festival Gardens, Battersea, on Saturday, organised by the "Empire News" and the Variety Club of Great Britain.



Singing stars Frankie Vaughan and Anne Shelton are in a different kind of a spin as they examine an Emmett inscription at the Festival Gardens. Hundreds of stars turned out for the gala to organise side-shows and sign autographs.

UNION VETOES ARMSTRONG DISC

PLANS by Phillips to record Louis Armstrong and the All Stars during their concerts at the City Hall, Newcastle, on Wednesday, have been vetoed by the Musicians' Union.

Phillips had hoped that they would be allowed to wax the group as Louis is under contract to American Columbia, for whom Phillips issue discs over here.

Johnny Franz, Phillips A&R chief, said: "We have been forced by the MU to cancel the recording. We were told we must not record him in any way."

Extra date

Contracts for the Armstrong tour included a paragraph stipulating that he must not record, film, televise, or broadcast, except for the purpose of an interview. A similar clause is in Freddy Randall's contract for his American trip, and Randall, tenorist, Betty Smith, told the MM that they had been warned not to sit in at any clubs.

Meanwhile, in America, Columbia have released an LP entitled "Ambassador Satch" which includes 10 titles recorded by the All Stars during their recent European tour.

A further date has been added to the present tour. The All Stars, after finishing at Liverpool on Sunday, will now play at the City Hall, Sheffield, on Saturday, Oct. 5

Back page, Col. 5



DIZZY AND NAT PLAY FOR IKE

New York, Wednesday—Dizzy Gillespie and his Orchestra and Nat "King" Cole have been invited to perform for President Eisenhower on May 24, at the White House.

Rollini—jazz great—dies in States at 52

HOMESTEAD, Florida, Wed. ADRIAN ROLLINI, a great name in jazz history, has died here at the age of 52, from pneumonia and complications that included liver trouble.

Rollini learned piano and xylophone, but his first professional engagement was on saxophone—and occasionally xylophone—with the California Ramblers in May, 1921.

He remained with the band until December, 1927, when he came to England to join Fred Elizalde at the Savoy Hotel. After two years here he returned to the States, and in 1930 took over the Whiffy Grill, New York.

Rollini invented the "goofus"—a saxophone with a harmonic reed—and was a founder-member of the Goofus Five. In his own orchestras at one time were Benny Goodman, Manny Klein, Jack Teagarden and George Van Eps.

He recorded with such famous jazzmen as Bix Beiderbecke, Frankie Trumbauer, Joe Venuti, Red Nichols and Albert Nichols.

THE "ROCK ISLAND" MAN FLIES OUT

Vera Lynn and the Tanners were special guests at the opening by Princess Margaret of the New Royal London Society for the Blind Children's Home at Sevenoaks, Kent, on Tuesday.

They were invited in appreciation of their efforts to raise money towards the building of the home.

During the past 12 months, Frances and Sheila have collected over £500 in "tanners" for the society through their Home at Sevenoaks, Kent, on Tuesday.

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SCARBOROUGH FIXES SUMMER BANDS

THE musical season will get into full swing at Scarborough this summer.

Bands appearing there include Peter Leigh, George Crow, Charles Shadwell, Eugene Pini, Geoff Laycock and Peter Malam, while Gracie Cole, Jack Farrell, Eric Delaney and Gerald will be playing on night stands.

MINISTRY ORDER HITS IRISH RECORD SALES

DUBLIN, Tuesday. William H. Norton, Irish Minister for Industry and Commerce has issued an order forbidding record dealers to add to retail prices the increased 3d for the new duty which he himself has imposed.

Phil moves to the hall 'next door'

MANCHESTER leader Phil Phillips, who recently finished a two-year run at the new Jazz Ballroom, Swinton, opened last week at the nearby Levenshulme Palais, Manchester.

MANCHESTER—Alan Bookbinder, sax-playing son of promoter Manchester leader Nat Bookbinder, is joining Trevor Brookes and his orchestra for the summer season at Weston-super-Mare.

MIDLANDS—Drummer Ray Price has joined Don Smith at the Cresta Ballroom, Luton. Assistant Dave Bell, founder of Coventry Jazz Society, now playing with the Bill Rayner Quintet at London's Club Panama.

NOTTINGHAM—Charles Wall and his Orchestra open at Nottingham Palais tomorrow (Saturday), replacing Willie Price, who moves to Herne Bay.

BRISTOL—The Bristol Jazz Orchestra, led by Bill Huxford, is playing at the Bristol Hippodrome.

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Two golden discs for Winnie

Winnifred Atwell will be presented with two golden discs for her recordings "Let's Have A Party" and "Another Party".

RONALDE DISC DASH

THE Ronnie RONALDE Show of 1956 opens for a summer season at the Wellington Pier, Great Yarmouth, today (Friday).

Newcastle vetoes jazz for spastics

THE Newcastle Watch Committee has vetoed a record by local jazz musicians to help spastic children.

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NEW AMERICAN

CONTRAST

WELL—we did it! The first U.S.-British band-exchange has now been concluded and I should think the only persons able to give an accurate summing-up would be those who actually participated in the exchange—Stan Kenton and his musicians and my musicians and myself.

Let's start off with Kenton personally. Whether you like Stan's music or not, you take it from me that he is undoubtedly the greatest man that has so far appeared on the modern music scene in the last 30 years.

Stan must, in my view, stand alone solely because he's made no concessions to the public. He has at all times played what he thought right.

I am sure that the unions are allowing these tours, for not only are both countries able to hear the best that the other has to offer, but eventually English music lovers will realize that not all Americans are gods and not all Englishmen are pale imitations.

It is the kind of situation the American band leader finds himself up against today. It is not always that way and in many ways the leaders are responsible for the situation.

The disc jockeys on the whole do not have any option on the choice of records. They are employed by a sponsored station and must play what is put up to a certain percentage.

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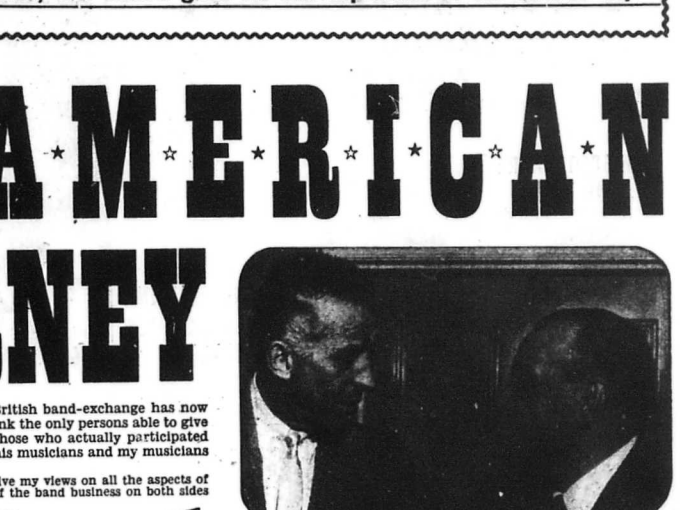
Consequently, the playing gets rough. They have no time to practise or rehearse, they get their tone and technique; that's all. They then book into a hotel and sleep still around 6 or 7 p.m.—no and do the job—and move on again.

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The Heath band has just completed a 13,000 mile tour of America.

Here, TED HEATH gives his own impression of the historic trip—



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WALE 4 AIRS AGAIN

The Reg Wale Four, who made their broadcasting debut in "Friday Dance" on May 4, and appeared in the same programme on May 11, are being rebroadcast for another "Dance Date" on June 1.

GOVT BACKS JAZZ FOR GERMANY

THE first British jazz unit to be backed by the taxpayers' money leaves for Germany next month—at the request of Servicemen stationed there.

Kinsey gets Army tour

INKSPOTS HERE FOR TOUR



Two of the Ink Spots—leader Bill Kenney (l.) and guitarist Everett Barbakidze—on their arrival in London on Friday. The famous American vocal group started a 26-week tour here on Monday at the Glasgow Empire. Other members of the combo are pianist Andy Metz and bassist Harry Fager. (See also *The Ink Spots and the Prates*, Page 8.)

on a three-week tour of the British Zone. The unit, entitled "Jazz at the Flamingo," leaves for Germany on June 3, and among Army bases it will visit will be those at Duisberg, Düsseldorf, Dortmund, Minden and Weidenrath. While on the tour the group will broadcast over the British Forces Network.

Trod band plans
If the tour is a success the OSE will negotiate for similar trips. We hope to be able to send out traditional jazz groups as well," an official of the organization told the *Melody Maker*.
On its return to Britain the Kinsey group, which will be entering its third resident year at Kruger's Flamingo Club, will concentrate on concert and recording dates before it leaves for a tour of Ireland in July.

NORTHERNAIRING FOR JAZZ SERIES

"World Of Jazz" on May 25 (light) at 11:15 p.m. will be a record featuring Billie Holiday and Trombone, presented from the BBC Manchester studios by Frank Dixon.
The programme is devised and written by saxist Frank and Manchester jazz writer Harry Giltrap.

Song stars for new A-R series

SINGING star Lita Roza, who married Gerald trumpeter Ronnie Hughes last week, will be one of the guest stars in the new Reg Dixon series, "Let's Slay At Home," which starts on TV in the autumn.
Other guest stars who will appear in the programme, which will be seen fortnightly, include Short Conway, singing star from the show, *Johnnie and Jerry*, the Country Quintet, Southlanders, and the Country Phillips Trio. The programmes were tele-recorded in London at the beginning of this month. Rosemary Squires will appear each fortnight as both singer and actress.

Jean waxes for 208



Singer Jean Burman waxed at rehearsals last week with Ronnie Hilton and pianist-arranger Les Baxter. She is scheduled for a pre-recording of the Radio Luxembourg programme "Merlins" on May 10, which will be heard at 9 p.m. on June 10, and recorded in London's Star Sound studios.
Jean, wife of Ray Radio Critic Maurice Barnett, will be heard singing Young and Fossil's new single number with Ronnie titled "That Old Routine."

THEY PICK SONGS—AND WIN £100

MR. DONALD WYTHE, of 11, Fraser Street, Inverness, has won the HMV's £100 competition on April 7 for picking songs, from 12 examples, which were most suited to six top girl singers.
The songs he picked for the singers were: — Eve Snowell ("Blue Moon"), Alma Cogan ("Mama's Music"), Muriel Murray ("Goodnight, Sweetheart"), Joan Regan ("Cruising Down the River"), Lita Roza ("In the Mood"), and Anne Shelton ("Can't Help Lovin' Dat Man").
There was no all-correct entry for the second contest on April 14, but first prize was awarded to Mr. N. Miller, of 66 Fenhevad Street, Bournemouth, who had only one song differing from the judge's list.
Mr. Miller received a cheque for £125 as he elected to take £25 rather than a trip to London. (Pictures, Pages 8 and 9.)

BANDSPOT CHANGE FOR DIANA

Attractive Diana Leigh leaves Jack Hurst's Music Room Orchestra at Stoke-on-Trent this week-end to join Eddie Shaw's Band at the Sale Locarno, Manchester.

NEWS in BRIEF

LILA FITZGERALD may be married soon to Phil Rhoten, a businessman in California. She has already sold her home on Long Island and talks of moving to Los Angeles to live.
Mick Mulligan and his band, with George Mops, have been booked by Ealing Council Entertainment Committee for a concert at the Town Hall on June 6.
Nat "King" Cole's brother Freddie, a student at the New England Conservatory, is playing piano in a Boston jazz trio by night.
Frank Getgood has resigned from membership of the Mike Davis Delta Jazzmen to concentrate on club and concert programmes.
Robey Buckner, Ivy Benson's lead trumpet and soloist, broadcast on Friday, May 25.
Basist Don Wilson, formerly with Bobby Mickleburgh and Dave Keir, has joined the Stan Bell Jazzmen.

TAX HITS BANDS

DUBLIN, Tuesday.—The re-imposition of tax on dancing may hit the two-band sessions currently popular in Dublin and damage "guest-star" appearances now being used as extra attractions in ballrooms.
The dance tax, abolished in 1952, was restored in the Irish Budget figures which were declared over the week-end.
A complicated tax table, abandoned last year, was drawn up by the Government on the basis of admission charges and the census of population in the city, town or village in which the ballroom is situated. It is expected that the increase by a higher admission charge is not yet certain, but in Dublin it is that ballroom proprietors will cut down on staff and expenditure to cover the loss.

Oh! Those jazz fans

WITH the fourth of the radio *British Band Box* series starting next Sunday, I have had to give a great deal of thought to the programmes for some time past. And compiling these weekly broadcasts is not as easy as some people obviously imagine. There is far more to it than just haphazardly selecting a few records and broadcasting them.



The postbag on past series has been very heavy—interesting, and, at times, exasperating. Roughly, correspondence can be divided into five sections; letters from modern jazz fans who berate me for playing traditional jazz; those from traditional fans deploring the fact that I use some modern jazz records; letters from "jazz-loving" youngsters who chide me for playing commercial dance music; others from people who cannot understand why I dare inflict any kind of jazz on them at all; and letters from satisfied listeners.

JACK PAYNE SPEAKS OUT

The first three sets of letters are obviously written by people who regard *British Band Box* as a jazz programme—and who also regard me as something of a playboy, a man not there to play their fancies and who frequents the clubs and bars, they consider alien to the programmes. Let me reiterate the function of the programme. It has been devised as an entertainment utilising records of British bands, plus one or two occasional

vocal records to add variety. My definition (and the BBC's) of a band which qualifies for inclusion in this programme? Any group of instrumentalists that plays popular music or jazz—ranging from accordion players to those string orchestras which record popular numbers.

personal axe to grind, having left the profession several years previously. It was considered I believe, that I would not be vulnerable to "pressure" within the industry. And I can say I hope with modesty that the BBC felt that my name would be known by many listeners.

All this should make it clear that *British Band Box* was not designed specifically for the younger element. It was meant to provide listening fare for a really large audience, and the plain fact is that it has succeeded. This is, of course, in the best interests of the musical profession. The successful policy of the programme will not be changed, and I have sympathy with the jazz enthusiasts' right to pick up the moment when they demand

Let those responsible be warned that they waste their time so far as I am concerned. I have my own ways of checking on the genuineness of requests. "That interested" people should attempt to intercede with a BBC programme in this way is irritating; but the clumsy and hopelessly "crustaceous" nature of most of the letters is an insult to one's intelligence. However, the leopard, they say, can't change his spots. I fully expect to throw many more faxes requesting the "make paper basket, just as am content of getting the same old playing enough jazz—or enough of the right sort. After all this time, I even feel that life might be a little dull without them.

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RECORDS

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EPL 100 12" 33j rpm

JOE TURNER and PETE JOHNSON
S.K. Blues, Parts 1 & 2
Johnson and Turner Blues; Watch That Live
EBS 1500 7" 45 rpm LP

PRESENTING THE GERRY MULLIGAN SEXTET
Mad Bug; Sweet and Lovely; Apple Core; Night at The Turntable; Broadway; Everything Happens to Me; The Lady Is a Tramp; Bernice's Tune
EPL 101 12" 33j rpm

SWEET CLIFFORD Clifford Brown trumpet
Sweet Clifford; Stompin' At The Savoy
EBS 1501 7" 45 rpm LP

PAUL QUINCHETTE-BASIE-ITE
The Hook; Samie; Shad Roe; Crew Cut
EBS 1502 7" 45 rpm LP

JULIAN "CANONBALL" ADDERLEY
Canonball; Willow; Everglade; Cynthia's Love; The Song Is You; Hurricane Comin'; Purple Shades; Rose Room; Fallen Feathers; You'd Be So Nice To Come Home To
EPL 102 12" 33j rpm



GROUP RECORDS
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Songsheet

By Hubert W. David

WHAT would you consider the greatest asset a song can have? Is it an easy flowing melody? A natural rhyme? Perhaps some trick ryming or a "twist" at the end? On a recent trip up North, I stopped off at Nottingham to get David Whitfield's views on the matter. He was playing his last date in England, at the Empire Theatre in that town, immediately before leaving on his New York trip.

The curtain had just rung down on the first house and I fought my way to the stage-door through a milling crowd of fans—to find David sitting in the doorkeeper's box, dishing out photos to the young—and the old—of Nottingham. When all had been satisfied we adjourned to his dressing room and I put him the question I asked you above: "What do you consider the greatest asset a song can have?"

Put came David's reply, without any beating about the bush: "There is one thing that a real song must have, and that is SINCERITY." He went on to analyze all the big hits he has had in the past few years. "Chara Mia," "When You Love The One You Love," "Everywhere," and, now, "My September Song" all create a sincere feeling in the heart.

Sincerity

I wondered whether David ever had an "off-night" and he told me that although no artist can, of course, give to exactly the same performance two nights running, he always tries to give the public what they want, and that's sincerity in his songs, he is able to override any personal worry or trouble—and whether he himself is writing some of the songs or performance one night is not as good as another. "I think it is the public think it is satisfactory, then that's the answer—and my mind, they say, seem to think that way so far as David is concerned."

Earlier in the evening I had been able to meet with three of our regular Bureau correspondents: Ken Gray, Billy Blanchard and Bryan Allen, all

of whom work in different sorts of jobs, but who all have a musical interest, in some way. All three of them have a useful knowledge of both lyrics and music, so we had plenty to discuss.

Tug

KEN GRAY, who is a schoolmaster, is not a native of the area, but he grew up in Lisburn, in Northern Ireland, to take up appointment concerned with dramatic art. He is an ardent supporter of amateur dramatics, both as producer and actor, but his greatest interest is in the writing side. He has, in fact, been commissioned to write a musical play for local production.

Ken is a very busy man, in the building line, wanders around local clubs, using their pianos to try out his songs "on the spot" and to speak. He maintains that certain professions in a melody create an emotion—and that this emotion progresses over time and time again in every song, and that it ALWAYS CREATES THE SAME APPROPRIATE ATMOSPHERE. This certain progression, he says, seems to be the facility to tug at the heartstrings and stir the pulse.

Old vs. New

WITH Bryan Allen I was able to discuss the merits of the old songs as against the present crop. He agreed with an amazing memory for the tunes of yesterday. He agreed with me that the cycle does come round, and a certain type of song is always welcome—provided of course, it can be dressed up in a modern guise.

So many readers have written themselves of the MM's Songwriters' Advice Bureau that the service can handle no further queries at the moment. Readers are asked kindly to withhold MSS, and queries until the normal season reopens.

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BRITAIN'S TOP DISCS and TUNES

Rank	Title	Artist	Label
1	NO OTHER LOVE (A) (2-1)	Chappell	Chappell
2	IT'S ALMOST TOMORROW (A) (2-1)	MacDonald	MacDonald
3	MY SEPTEMBER LOVE (B) (2-1)	Brook	Brook
4	POOR PEOPLE OF PARIS (A) (2-1)	Berry Music	Berry Music
5	ROCK AND ROLL WALTZ (A) (2-1)	Monticelli	Monticelli
6	MEMORIES ARE MADE OF THIS (A) (2-1)	Monticelli	Monticelli
7	WILLIE DAN (A) (2-1)	Monticelli	Monticelli
8	YOU CAN'T FELL (A) (2-1)	Bobbeja	Bobbeja
9	YOU DEAR FELL (A) (2-1)	Bobbeja	Bobbeja
10	YOU CAN'T BE TRUE TO TWO (A) (2-1)	Bobbeja	Bobbeja
11	THE BALLAD OF DAVE CROCKETT (A) (2-1)	Diasey	Diasey
12	ZAMBESI (A) (2-1)	Diasey	Diasey
13	OUT OF TOWN (B) (2-1)	Diasey	Diasey
14	THE DANCEMASTER MARCH (B) (2-1)	Chappell	Chappell
15	ONLY YOU (A) (2-1)	Chappell	Chappell
16	YOUNG AND FOULBROOD (A) (2-1)	Chappell	Chappell
17	DON'T RINGA DA BELL (A) (2-1)	Chappell	Chappell
18	THE GREAT PRETENDER (A) (2-1)	Chappell	Chappell
19	ROBIN HOOD (A) (2-1)	Chappell	Chappell
20	COME NEXT SPRING (A) (2-1)	Chappell	Chappell
21	JIMMY UNKNOWN (A) (2-1)	Chappell	Chappell
22	PICKIN' A GIBBER (A) (2-1)	Chappell	Chappell
23	I'LL BE HOME (A) (2-1)	Chappell	Chappell
24	COOKIE (B) (2-1)	Chappell	Chappell

TOP JAZZ

(Week ended May 13)

London

(Supplied by James Aspinall's Jazz Centre, 23a, New Way, St. Martin's Lane, W.C.1)

- MACK THE KNIFE
- STEWALD
- HIGH SOCIETY
- BATCH PLAYERS FATS (LP)
- MEL TORNE AT THE GRENADINO
- VIC DICKENSON SEPTET
- LOUIS ARMSTRONG AT THE GRENADINO—VOLUME 1 (LP)
- SATYRMO AT SYMPHONY HALL (EP)
- BACK STAIRS SESSION (EP)
- MISSISSIPPI BLUES—VOLUME 1 (EP)

CALL SHEET

(Week commencing May 20)

Reviews ALBION and Squaresiders

London

(Supplied by James Aspinall's Jazz Centre, 23a, New Way, St. Martin's Lane, W.C.1)

- HEARTBREAK HOTEL
- MIDNIGHT AND THE END FROM "PICNIO"
- NO MORE PEOPLE
- POOR PEOPLE
- MOONLIGHT AND THE END FROM "PICNIO"
- LONG TALL SALLY
- WHY DO FOOLS FALL IN LOVE
- IVORY TOWER
- YEAR FELL
- ROCK ISLAND LINE
- LIBSON ANTIGUA
- JUKE BOX BABY
- I'M IN LOVE AGAIN
- IVORY TOWER
- SLIPPIN' AND SLIDIN'
- MAIN TITLE (MAN WITH THE GOLDEN ARM)
- MAIN TITLE (MAN WITH THE GOLDEN ARM)
- WEEVIL

AMERICA'S TOP DISCS

(Week ended May 13)

This List

- HEARTBREAK HOTEL
- MIDNIGHT AND THE END FROM "PICNIO"
- NO MORE PEOPLE
- POOR PEOPLE
- MOONLIGHT AND THE END FROM "PICNIO"
- LONG TALL SALLY
- WHY DO FOOLS FALL IN LOVE
- IVORY TOWER
- YEAR FELL
- ROCK ISLAND LINE
- LIBSON ANTIGUA
- JUKE BOX BABY
- I'M IN LOVE AGAIN
- IVORY TOWER
- SLIPPIN' AND SLIDIN'
- MAIN TITLE (MAN WITH THE GOLDEN ARM)
- MAIN TITLE (MAN WITH THE GOLDEN ARM)
- WEEVIL

WORDS AND MUSIC

WILFRED THOMAS, composer of the Festival of British Popular Song, has changed to the big International Song Contest, which is being held in Lugano, Switzerland. This will be the first time the BBC met Thursday (24th).

The British Festival is expected to be of great benefit to British songwriters, publishers and performers. But the British songs have been submitted to the International event.

ONE-TIME jazz band drummer Gene Noble is to appear around his glibness—some written character, "The Clown Prince".

The programme starts an experimental run of three weeks in Children's Hour on June 7, and children will be seen in a special quiz making up in his dressing-room.

DIVIS PRELEY young Country and Western artist whose million mark, is rumoured for British appearances after he ends his film for Paramount, scheduled to start on August 30.

THE SCOTS-BORN IRISH HILL-BILLY FROM LONDON

LONNIE DONEGAN is the jazz phenomenon of 1956—or any other year, for that matter. This week he left for a TV and nightclub tour of the States with the knowledge that his recording of "Rock Island Line" is, and has been for some time, a best-seller over there and here.

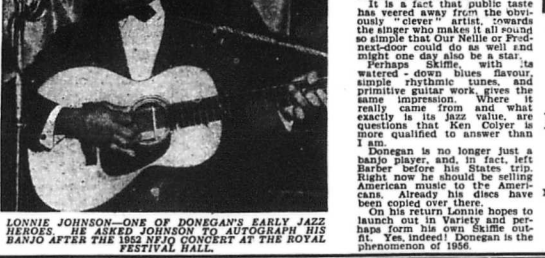
Anthony Donegan, the Scots-born Londoner who has been published in America as the "Irish Hill-billy," adopted the name from one of his early jazz heroes, blues singer-guitarist Lonnie Johnson. Although a great admirer of the genuine type of spiritual and early blues, Donegan's vocal efforts are to me much more in the mould (no pun intended) of the Country-and-Western music which is coming into vogue both here and in the States.

His brand of Skiffle music does not suit all tastes and I once heard him referred to, by a certain dedicated jazzman, as "the Pocket Crockett." Attempts to deflate Lonnie of this type are met with the most open and disarming modesty.

One would gather that nobody has a lower opinion of Donegan than Donegan. His own belief is that he is merely trying to recapture the work of Lonnie Johnson and Ruddle Lutter.

The Donegan climb to success is still a surprise to Lonnie himself. His first appearance on any radio on the jazz scene was about four years ago, when he was leading his own New Orleans group in lesser London and New York urban clubs.

In those days, the Donegan vocal chords, although occasionally featured, were subservient to his banjo chords. The band included him (bray on tuba), now trumpeter (previously sax), and was completed by Bill Brunskill (cornet), 10 or so.



LONNIE DONEGAN—ONE OF DONEGAN'S EARLY JAZZ BANDS. HE WAS BORN IN LONDON, HIS BANJO AFTER THE 1952 NPO CONCERT AT THE ROYAL FESTIVAL HALL.

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DONEGAN PICTURED WITH LOUIS ARMSTRONG AT THE LATTER'S PRESS RECEPTION IN LONDON. LONNIE LEFT FOR THE STATES ON TUESDAY TO SELL AMERICAN MUSIC TO THE AMERICANS.

PICNIC MUSIC

GEORGE W. DUNING won a "most original score" Down Beat award for his handling of the theme music to the film "Picnic." Outstanding in the picture was the arrangement of "Moonlight," which accompanied the memorable dance sequence between stars Kim Novak and William Holden. Brunswick have now astutely licensed "Moonlight," backed by "Theme From Picnic" (45-20000), respectively the Columbia Pictures Orchestra.

In May, 1954, Ken fired the "Picnic" band and the entire band left to form the Chris Barber band. Lonnie took over the leadership of the Skiffle group.

In July, 1954, the Barber band cut its first LP for Decca. They were paid a fee but were to receive no royalties. That seemed a good arrangement, for no one expected fantastic sales for what was intended as purely for the jazz collectors. The LP included the now notorious Skiffle "Rock Island Line."

The choice of "Rock Island Line" was a curious one. The Ledbetter disc was known to most jazz collectors and, in this country, George Melly had recorded it a couple of years before.

For some reason, possibly the spins it received on d-j programmes, the Donegan recording caught on with the general public as well as the fans.

It is a fact that public taste has veered away from the obvious choice of Skiffle, with the singer who makes it all sound so simple that our Nellie or Fred-next-door could do as well and might one day also be a star.

Perhaps Skiffle, with its weird-down-blue favour, simple rhythmic tunes, and primitive guitar work, is a thing of the past. Where it really came from and what exactly it is, is a matter of questions that Ken Colyer is more qualified to answer than I am.

Donegan is no longer just a banjo player, and, in fact, left America before his States trip. Right now he should be selling American records to the Americans. Already his discs have been reissued to the States.

On his return Lonnie hopes to launch out in variety and perhaps form his own Skiffle band. Yes, indeed! Donegan is the phenomenon of 1956.

MEL TORNE, hitting the recording headlines again, gives that telling Torne treatment to "That Old Black Magic" on Vogue-Coral, 45-27210.

Mel previously recorded "Blue Moon" on Decca, but his latest release eclipses the earlier effort. This outstanding single should be studied by aspiring dance band leaders.

KAY STARR is back on a jazz kick—her first for—on "What A Star Is Kay" (HMV 50-26204). Titles are "Wrap Your Troubles In Dreams, Pit A Little," "You Can Depend On Me after I'm Never," "Say—Never Again" and "MGM-25455" featuring Jack Pines' Komah Trio.

FRANK WEIR, complete with soprano sax, orchestra and chorus, offers another of those catchy Germanic songs with "Mister Guck-o" (Parlophone). This is another "Happy Wanderer," but I would have preferred clearer diction from the chorus. Backing is so excellent that it is entitled "If Ever You Go To France" (Parlophone).

POSSIBLY the popularity of the "I Love Lucy" TV series has prompted the idea to issue their EP (EP2168) by Des Arma and Ray Charles with a very good cover design on the cover.

They trade in dated in Columbia are "The Party with Si Camuchero," "Cumbanchero," "Cumbanchero," and "Perhaps, Perhaps, Perhaps"—the best of the batch.

COLUMBIA A&R man Norris Parramore observed, after his recent visit to the States, that Billy May's sense of humour would right Norris was in proved "Oklahoma" (Columbia, 45-21458). The arrangement and playing are superb.

LONNIE DONEGAN's strange blend of Cockney-American again gives spirited vein to two more traditional on Nixa 15036. Titles are "Sawblow" and "The Party with Si Camuchero." The latter is a duet with an escaped convict.

Though Donegan's lyrics are "The Party with Si Camuchero" are already concrete sales indications that Lonnie introduced two more winners.



Glamorous
Glenda

MICKEY KATZ HERE —SHARES CHARITY SHOW BILL

LOUIS MEETS THE
BRITISH 'CATS'

MICKEY KATZ, American vocalist and clarinetist of Koshers Jammers recording fame, arrived in London on Tuesday for a series of charity shows. He will be here for a fortnight.

This Sunday, he appears at the Finsbury Park Empire on a star bill shared by Eve Boswell, harmonica player Tommy Reilly, the Long Sisters (formerly the Iris Long Trio), and singer Rhana Bergman. Compete is Alan Olive.

Record tie-in
Other dates include the Prince Theatre Shaftsbury Avenue (May 21) and June 3, Stoke Newington Town Hall (26), and the Free Trade Hall, Manchester (31).

Capitol have issued a new Mickey Katz recording to tie in with his visit. Titles are "David Crockett" and "Keshel Hoo."

Mickey's trip, his first to Britain, was arranged by the Willie Stacey Agency.

Mickey, an accomplished jazz clarinetist since his school days, toured the European theatre of Operations during the war with his band which accompanied Betty Hutton.



Louis Armstrong and three of his band—trombonist Tommy Young, bassist Jack Leberg, and drummer Earl Leberg—received a tremendous ovation when they visited a private session of the Humphrey Club last week. Pictured above (left) are Satchmo, Mrs. Lucille Armstrong, veteran British musician and leader George Webb, blues singer Nina Bayliss, and Mrs. Webb. About 200 musicians and their friends were present.

LOCAL JAZZMEN TO PLAY FOR SATCHMO TOUR

From page 1
on Whit Monday. The Sheffield concerts are to be presented by Gerald Cohen of Helens Presentation.

Milt Sealey gets Variety bookings

Canadian jazz pianist Milton Sealey, who came to this country two months ago after spending two years in Paris, where he played with jazz veterans Mose Jenson, Max Baucus, and the British Variety tour.

He starts his tour at the Hippodrome, Manchester, on Monday, May 28, and follows it with weeks at Burtonwood, Clithorpe, Chawick and Yarmouth.

ANNE HAVEN LEAVES GERALDO ORCHESTRA

After a stay of 18 months since she left to join the Geraldo Orchestra on May 27, Anne Haven leaves the Ambrose Orchestra, which starts a six-week tour of Mecca halls on May 29 at the Ritz, Manchester.

Congratulations to LOUIS "Satchmo" ARMSTRONG on his terrific success with

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Lonnie Donegan leaves for States tour

LONNIE DONEGAN, of "Rock Island Line" recording fame, flew to the States on Tuesday evening for TV and night club dates.

He was due in New York at 8 a.m. on Wednesday and was scheduled to go straight to rehearsals for his appearance on Perry Como's TV show tomorrow (21).

Lonnie's tour includes one-time Bob Crosby bassist Bob Elger.

Lonnie's Nika recording of "Lost John and 'Stewball'" has already sold over 15,000 copies in Britain.

VAL SIGNS SHEILA

Val Parnell signed Manchester singer Sheila Buxton for his "Star Time" TV show yesterday (Thursday), as a result of her debut in Granada's North of England "Two Company" programme recently.

World-wide plugs for EMI stars

EMI stars are to get world-wide publicity from a series of recorded programmes to be taped shortly by Neville-Powley, who has just joined the Forces Broadcasting Service, where he was the senior London producer.

Neville has been commissioned to produce and comment on a series of series, featuring EMI artists, which are to be broadcast overseas selling areas.

One series, "Profile in Sound" will consist of 13 programmes, featuring Dick James, Billie Holiday, Alma Thomas, Eve Boswell, Jack Parnell, Ruby Murray and Ronnie Hilton.

American booking Agents: WILLIAM MORRIS AGENCY
American Management: MANNIE GREENFIELD

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Donegan
in U.S
Report on page 4

'JUNGLE MUSIC' CRY AT RANDALL U.S SHOW

GOLD DISCS FOR WINNIE



Winnifred Atwell, currently at the London Palladium, was presented on Friday with two gold discs by Mr. G. Hojman, managing director of Philips Records. They were in recognition of the fact that two of her records, "Let's Have a Party" and "Let's Have Another Party," on the Philips label, have each sold over a million copies. Her Decca "Black and White Rag" is also approaching a million sales.

New York, Monday. THE White Citizens Council of Birmingham, Alabama—who were responsible for the attack on Nat "King" Cole during Ted Heath's concerts there—again caused trouble when Freddy Randall appeared at the Civic Auditorium.

The Randall band, in a package including "Rock 'n Roll" king Bill Haley and his comets played before a segregated audience at the Auditorium on Sunday.

Council pickets paraded outside the hall carrying printed signs reading "Down with bebop. Christians will not attend this show. Ask your preacher about jungle music!"

Teenagers hit back

The pickets were in turn picketed by teenagers who shouted "Rock 'n Roll is here to stay!"

The White Citizens Council, in condemning the craze, have linked "Rock 'n Roll" with sin, degradation and Communism.

The band is booked for Louisiana, Alabama, Tennessee, South Carolina, Georgia, Florida, Virginia and at the National Guard Armoury in Washington.

This means that Randall, like Ted Heath, will get a very untypical view of America, playing many of the same Jim Crow theatres and auditoriums. But his permit has been extended to

Back Page, Col. 2

ROLLINI TRIBUTE ON THE AIR

JAZZ writer and record collector Brian Rust will present a memorial programme on Adrian Rollini, who died last week, in the BBC Light programme's "World of Jazz" on June 8.

Adrian's brother, Arthur Rollini—who played tenor with Benny Goodman in the 1930s—is trying to solve the mystery surrounding Adrian's death.

Bass saxist and vibist Adrian was found in Florida lying in a blood-spattered car. One of his feet was almost severed. He died in hospital on May 15 with a heart attack and lung collapse.

Comparatively wealthy, Adrian had been out of the jazz scene for many years.

Stephane Grappelly arriving from Paris for TV

SWING violinist Stephane Grappelly arrives from Paris tomorrow (Saturday) to guest in ATV's "Jack Jackson Show" on Sunday and in BBC's "Tin Pan Alley Show" the following day.

Stephane has been appearing at the Claridge Hotel and Club St. Germain in Paris.

Also starring in the "Tin Pan Alley Show" are Ronnie Hilton, Shani Wallis. The concert preterstra is conducted by Stanley Black.

Stephane will also air in "British Jazz" over the BBC on June 1.

BRITISH JAZZMEN IN CHAPLIN FILM

AN all-star British Jazz group, which contains five band-leaders, will appear in the new Charlie Chaplin film, "A King in New York," which is currently being shot at Shepperton Studios.

Two and a half hours after Louis Armstrong and his All Stars left London Airport on Tuesday for the Gold Coast, Dizzy Gillespie plew in with his big band.

The Gillespie Orchestra had flown from Cuba, where it had just completed an eight-week U.S. State Department-sponsored tour of the Far East, Middle East, Yugoslavia and Greece.

With Dizzy were arranger and trumpet player Quincy Jones, the band's MD; Carl Warwick, Ernest Perry and Joe Gordon (tpts.); Frank Rehak, Rod Levitt and Melba Liston (the girl trombonist and arranger) (tmps.); Phil Woods and Jimmy Powell (saxos); Ernie Wilkins and Billy Mitchell (traps); Marty Flax (bari.); Walter Davis (pno.); Nelson Boyd (bass) and Charles Persip (drs.).

This was Gillespie's first visit to Britain since he came over with Teddy Hill's orchestra in 1937.

STATES TRIP PLANS FOR DANKWORTH

New York, Wednesday.—Johnny Dankworth is the latest British bandleader under consideration for an American tour. Subject to suitable union arrangements, he will bring his group here for a series of concert dates in late October or early November.

Satchmo's farewell



Louis Armstrong and his wife Lucille left London Airport on Tuesday for Africa to a journey played on a few trumpet by Lucille. The trumpet was presented to Louis by the Commissioner of the Gold Coast. Louis, who will play to an estimated audience of 30,000 Africans on the Gold Coast, is due back in New York tomorrow (Saturday). (Story: Back Page)

Dizzy flies in as Louis leaves Britain

In a brief interview at the airport, Dizzy told the MM: "The tour has been a great success."

Back Page, Col. 5

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Erroll Garner in taxi accident

New York, Wednesday.—Erroll Garner is in the Lenox Hill Hospital with concussion and a possible blood clot following a taxi accident in New York. Another cab crashed into the back of his own and Erroll was badly shaken up.

Martha Glaser, his manager, suffered an injured back but is stated to be recovering.

Harry's so happy



Happy smiles from comedian-ecologist Harry Secombe, Winifred Atwell and Alma Copps backstage at the London Palladium where they opened in "Rocking The Town" last Thursday. Betty Reed, Cindy Fera and the George Mitchell Singers are also in the show. (See Page 8.)

DONEGAN SCORES ON STATES VISION

Lonnie Donegan, who arrived in New York by air on Wednesday of last week, was a "fabulous" success on the Perry Como TV show, according to his personal manager, Marnie Greenfield.

Lonnie guested on Como's programme on Saturday, and a cable from Greenfield to London agent Lyn Dutton reads: "Donegan absolutely fabulous on Como show."

Brooklyn fortnight
After an appearance on disc-jockey Bill Randle's TV show in Cleveland, Ohio, on Sunday, Lonnie opened on Tuesday at Ben

AUSSIE SINGER FORMS GROUP

Singer Bonnie Montgomery, who recently arrived in this country after singing in Australia with the Gene Krupa Trio and Red Norvo group, has formed her own quartet which made its debut at London's Starlight Club on Sunday.

The group, the Pacific Jazz Quartet, comprises Bill Burr (bass), Colin Bates (piano), Dave Aaron (alto) and Gerry Walker (drum) and will be resident at the club on Sunday.

Guests on Como show

Makst's Club in Brooklyn for a fortnight. He will then play theatres in Cleveland and Detroit.

Owing to an AP of M union ruling, Lonnie is not allowed to play guitar at this stage of his American trip, so he is accompanied by Fred Heilerman, one-

time guitarist with the Weavers group.

Last Thursday, Lonnie played a concert at the Weavers at Carnegie Hall, but did not perform on stage.

A variety tour is being lined up for him on his return.

The date when he gets back is uncertain. "It depends largely on the success of his American tour," says Lyn Dutton.

EVE MEETS 'MR. KOSHER JAMMER'



Ray Ellington and a TV girl in August. Ellington is seated at the table, and the girl is standing next to him. They are both smiling and looking towards the camera.

Ray Ellington to marry TV girl in August

RAY ELLINGTON will marry TV actress Ann Wurst at Coston Hall in August.

The announcement of the wedding was first made last September. The wedding was to be held in Manchester on Tuesday night, but was postponed because of the weather.

The same evening it records in Manchester for the BBC in "Call Boy," with Jimmy Clitheroe.

Because of this engagement the group will not be seen in the commercial TV programme "Latin-American leader Martin Moreno has been appointed entertainment director of the Cumberland Hotel, Bourne-mouth on a 12-month contract. He will book and organize cabaret attractions.

DELANEY FLIES TO U.S. DISC CHIEFS

Band leader Eric Delaney flies farewell at London Airport last Thursday when he left for a short visit to the States to meet American radio and recording executives.

George Melly makes cabaret debut

Blues singer George Melly made his cabaret debut at the Savoy Club, Windsor, London, on Monday.

George has been booked for two weeks at the club. The engagement will not affect his appearance with the Mick Mulligan Band, with whom he has been associated since seven years.

He appeared with Mick at a Festival Hall Recital Room concert Tuesday evening.

For his cabaret act George is accompanied by Mulligan pianist Bix Durr.

RONNIE GOES HOME—TOP OF THE BILL

Ronnie Carroll, TV's latest singing disc-jockey, will be the top attraction at the Opera House, Belfast, on Tuesday.

This will be Ronnie's first visit to his home town since his recording and television success.

The Ellington quartet is appearing this week at the Ritz Ballroom, Manchester, and on Sunday will be seen in the BBC television programme "Let's Make A Date."

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PETE OPENS NEW TRAD CLUB

A new traditional jazz club will be opened at the Park Royal Hotel, Western Avenue, Park Royal, on June 8, by record shop proprietor Pete Payne.

Band leader Dave Carey Jazzband, which also appears at Pete's Streamline Jazz Club every week.

The Carey group has been booked for two BBC strings. The first, on May 31, is an overseas transcription, and the rest day the group makes its "British Jazz" debut.

Several of the band's Tempo recordings were issued recently.

KINSEY GETS PRE-TOUR AIR BOOST

Quartet leader Tony Kinsey is interviewed by Nellie Ponsler for a programme on the British Forces Network to advertise Tony's forthcoming tour to Germany which starts on June 3.

Appearing with the quartet will be clarinetist Vic Ash, singer Doris Sierce and composer "Flash" Winifred. This new series of engagement for the Forces Broadcasting Service, which he has been senior London producer. He is also producing "The Goon Show."

NAME BANDS FOR PORTHCAWL

The Grand Pavilion, Porthcawl, will feature name bands throughout the summer.

Jack Parnell and Gracie Cole will be the main attractions. Lewis and the Kirobins in June and Johnnie and the Four in July.

Harry Danner, resident leader at the Grand Pavilion, is to launch a new BBC series of "Jazz from London" in August.

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London modernists get luxury club

A NEW Saturday night modern club which promoters Bix Curtis and Rik Gunnell claim will be the most luxurious in London opens on June 2. Called Bix Curtis's Club Bixie, the premises are at the Tavistock Restaurant.

The resident group will be led by drummer Phil Seamen with the type of music heard there will be the swinging, rocking jazz associated with Bixie.

Bix left the Studio 51 on Sunday after four years as resident composer to concentrate on "Jazz from London" and the new club.

The name of the club is a tribute to the music of Bixie, a great pianist and leader, and the type of music heard there will be the swinging, rocking jazz associated with Bixie.

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Swing stars to air in new BBC show

The Hedley Ward Trio, the Malcolm Lockyer Trio, the Bassy and Benny Lee will be the main attractions in the new BBC series of "Swing Stars" starting on June 11. And Larry, starring actor Peter Dinklage, will be the main attraction in the new BBC series of "Swing Stars" starting on June 11.

THE AMERICAN in London

HOW does a top-flight jazz modernist feel about taking a "bread-and-butter" job as accompanist to a popular singing star?

Ask Marty Paich, the West Coaster who was over here with Dorothy Dandridge at the Savoy. "I welcomed the chance," he told me. "It brought an opportunity to travel and to view another music scene."

He leaned back in his chair, head just touching the wall, drinking milky coffee, while I threw question after question across. The answers reflected a mind quite liberal in its approach to jazz.

Even when I tossed one or two critical bombs at the West Coast school he took no offence; instead, he was ready to debate my arguments in a sensible, broad-minded way.

Marty, now 30, had his first job in 1941, arranging for Gary Nottingham in Oakland. Terry Roggio was the band's other arranger.

After army service, however, he spent the years 1946-1950 studying full-time under Mario Castelnuovo-Tedesco, passing out finally with his master's degree in music at the Los Angeles Conservatory. Since then, his scoring has gradually taken a bigger and bigger role in the jazz scene on the West Coast. He has managed to arrange for just about every leader and recon company on the Coast. He worked in 1943 as accompanist to Peggy Lee; the year after he was the pianist with Shorty Rogers's Giants. He has arranged

regularly for Bob Enevoldsen, Herbie Harper, Dave Pell, Decca's "Jazz Studio" series. Chet Baker already written parts to offset the styles of certain other brassmen. A part written around one soloist "doesn't always suit another."

Marty is a very close friend of arranger Johnny Mandell. The two frequently help each other out if they are overburdened with work. Marty holds a similar view to Mandell about jazz writing; that just a set of chords is not enough in a composition; to make the thing complete, there has to be a strong, flowing melodic line as well.

I praised Mandell's scoring for his "Bixie" band. "I'd like to pen one or two things for Bixie," the pianist said reflectively. "But if I ever do, I'd want to travel around with the band. Getting a bit quiet, even though the tastes of what the band is doing are obviously for the capabilities of each man fully. Mandell travelled

THE ENGLISHMAN IN NEW YORK

JOHNNY KEATING, arranger for Ted Heath gets a personal assessment

I SET foot in New York at 8 a.m. on Tuesday, March 27, and at 8 a.m., Wednesday, 28th, Ronnie Verell and I were crawling into bed. Having heard more music in 24 hours than we could have heard in London in three months or more.

This is the New York scene. It is unusual to find disc-style front liners accompanied by a very modern rhythm section.

I wonder how long it will be before we return to the standard. Bruce Turner, Alex Welsh and Ken Collier, drum and bassist Jack Fallon, will appear at the club on the opening night.

"These premises will make Club Bixie the most luxurious jazz club in London. The name of the club is a tribute to the music of Bixie, a great pianist and leader, and the type of music heard there will be the swinging, rocking jazz associated with Bixie."

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RAYMOND HORRICKS describes a recent interview with modern pianist Marty Paich

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HONNER'S MASTER PRODUCTION

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It was instructive to discuss the two schools of modern jazz—West and East Coast. Significantly the musicians of one school enjoy and learn from the other's music and that nothing would give them more pleasure than to be able to do the same with British jazz.

But before we can attempt to open up a third front, we must cease immediately all the direct copying that goes on and rid ourselves of the inferior feelings that retard British progress.

It is heartening to know that, in view of our failings, the Americans are really doing what is basically an American musical form. They are now ready to accept us as a world jazz force.

I think that of everything I heard over there, Ellington impressed me the most. He generated a swing that I have never heard before—any side of the Atlantic. I didn't get to hear him until he took me to a young, enthusiastic white band and I was described as a very wonderful "Vic Lewis or Johnny Dankworth" sound.

Victor's sound is very much a star soloist with the Herman Herd and it is really something to see how intently the rest of the band listens to him in his featured spots.

Another Britisher, Bobby Lamb, of course, holding his own in the same field. He is a real modernist, still led by a still-trier section, still led by a still-trier section, still led by a still-trier section.

And the final acknowledgement—Marty Paich. He is a real modernist, still led by a still-trier section, still led by a still-trier section, still led by a still-trier section.

Thanked—Ted Heath, who took me to the States. Thanked—Ted Heath, who took me to the States. Thanked—Ted Heath, who took me to the States.

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In Blackpool in the sun...

by Jerry Dawson

YOUNGSTERS invariably steal shows and when the youngest is a bonny 12-year-old boy who plays trumpet extremely well, it is usually in the manner of Eddie Calvert (even to gestures and posture), he is bound to be a show-stopper.

And local-novice Walmesley almost stole the honours. Wright's *Sand On With The Show* opened on the North Pier last Friday. But not quite the "smart-Alec" Syd and Max Harrison, and hill-topper Frankie Vaughan are as just that, they are too experienced to allow their happy-go-lucky show to be over-long on opening night, but once the necessary cuts are made it will stand comparison with any of its illustrious predecessors.

I exempt Frankie from the over-long accusation. We could well have done with more from him. The Four Southlanders and straight singers Valerie Gray and Edna Savage help out on the vocal side.



...and the sea breezes (below) have "blown away the cobwebs" the new here to go to the theatre. (See reviews, col. 1.)

ON the same night, at the Central Pier, Peter Webster's *Let's Have Fun* was also presented, and comedians Jimmy James, Ken Dodd and diminutive Jimmy Clitheroe make certain their show at least lives up to its title.

There are lots of other good specialties from fast-talking ventriloquist Dennis Spicer, the Tio Vedette and Sabrina's TV successor Corizane.



...taking an afternoon off before going to their respective shows. Frankie (right) gallantly sees Edna off the tram before making tracks to his own theatre. (See reviews, col. 1.)

ON Saturday (19th), a season show opened at the Palace Theatre for the first time since the war. Here, George and Alfred Black present *Summer Showboat*, the first starting vehicle for Washington-born singer Edna Savage, who shares the bill with Lancashire's favourite Yorkshire comedian, Alvin Moidley.

Edna appeared to be nervous and did not fully grasp this opportunity to establish herself as a stage performer—but perhaps this will come with experience, and the strain of an opening night will pass. Mike and Beryl Winters established themselves on this bill as one of the most improved comedy double acts for some time.

Susan sings

LILL CRY TOMORROW is the screen story of American singer Lillian Roth. Miss Roth was a very famous artist back in the twenties, who took too avidly to the

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LOU VAN BUREN—Parlo. R4154

BOY MEETS GIRL
RUBY MURRAY & NORMAN WISDOM—Col. DB3715

CANDLELIGHT
MANTOVANI—Decca F10678 & EDNA SAVAGE—Parlo. R4067

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Just a boy and a girl (below) reliving on the promenade at Blackpool? Not exactly. For where the afternoon is over...

SECOMBE SUPERB.



UNTIL last week, I had thought that the two Variety bills headed, some time ago, by Jack Benny and Jimmy Durante were by far the best things ever put on by the London Palladium. Nothing, I thought, was likely to equal them.

I was wrong. The current Palladium extravaganza is every bit as good—and, ironically enough, Jack Benny himself (over here for TV work) was one of the first visitors to walk in, unannounced and unexpected, to congratulate star Harry Secombe.

by PETER



LESLIE

Rocking The Town is absolutely first-class entertainment right the way through. Secombe, master of the more psychopathic type of humour, is even better, both solo and in the sketches. He can even get away with crazy, soon-style announcements in between singing (in a truly magnificent tenor) a series of operatic arias!

He is most admirably supported by comedienne Beryl Reid (fresh from the fish man on radio, the high spot of the show, in fact, is when Beryl—in the guise of her teenage daughter, Marlene—is joined by a Freddyboy Secombe for a glorious live burlesque).

There are two sets of specialty dancers: Hotter and Bolores (whose costume—a one-piece—must yet be one of the most revealing seen in the West End); and the Italian Trio (Freda, the female member of which shows that even Italian acrobats are blissfully punnatic).

Monkeys! There are perhaps the most brilliant monkeys alive. Harry Hara; this is the prettiest chorus line in town. And Hobbs and the Nebbit's production is, with the imaginative costume and magnificent tenor.

The show has to run until December 1, before it makes a penny. I heard someone say: "Thank heaven we have bookings for the 10th!"

I had only one complaint: the pit orchestra, tended towards raggedness and drums, lagged almost half a beat behind Winnie Aitwell right through the act. But no doubt these faults have by now been corrected.

In any case, I have no hesitation in repeating: this is one of the three best shows ever seen at the Palladium. How nice that the main stars are "local."

Alma scores

Alma Cogan, despite cuts in her act due to first-night overruns of the show, scores in a series of songs throughout the production more of them in more torchy vein than those usually associated with her.

Winifred Atwell contributes a typically clear-cut and sparkling piano act; the French duo Peres prove themselves hilariously adept at dead-pan strolchery re-

Film Clips

TWENTYETH Century-Fox are negotiating Britain's YASNA, now approaching the end of her U.S. singing stint on TV.

PEKO went! PERRY COMO for the title role in a film based on the life of Ben Bernie.

HARRY JAMES will have a feature spot in the June All-Star Show. Gray-Ann Miller makes *The Oogie Sitt*, which also features Rooney and his Band.

NAT COLE will play a Mazy Gym-michael-type role in a new Errol Flynn film *Jarvis*. He will be a cabaret pianist who becomes friendly with Flynn.



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DECCA RECORDS

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ON THE BEAM

by PAT BRAND

FIRST, the Ink Spots. Now Mickey Katz. Who's next? Four weeks after appearing in Canada, Billy Kenney brings his pianist, guitarist and bassist over to this country and goes on the halls with them. In Canada, the billing was "Bill Kenney and the Three Rhythm Kings." Here the billing is "The Ink Spots featuring Bill Kenney."

People (especially the more elderly, who support Variety) pay their money, expecting to hear more or less the same group as that which sold records here in thousands before the war.

It would not be fair to say they are disappointed. The act is, in every respect, an excellent one. But it is not the Ink Spots as we remember them.

"We wanted to change the billing to Billy Kenney—Mr. Ink Spots," the wording we use in the States," Mrs. Kenney told me on Wednesday night. "But Moss Empires are not in favour of this and want to retain existing billing."

The act would have to go along with Moss Empires, the singer's wife continued, adding: "They have, however, agreed to put Bill's name in bigger type—same size as Ink Spots—on the rest of our 10-week tour."

It's British

NEXT Mickey Katz (of Koster Jammers fame) is an American band leader—clarinetist. The Musicians' Union would naturally frown upon his bringing in his band without a reciprocal contract exchange.

Satisfactory?

AM reporter, the agency handling the Katz visit. He was told: "Of course it's the Koster Jammers. They're playing the original Koster Jammers music, and he calls them his Koster Jammers."

Pair enough, I suppose. Will the public be satisfied?

No mention

AND while we're on this subject, did you notice that the original Koster Jammers—Louis Armstrong and his All-Stars



Transatlantic TV

made no mention of Vic Lewis, Peppé Bates and Ella Logan. They also spent Edmund Hall wrong!

AUSTRALIAN singer Bonnee Brumby has just received her first fan letter since arriving in Britain a week or two ago. It travelled 4,000 miles to reach her.

"I was listening to *Five Town Tonight* on the BBC and enjoyed your interview with John Ellison and also your singing of 'The Lady Is a Tramp.' Reception was exceptionally good."

Break reception had enabled an amateur radio enthusiast in Boston, Massachusetts, to pick up the BBC's short-wave TV sound transmission.

Congratulations, Bonnee. You never know who's listening, do you?

Herself is here

A N Irish girl who nobody seemed to take much interest in while she was in Britain (except Johnny Ryan, who coached her) has just arrived on holiday from the States.

She is Carmel Gulian. Remember her with the Temple and Ambrose Hayes? Maybe not. But she was recognised by two Canadians staying at her London hotel. She has been appearing every morning except Saturdays (when she does concert) on a radio show. Her husband's coat-to-coast-a-Canada TV show. She has played Carnegie Hall three times. She has made two LP albums and several 78s for American Columbia.

She has just been voted by a leading American TV journal as "The Most Outstanding Talent for 1958."

Oh, a rum or a cassis. Whom nobody here recognised as a poten-



Connie Russell as a singer: a recording studio shot from the new Billy May film.

Nightmare!

BILLY MAY is not such an over-familiar figure that the keen dance band fan can pass up an opportunity of seeing him on the screen—especially when the May band makes its contribution both in the picture and on the soundtrack.

It is *Nightmare* that brings the May personality and music to us—not a great film, but one that should render pop-eyed anyone with a penchant for the fantastic.

Clarinet player (Kevin McCarthy) awakes swinging from a dream in which he has murdered his would-be stranger. He is still shaking off his fright when he sees the bruises on his neck and blood on his arm. So he takes time off from the May band (which keeps it effectively off the screen) and practically ignores his vocalists-girl-friend (Connie Russell), just to worry it through.

He has, in fact, killed, but it wouldn't be fair to say how or why. He may have had the eccentric director's interest in it to do a rumpus in the night-movie.

Why? May's *Nightmare* is not a great film, but one that should render pop-eyed anyone with a penchant for the fantastic.

reviewed by TONY



BROWN

MARTIN LUKINS British Solo Champion over 200 radio and T.V. dates to his credit is, as you may expect, a very experienced musician. That's why he has chosen Sonola—the American designed master built accordion. "For the Professional artist and indeed for the discerning musician whatever his status," he says, "Sonola is the obvious choice."

You owe it to yourself to hear—to see—to play SONOLA!

THE SONOLA R460 (11 illustrated), 41 piano keys, 4 voices with 7 fingertip registers, 120 basses, 5 voices with 13 push-in registers, Fast, quiet action keyboard, hand finished Swedish birch steel reeds for full volume and un-distorted tone, deep fold bellows, balanced weight distribution and coupler actions enclosed in aluminium panels. The finest performing instrument of its price range. £128 cash or deposit £13.00 and 12 monthly payments of £11.05 or 18 monthly payments of £11.34 or 24 monthly payments of £11.99. Beautiful illustrated brochure showing full Sonola range gladly sent on request.

Models ranging from £75 to £350

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Open all day Saturday.

tal star. But who succeeded so easily in the States. Just by being herself.

And those who married to that great Irish impresario Bill Fuller, who was associated with this paper in promoting the Kenyon and the Kenyon in Dublin.

Based in New York now, Bill plans to open an Irish-American ballroom in the autumn.

Monty's ballet

A BRITISH pop has just become accepted as a serious ballet music. It was *Lonely Ballerina*, recorded by Mantovani on Decca.

An aspect of hearing the Mantovani Orchestra in the States, prima ballerina Marina Petrova, the Metropolitan Opera House, New York, bought the music from the Mantovani disc. She was so entranced with it that she put her own choreography to it.

It tells Monty of this, she added that she was leaving the States today (Friday) to appear in Russia.

But Monty persuaded her to break her journey in London and appear in his TV programme next Wednesday—dancing "Lonely Ballerina."

TALKING records reminds me—oh, dear! It reminds me, too, let me bow out and make way for

POET'S CORNER

REQUEST record programmes on the BBC client postcards by the weekly.

AND those who sort them out have to be both discerning and keen.

BECAUSE it has been shown by some analysts THAT the popular belief that all request cards are genuine is just another of those fallacies.

At one time received, a vast majority

ARE suspected as from publishers, artists, and the great fraternity of fan clubs (it should be so sorry?)

THE BBC requests regarding honesty as the best policy.

VIEWERS suspicious of couple of dozen cards with asserted WIFE and husband's names (when she does concert) on AND being her husband's handwriting, they will hardly

WHILE requests for records which haven't been issued yet they are inclined to look

HOWEVER, request record programmes continue in spite of

AND there is sometimes a funny

THE one I think most deserves to

GOES: "Please play so-and-so my poor old dad—he wrote it."

Till Friday next.

SONOLA

The SONOLA R 460

Sell to Self Distributors for SONOLA in U.K.

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Call it on phone EL4Mbridge 2100 or write to—

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Songsheets

by Hubert W. David

CONTINUING my travels in the North, I have been struck by the terrific enthusiasm of every budding songwriter I have had the privilege of meeting. My visits to Manchester and Birmingham confirmed the impression of sincerity I had found in Nottingham and other towns.

Everyone was so very eager for information—and I was quite amazed at the earnest way in which they approached their song problems. I can well understand that, if you are living 'way out in the countryside, it is not quite so easy to keep track of the current song market. Those in London or on the fringe have a much better chance of keeping up to date with the know-how of the songwriting game, after all.

I was therefore particularly interested in finding out what subjects songwriters want me to discuss in Songsheets. My main difficulty is trying to please all songwriter readers—and how to bring satisfaction to our new correspondents, as against those who have been reading the column for some years.

I have dealt at length with such subjects as copyright, Royalty Contracts, Collaboration, Publishing Contracts, etc. Similarity and other obvious facts of the songwriting business, and you must realize that I

cannot keep repeating these subjects, as older readers may find it a bore. I do, however, take the opportunity from time to time of having a re-look at some new turn of the business (for example) the recent increase in all types of mechanical reproduction and its consequent effect.

North v. South

I THINK I recognised a more profound interest in the popular song in the North of England than in the South, but strangely enough, on taking a cross-section of my files in the office I find that there are more aspirants to song fame in the South than in the North!

Yet it has always been known that more records and sheet music are sold in the top half of Great Britain, with particularly big strongholds in Manchester, Liverpool, Leeds, Glasgow and Newcastle-on-Tyne.

Can it be that this sincerity is more pronounced North of Birmingham?

Shall I say that it is possibly the outlook prevalent about music in the North of England that gives the man on the street a better chance of really taking an interest in song business? Contrary to general belief, not very often there hangs a pall of 'I've got it all right, I can't sing, any main street in North-country town will tell you that, but I'll be glad to hear the linking sound of a fact of the songwriting business, and you must realize that I

There are pubs and clubs where you can find an entertainment which would make many Southerners gape with astonishment. The Northerners certainly enjoy their poppy music, but what, me? Well, perhaps a little. I can't see the Leeds! And I'll be waiting for the briskest from all of you who live South of Birmingham!

Popular Radio & Recording Star Francisco Cavéz

Here's an accordion that's different

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

Galanti—the accordion that has become a familiar favourite in the United States and, in fact, popular all over the world. Built in the beautiful district of Mondovio, far from the other accordion producing areas of Italy, it has thus a distinctive character of its own and is renowned for its unique tone, rapid response and superb styling.

Galanti



The GALANTI DOMINATOR II
41 piano keys, 4 voices with 11 registers and write master, 120 basses, 5 voices, with 3 push-in couplers. Superior tone, superior styling, made with one set in octaves, self-restoring bellows, straps and buttons included, or deposit £5. Galanti and other famous makes of Accordion and other instruments. Write or call now for enlarged 1956 bumper catalogue of Galanti and other famous makes of Accordion and other instruments. Write or call now for enlarged 1956 bumper catalogue of Galanti and other famous makes of Accordion and other instruments.

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BRITAIN POP DISCS

GUIDE to the best selling discs for the week ended May 19 derived from information supplied by 10 leading record stores.

Rank	Disc	Artist	Label
1	(1) NO OTHER LOVE (A) (2-4)	Chappell	
2	(3) MY SEPTEMBER LOVE (B) (2-4)	Chappell	
3	(4) POOR PEOPLE OF PARIS (F) (2-4)	Berry Maun	
4	(2) IT'S ALMOST TOMORROW (A) (2-4)	Mammoth	
5	(5) ROCK AND ROLL WALTZ (A) (2-4)	Decca	
6	(6) A TEAR FELL (A) (2-4)	Decca	
7	(13) YOU CAN'T BE TRUE TO TWO (A) (2-4)	Decca	
8	(7) MEMORIES ARE MADE OF THIS (A) (2-4)	Decca	
9	(10) THERE FROM THE THREEPENNY OPERA (F) (2-4)	Arcadia	
10	(8) YOU GANT BE TRUE TO TWO (A) (2-4)	Decca	
11	(11) BALLAD OF DAVE CRIDGERT (A) (2-4)	Diana	
12	(7) WILLIE CAN (A) (2-4)	Decca	
13	(15) ONLY YOU (A) (2-4)	Decca	
14	(12) ZAMBRA (A) (2-4)	Decca	
15	(14) THE DAMBUSTERS' MARCH (B) (2-4)	Chappell	
16	(17) DON'T RINGA DA BELLA (B) (2-4)	Chappell	
17	(16) YOUNG AND FOULISH (A) (2-4)	Decca	
18	(13) I'LL BE HOME (A) (2-4)	Decca	
19	(20) COME NEXT SPRING (A) (2-4)	Decca	
20	(18) THE GREAT PRETENDER (A) (2-4)	Decca	
21	(19) ROBIN HOOD (A) (2-4)	Decca	
22	(21) JIMMY UNKNOWN (A) (2-4)	Decca	
23	(22) MISTER CUCKOO (A) (2-4)	Decca	



Picture by Ron Ricci

...the star who changed her name twice!

The vivacious girl with the ready smile pruned prettily, ran her fingers through her dark hair and struck a pose. A flash bulb exploded, and Marion Keene danced nimbly over to face a queue of two interviewers in the walls of the King's Theatre, Hammer Smith. Marion is photogenic even in the comparative drabness of drabpinks and ginghams shirt—a garb eminently suited to a theatrical call for the BBC-TV *Jimmy Wheeler Show*; she is doubly so when seen in the sophisticated artistry of an Angus McBean setting. To prove it, she whipped out a set of photographs. "First proof of a sitting," said Marion. "Cost me eight guineas, but it was worth it. The Marjory Mays had no quarrel with that statement."

Qualified! "If I wasn't home, Ronnie would probably live on tea."

Marion, in a French *châle* dress, made the average pin-up picture seem a little bit of a bore. Her hair is blonde, her eyes are blue, and her smile is infectious. She is a natural dancer, and her dancing is a joy to watch. She is a natural singer, and her singing is a joy to hear. She is a natural actress, and her acting is a joy to see.

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THE POP DISCS

by Laurie Henshaw

ELVIS PRESLEY, America's latest recording sensation, sounds a very mannered singer to me. His "Heartbreak Hotel" (HMV POP182), now well over the million mark, positively drips with emotion. Elvis, in places, sounds like a cross between Johnnie Ray and Billy Daniels. Country and Western overtones. Electric guitar cut something of a beat. Presley's diction—or the original recording balance—is extremely poor on both "Heartbreak Hotel" and the half-styled "I Was the One". However, this record has certain merits which appear to be the definitive answer to questions of artistic merit these days.

EARLY Autumn, that exquisite tune composed by Ralph Burns, has previously been a memorable "pop" setting by Jo Stafford. Now Bill Fitzgerald offers her version. Although Ella has the more dramatic artist, particular context for her recording is more satisfying.

Other records in the element in "Ella's Contribution to the Blues," but the instrumental accompaniment, which features an excellent vib soloist, lacks the swing of the superb "Hard Hearted Hannah."

CATERINA VALENTE'S "This Ecstasy" (Polygram) is a very attractive song; I like the way she pronounces "Ecstasy" and she still tends to sound a little out of control. Backing is "The Way You Love Me," which gets the full potential of the treatment.

AMERICAN tenorist Bobby Dukes made an interesting record, "Sax in Silk" (reviewed 5/17/56). Now, in somewhat similar vein, comes "The Goodbye" (Vogue-Coral LVA 9012).

The difference is that the Dukes let his musical stimulating; this is not with the possible exception of the two tracks featuring Bill and Conroy's Rhythmates.

MARION KEENE makes a very good record on "The Great Pretender" (HMV POP1005) sung to her more than usual expressive delivery and clear diction are rounded off by typically immaculate orchestral accompaniments from Frank Cordell.

NOW it's Perry Lee on an *AMERICAN* (see 5/17) with "You've Got to See Me" (earlier recorded to memorable effect by Kay Starr and The Coasters). 12-bar blues virtually straight from the market (Bruno 45-5556).

There's a very nice thanks to the merger of the electric and acoustic Orchestra. Get this.

PEGGY LEE — on an out-and-out jazz limb. . .

