WORLD'S LARGEST SALE

JANUARY 14, 1956

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Talking mysic 'shop'

A spot of shop talk from some of the stars who appeared on ATV's "Music Shop" last Saturday. L-r: accordion ace Lou Campara, and singers Danny Purches, Georgia Brown and Annette Klooger. Australia-born Annette, who recently left Teddy Foster's Orchestra after over four years to star as a solo artist, was making her debut on commercial TV.

STAN KENTON and his Orchestra will be playing an extra concert at the Royal Albert Hall on April 1, at 2 p.m.

Agent Harold Davison told the MM: "I have been compelled to put on another show owing to unprecedented demand for tickets for the first Kenton concert in Britain at the Albert Hall on March 11. All seats were sold within 48 hours."

Box office rushed

The news that Kenton would be making his British debut at the Albert Hall caused so great a rush for tickets that Davison and the Albert Hall were obliged to put them on sale on Monday—before an announcement could be made in the MELODY MAKER.

Fans who have applied for tickets for the March 11 concert are now asked to state whether they are prepared to accept alternative bookings for the April 1 concert.

They should write to Davison's new offices at Eros House, 29-31, Regent Street, London, S.W.1, which open tomorrow (Saturday).

More dates

From tomorrow, tickets will be on sale at Belle Vue, Manchester, for the concert there on March 18. They are priced at 5s., 7s. 6d., 10s. 6d., 12s. 6d., 15s., £1 and £1 5s.

Additional dates to the Kenton itinerary published last week are: Savoy Ballroom, Southsea (March 14), Public Hall, Preston (21st), St. And-

Back Page, Col. 3

SHEARING TO BE **U.S CITIZEN**

New York, Wednesday.— British piano-leader George Shearing, who scored an imme-diate hit when he emigrated to the States, passed his final examination for U.S. citizenship at Hackensack, New Jersey, on December 22.

The swearing-in ceremony will probably take place in February.

Celebrating her nineteenth birthday last Saturday. Shirley Bassey, the singing sensation from Cardiff, is pictured with the cake presented to her by Al Read, star of "Such Is Life," in which she is appearing at the Adelphi, Strand.

KATHY ON CAPITOL

Hollywood, Wednesday.—
Kathy Lloyd, Ted Heath vocalist
who left to join her husband in
the States last August, has been
signed by Capitol Records.
She was contracted by Capitol
after executives had heard recordings sent out by Ted Heath.

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114 CHARING CROSS ROAD LONDON . . AV.C.2

These are the stars you'll FRANKIE VAUGHAN, Monty Norman, Lita Roza, Marie Benson, Maria Pavlov, Lorrae Menson, Cambrid Lorrae

Benson, Maria Coupland, Desmond. Terry Devon.
Tonia Bern, the Tanner
Sisters, Ronnie Harris,
Denny Dennis, the Three
Deuces . . . these are just some of the singing stars you'll be meeting at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Melody Maker's great "Night of the singing stars at the Royal Albert Hall on January 27.

Bandleaders, too, will be there in force, among them Eric Winstone (Star Singing) and singers will be supplying dance music for this five-and-a-half hour star-studded night.

Among the big names of Show Business will be Jack Payne, Glyn Jones, Henry Caldwell, Richard Afton, June Birch, Laurie Gold, Carl Barriteau, Laurie Gold

PREVIEW OF THE BG STORY



Personalities from the music business turned up in force for the trade showing of the "Benny Goodman Story" at the Leicester Square Theatre on Wednesday, Shown above are (1,-r.) George Fierstone, Sabrina, Cyril Shane (Kassner Music), and Frank Weir. The film is reviewed by Tony Brown on page 4.

singers will be supplying dance music for this five-and-a-half hour star-studded night.

Among the big names of Show Business will be Jack Payne, Glyn Jones, Henry Caldwell, Richard Afton, June Birch, John Hooper, Lou Campara, Martin Lukins, Gerald Crossman, Albert Delroy.

The list grows day by day,

Page 8, Col. 3

Conn Bernard 4 on 'British Jazz'

Pianist Conn Quartet appears in "B Jazz" on Monday (30th). Conn leads Don Fraser (gtr.), Jack Fallon (bass) and Tommy Maxwell (drs.). There will also

be a guest artist. The Conn Bernard Trio (the above personnel, minus Tommy Maxwell) can be heard on an EP due for release on the "Jazz Today" label this month. Titles are "Tenderly" (a six-minute version), "Just One Of Those Things." and "She's Funny That Way."

Ray Martin denies *quitting rumours*

Ray Martin, A&R chief of Columbia Records, denies per-sistent rumours that he is leav-ing the concern.

"I think if you 'phone about this time next year I'll still be here," he told the Melody Makes.



THE RACE STORY

IT is very gratifying to learn that Hollywood is at last going to film The Steve Race Story, in Stereomatic Colorscope. After months of rumour, counter-rumour and general publicity hoo-hah,

the name part has been assigned to Boris

The part of the Editor of the MELODY Maker is played by Liberace, and the background score will be recorded by the Firehouse Five Plus 49.

The moment the scenario was completed, I was called in to advise on the story.

ings of of copyright music, we invite the advertisers to withdraw—or substantially

copy. And they do this.

JEALOUS

"If a person borrows a record and makes a copy on tape, he is infringing the copyright in the music and in the record itself. For there is a distinct copyright in the record, apart from that in the music on it, and the manufacturer is very jealous of this, naturally

jealous of this, naturally

TAPE RECORDERS and THE LAW

TWO weeks ago, a letter records have to get the manufac-in MELODY MAKER Mail- furer's permission. It is definitely illegal to tape-record without it bag stated that the writer—
-a specific infringement of the instead of buying gramoprimary right of copy (ours, the phone records - borrowed them and transcribed them on to tape. An Editorial footnote pointed out that this was illegal, but so many readers have written asking for further information that it has been considered desirable to clarify the position as far as possible.

All we can do is to state the position as it exists in law at the moment. Take the case of taping broadcasts first.

As was pointed out by Harry Prancis of the MU, in the MM of 5/9/53, and subsequently by

"And, even if permission has been given, there remains that public performance liability. No records are 100 per cent. protected by copyright, even when a tape-recording would be only for your own amusement."

Mr. J. P. Axtmann, of Decca, who acts as Honorary Secretary of British Phonographic Industry, agreed. "There is a double infringement in taping records," he said. "Both of the Copyright Act of 1911 and of the Dramatic and Musical Performance liability. No records are 100 per cent. protected by copyright, even when a tape-recording would be only for your own amusement."

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the moment. Take the case of taping broadcasts first.

As was pointed out by Harry Prancis of the MU, in the MM of 5/9/53, and subsequently by Edgar Jackson (12/12/53), a broadcast may be taped without infringement of copyright only if the tape is used solely for private purposes, with no direct or indirect charge for hearing it, and only if written permission has been obtained from all the copyright owners of every item

This is a film still; but it could be straight from life. It shows the effect of drug addiction on one weak enough to fall into its evil clutches. The shot (of Frank Sinatra) is from "The Man With The Golden Arm." reviewed on page 11.

public performance, being the secondary right), "And, even if permission has

at the moment—and the new bill will also, as a matter of interest, give definite copyright protection to both radio and TV productions."

enough.

"After all, the record has cost him a lot of money to produce.

"The 1911 Copyright Act. Section 19 (1), begins with the words: 'Copyright shall subsist in records, perforated rolls and other contraptions by means of which sounds may be mechanically reproduced, in like taped and from every artist performing each item.

The taping of gramophone records is more complicated still. All the bodies concerned take a serious view of the practice.

Mr. T. S. Fasanidge, of Phonographic Performance. Limited (the organisation which controls the public performance of gramophone records), told me:

"People who want to make a whenever we see advertisements." People who want to make a whenever we see advertisements tape-recording of gramophone inviting people to take record-

anically reproduced, in like manner as if such contrape. Limited gest that owners of tape ich controls machines should re-record mance of gramophone records or BBC told me: broadcasts. This is because, fo make a whenever we see advertisements inviting people to take recording ments. He cannot be put in prison or fined for these; they are not 'offences.' He can only be sued for damages by the holders of the copyrights in question. "There is a third point, however; under the Dramatic and Musical Performers' Protection Act of 1925, such tions rotection Act of 1925, such

re-recording is an 'offence

MU Assistant Secretary
Harry Francis confirmed
this last fact, from the
standpoint of the musicians
for whose protection the
1925 Act is framed.
Definitely an offence,"
he told me "Transcribing
a record on to tape is 'recording the performance of
an artist without his written consent'—for such a
transcription is held to be a
trans There are two saving graces in all this.

WHAT IS PUBLIC?

(1) If you record a broadcast on tape, you are infringing the terms of the two Acts quoted above—but you are not subject, it seems, to any penalties unless and until you give the tape a "public performance." What is a "public performance." What is a "public performance." If the tape is played to a man's immediate household, that is not a public performance; if he asks a few friends round to hear it, that is—even though no money is charged. After all, he is giving a recital. charged. After all, he is giving a recital.

(2) If you transcribe a record on to tape, you are guilty of two infringements and an offence, but you are not guilty of evading Purchase Tax on the record you would otherwise have bought, for this tax, a Treasury spokesman told me, is levied on the actual fabric of the commercial disc itself!

disc itself!

(To obtain permission from the various people involved in these cases of copyright, "Preliminary Enquiry Forms" and "Statutory Notices" have to be completed in respect of each item to be recorded (see MM, 12/12/53)—details of which are available at HM Stationery Office.)

Peter Leslie



I PEEL that more prominence should have been given to the elosing of the Phoenix Jazz Club—the sesond occasion within a month that a club has had to close because of heoliganism. (Early in December the Magna Jazz Club at Epsom had to close after a fight broke out on the premises.)

More and more Jazz clubs are becoming the haunts of undesirable characters whose one purpose, it would seem, is to cause trouble and to disturb and anney the genuine jazz enthusiants who go to the clubs. These people are not the least bit interested in jazz and it is time something was done to prevent them from ruining any more clubs.

A far more stringent member-ship and entry should be im-posed by the organisers, and no trouble of any sort should be

tolerated.

Unless something is done, and quickly, the clubs will get a very unsavoury name with the police and general public, which will damage the whole status of the jazz movement.—John W. Norris West Clandon, Surrey.

The action begins in a gipsy en-campment near Skegness, where the hero's parents (George Burns and Gracie

Allen) are making tea for the stork, who has had to lie down for a bit. "Don't worry," says Mrs. Race, "after all, you weren't to know, were you?"

The stork is inconsolable. "If only I hadn't signed for it," he sobs.

Escape

Chemical

anniversary of the day they met.
Race staggers in, fairly stinking
of Coca-Cola, and strikes her
with a whip which happens to
be lying on the sideboard. (It
is this scene which appears on
the posters.)
She leaves him, and as the
picture fades we see Race smashing records on the floor.
From there on the downfall is
rapid. Ragged and unshaven, he
goes begging in Archer Street,
and is compelled to sell his
press-cutting book to buy Brylcreem. His wife's face haunts
him constantly, and he seems to
see her face in the back of every
bus. Steve Race at the age of 12 (played by Humphrey Bogart) is surprised behind his uncle's barn with a Salvation Army trianguliste (played by Sabrina). After a clean and rather exciting fist fight, he is taken in two brief-cases to an Approved School, from which he escapes disguised as a carrier pigeon. disguised as a carrier pigeon.

Six years later, balding and beginning to fray at the edges, he is found sleeping in a Gloucestershire ditch by an evacuee, John Dankworth (played, of course, by Frank Sinatra). They form a song-and-dance act, and there follows a blinding sequence of flashing trains and place-names, while Dankworth and Race bash out a couple of choruses of "When Tommy Atkins Taught The Chinese How To Charleston."

They are on tour.

Run out of Wednesbury (Staffs) by an angry Watch Committee one night, they are given a lift in the Mick Mulligan band coach, returning from a 12s one-nighter in Lanarkshire. John Dankworth sits next to the girl vocalist, Beryl Bryden, and is never heard of again. Steve Race sits beside the 2nd trumpet player, who shows him a photograph of his sister.

On Waterloo Bridge he staggers to the balustrade and looks over. To his right is the Royal Pestival Hall, mocking him with its neon sign: "To-nite: Mick Mulligan." On the bank to his left (this is a film, remember) is St. Paul's Cathedral, crowds gathering on the steps for the Christmas Eve service. Beneath him, the surging waters of the Seine, inviting him to oblivion.

An old man trudges by selling

him to oblivion.

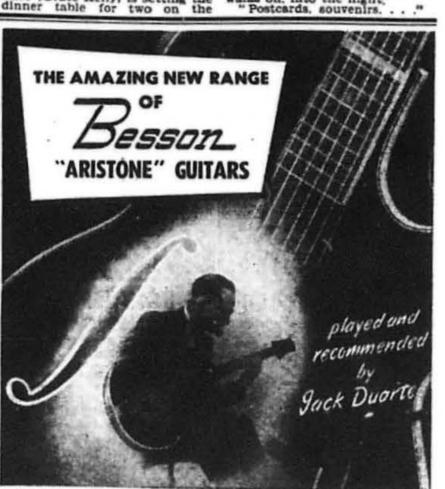
An old man trudges by selling photographs of Diana Dors and Trooping the Colour.

A slim girl pauses on the steps of St. Paul's. Is there something familiar, she thinks, about that standing on the balus-The massive hips and shoulders? The huge

You can tell by the background music that Race has grown auddenly chemical, and when the girl meets the coach at Henly's Corner the strings play a C7+chord, while the horns (in unison) play Eb. D and Db. Their eyes meet. silm shoulders? The huge feet?
She hesitates and half amiles. A tear rolls down her cheek. Even the music stops. Then she turns and walks into the church. The organ is playing like crazy, and she does not hear the Their eyes meet.

They set up house together in Peckham, but things are not too good. There is a particularly poignant scene in which Mrs. Race (Grace Kelly) is setting the

Steve Race smiles as he picks up the tray of photographs. He walks on, into the night.



* JACK DUARTE needs no introduction as one of Britain's most eminent guitarists, for his concert performances and broadcasts have always been followed with the keenest interest.

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by JOHN HAMMOND

WHEN Russ Columbo's band was playing the Woodmansten Inn (I think the year was 1931 or 1932), Artie Bernstein and I had dinner there one night. I believe that was the first time I was formally introduced to Benny, who was in the sax section of that orchestra.

When I really got to meet Benny was in October of 1933 upon my return from England, where I had set up a deal with English Columbia and Parlophone to record something like 50 sides for the two English labels. Among the sides I had contracted to do were eight by Benny Goodman and his

Orchestra. It was quite a daring venture to sign up Benny Goodman, so to speak, when I barely had a speaking

acquain tanceship with him. But I felt sure, with the Ameriness being what it was, with virtually no jazz being recorded, that Benny would accept the terms

that were being offered by English Columbia. The night I got back from England—I would say the date was around October 4, 1933, I went into the Onyx Club and there, sure enough, was Benny. Benny and I sat down at a table together. I told him that, whether he knew it or not, he had a recording contract with

He looked at me as if I were crazy and said that he had just been down to see Ben Selvin

office the week before and been convince him that it was a cial and that you had to have told that it was just impossible valid deal, and then we started a compromise in order to sell for them to do any recording of talking about the kind of band any records, and so he got me rhythm section—Dick McDonto get together for the date. Benny's ideas and mine were almost diametrically opposed. At that time Benny was a studio

Jazz whatsoever.

I then had to explain in great detail that this had very little to do with American Columbia; musician in New York; he played fourth sax with the Al Goodman orchestra and I believe that was his only job. He that this was for English Columbia. English Columbia was to finance the records and if they were to be released in the States American Columbia was down to about one or two would have to pay a royalty programmes a week.
to the English affiliate.

Benny had the ider

to listen to a group that he was rehearsing with.

THE YOUNG JOHN HAMMOND — GLOSE PRIEND AND ASSO-

GIATE OF BENNY THROUGHOUT HIS GAREER: AUTHOR OF THIS NEW MM

The drummer was named Happy and he was the regular Meyer Davis drummer; the rest. of the musicians were of similar

I told Benny that that was absolutely out of the question, that we ought to have an all-Benny had the idea that real star mixed band, and that there Well, finally I was able to improvised jazz was uncommer- should be no arrangements.

-the man who 'made' the Goodman band

ough, Artie Bernstein, with whom I was playing in a string quartet at that time, Gene Krupa, and Joe Sullivan, who had just come in from Chicago. I wanted very much to have Bunny Berigan on trumpet and was insistent on Jack Tea-

garden for trombone. For the first Columbia date, practically the following week, we ended up with the following

Joe Sullivan on piano, Dick McDonough on guitar, Gene Krupa on drums (he was play-ing at that time with Mal Hal-lett's band and had to come in from Boston by train), and Artie Bernstein on bass.

Benny insisted on that old reliable, Manny Klein, for first trumpet. And although Benny wanted Bunny Berigan just as much as I did, because of the presence of Jack Teagarden on trombone we used Charlie Teagarden, Jack's brother, as the other trumpet player.

No Hawkins

Jack, incidentally, was also playing with Mal Hallett at that

The last member of the group was a saxophone player from Boston named Artie Karle. Artie was no Coleman Hawkins by a long shot, but he was one of the better musicians playing in New York society bands at that time, and actually on the record he sounds pretty good.

Benny didn't go at all for the idea of no arrangements.

idea of no arrangements, and somewhat to my horror he brought do n four scores that had been sketched out by Arthur Schutt, who at one time had been a very excellent pianist, but who was an ex-tremely stiff arranger.

We got down to the studio and the arrangements for "Ain't Cha Glad" and "I've Got A Right To Sing The Blues" were so impossible that even Benny admitted they were a little stiff. The result was that most of the arrangements were discarded, except for the bridges.

However, because of the

arrangements, a lot of time was wasted, and as a result we only made two sides on this session,

THE BG FILM

-Tony Brown reviews it on page 4

although my agreement with English Columbia was for four

English Columbia, however, was extremely understanding and willingly paid for the second session to be made the next week.

Unfortunately, Joe Sullivan had to go out of town, so we had, I believe, Frankie Proeba as his replacement on piano, and that was the session at which "Dr. Heckle And Mr. Jive" and 'Texas Tea Party"

were made. Well, that was in 1933 and that began a very long association with Benny; an association that was to last for more than two decades and was to have many unexpected developments.

NEXT WEEK, John Hammond will tell the story of the "original" Benny Goodman hand and the
elarinet king's rice to international

ROAD, LONDON, W.C.2.



Asks Tony Brown

THE film life of Benny Goodman will inevitably be judged against memories of The Glenn Miller Story-and just as inevitably it will be found wanting. Miller was not in reality the most colourful of men-but he made the most colourful of exits. At the zenith of fame, he flew off into the mist and was never seen again. The makers of The Glenn Miller Story were therefore presented with their dramatic climax on a plate-tragedy and mystery plus the heroic quality ("Where are the parachutes?" . . . "Hell, Miller! Do you want to live forever?").

Goodman is now in his c o mfortable middle age; respected, successful and-if we are to believe The Benny Good-Benny Story— a little man fust dull.

Benny is first shown as the youngest son of a struggling Jewish family about to start clarinet lessons. He is portrayed as a quiet, sensitive but determined youth who grows to be a quiet, sensitive and determined man.

there course, changes of situation and locale — from the early job on the river-boat while still in knee-pants his epochmaking success at the Paramount Theatre KOLK But the screen Goodman's reactions barely c h a n g e throughout the

He is a man apparently without spite or devil—and such a man is rare enough to be unbelievable.

believable.

Steve Allen, who plays the grown-up Goodman, can't be blamed for this. The responsibility must be shared by Benny and his biographers.

Allen, in fact, does well within the limitations of the script. He is not allowed to demonstrate his conception of the Goodman Ray—the basilisk eye which contemptuously withered



Steve Allen, the screen BG, takes time off from clarinet playing to get better acquainted with his future wife, Alice Hammond, played by Donna Reed.

inferior musicians and forced their resignation.

We see none of the anger that the most mild-mannered of men surrender to when faced with frustration.

What we do see—and in too generous a measure—is a love interest, boosted with an eye on the box-office. True, Benny's the box-office.

romance with Alice Hammond has a part in his story—but not, I'm sure, such a fat one. That her rôle has been so extended is a virtual admission

by the producers of the drama-tic bankruptcy of the Goodman story, as finally approved by Benny himself. Other attempts have been

made to ginger up the facts. Lionel Hampton, according to Hollywood, was waiter, head cook and bottle-washer in a lakeside shack when discovered Goodman — a distortion which robs a Negro of his rightful status and, worse, reduces his personality almost to Uncle Tom proportions.

And, once again, we get that

perennial and naïve dream of the film city—the conflict be-tween jazz and the classics, with the inevitable story-book ending in which jazz is accepted by Mozart devotees—yes, at Carnegie Hall. True, they don't actually get out into the aisles to hep-step; but will Hollywood never tire of this fatuous cliché?

Sardonic Krupa .

musicians of the calibre of Fletcher Henderson and Kid Ory could never have held Goodman's music — viewed strictly as jazz—in the high esteem that the film would have us believe. The Goodman orchestra had its place in jazz history; but as a unit it could not comfortably be compared with those of Ellington, Henderson, Basie and others.

Ory is actually seen on the screen; Fletcher Henderson, no longer with us, is played by Sammy Davis, senior.

Together with Gene Krupa, Hampton, Ben Pollack and Teddy Wilson, Ory has a speaking rôle. Krupa scores mildly as a sardonic, gum-chewing wise-guy.

wise-guy.

Electric and Musical Industries Ltd., Record Division, 8-11 Great Castle Street, London, W.1

The famous Benny Goodman Quartet were re-united for in 17 years when they got together to record music for th track. Pictured left to right, Lionel Hampton, Gene Wilson and SQ.

that I was never particularly impressed by the Goodman band, and this may be why I feel that the arrangements have not survived the passage of time even as well as those of Glenn

Worth hearing

But Goodman's fluent expression of ideas is always worth hearing and we are able to hear plenty of them. The excep-tional case is "Memories Of You," that likeable melody of the late 'twenties, which, pre-sumably to help the story along,

takes on personal romantic implications.

When Benny gazes at the screen Alice (Donna Reed) in inarticulate adoration, he is moved to take up his clarinet to get his emotions across with more freedom. But what comes more freedom. But what comes My personal opinion is that "Memories Of You" singularly

lacking in osculatory warmth.

The romance is further harassed by one of those aggressively sentimental screen Mommas, who is convinced that there is no place for beigels in the Blue Beok of socialdom. I found this hardest of all to

Nevertheless, I invite readers to make a point of seeing The Benny Goodman Story. With all its deficiencies, it offers the jazz fan a great deal of that commodity that he can't in normal times expect in the cinema—and a view of some jazz celebrities in addition.

That should be sufficient to recommend the film and ensure

recommend the film and ensure against disappointment.

However, it is pertinent to

Also heard musically are Stan Getz, Ziggy Elman, Harry James and Martha Tilton. James surprised me with the tasteful nature of his jazz chorus in "Sing, Sing, Bing."

It may be said that The Benny Goodman Story offers a musical feast. No fewer than 31 separate items are listed—five of which are played by the Ben Pollack band, one by a Kid Ory group and most of the others by the re-created Goodman orchestra.

It is only fair to make it clear that I was never particularly



Ben Pollack-from the film.



LOVE IS A MANYSPLENDORED THING
(A) (1/6) .. Robbins
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(11) HERNANDO'S HIOE-AWAY (A) (2/-)

(15) NEVER DO A TANGO WITH AN ESKIMO (B) (2/-)

Michael Reine

Figures in patentheses indicate last week's placings. A-American; B-British; F-Others.



Capital Entertainment!

AT LAST-A BRITISH

SONG FAIR

I WAS interested to read the other week that the Melachrino Orchestra will be playing at the famous San Remo Festival Of Music in March.

A straw in the wind, indeed.

San Remo is in Italy—traditional land of song and festival. But make no mistake, the San Remo Pestival—like the other Festivals of popular music which take place year by year elsewhere in Italy—are not promoted out of pure nostalgia. They happen to be very good business.

elsewhere in Ital
Good business for the
Italian music
publishing concerns; good
business for
the composers;
good business
for the artists
who give the
new songs their
first performance.

And the Pestival is not intended to popularise the songs solely in

songs solely in
the land that produced them.
You may remember that the
enterprising Italians put on a
Song Pestival last year at our
own Royal Pestival Hall as a
follow-up to a similar function

The objective is surely obvious. The world, the Italians reason, should be given the chance to hear Italian songs; it may like, and buy, them.

Italian publishers, we may assume, are not content merely to absorb America's output. They want to pick up some of the major dividends themselves.

The full profits of such a scheme may take some time to

Jack Payne's

Just For

The Record

mature. The American publishing houses are highly organised and the stranglehold that they have applied over here may take a little breaking.

Yet, if one looks back at the Top Twenty lists for the past three years, it can be seen that the Italians have already enjoyed some success.

The lessons haven't been lost on some of our own publishers. They realise that publishers from all over the world take an interest in the Italian events. And several have remarked that it is time for a Pestival of British Songs to be organised in this country. A top song is a

*

top song—no matter what country it springs from.

I have news for Tin Pan Alley.

I have news for Tin Pan Alley.
The BBC is already contemplating putting on a Song Pestival—another indication that that much maligned body is thinking up schemes that the Industry should be planning itself.

Our publishers are bound to get the major benefits from a British Song Pestival organised by the BBC—and there may be some people who will declare bitterly that this is more than they deserve: the frustrated British songwriters, for example, who have complained for years that it is virtually impossible to get their work into print.

PREVIEW

I should advise them not to waste time in recrimination. We are likely to be faced with the



extraordinary spectacle of British music publishers literally begging for the chance of publishing British songs—some of them claiming, no doubt, that this is what they've always wanted to do!

Let's not be too hard on them, I've been told that one or two of our publishers are willing to handle material produced in this

country—only they prefer to play safe. The idea, it seems, is first to get the song published in America—and then to give it their backing if it comes up strong on the American catalogue.

at home, first sell it abroad, in

Well, if that is the dire situation, it is high time that we had a British Song Festival, I say.

As it is reasonable to predict that the BBC Festival will be modelled on Italian lines, let's give it a preview.

Each publisher submits several numbers to an Organising Committee. The vocalists and musicians are booked and certain compositions are allotted. Thus, the British Festival may spread over several days, during which time each day's winners are decided upon—these going forward to the Grand Pinal.

JUDGES

ammonomica.

If the Festival is run on such ambitious lines it is debatable whether the BBC schedules will permit of their broadcasting each night's event, but I understand on good authority that they do intend to treat this as a major project.

Some Italian events are judged by audience reaction, others on the vote of a specially selected panel. I think we would be wise to leave the verdict in the hands of the audience. This was the method that gave publication to "Cruising Down The River." the prize-winning song in the Hammersmith Palais Write A Tune Contest—and it led to a rather instructive situation. Most musicians and critics voted the song banal and corny in the extreme, and there isn't much doubt that an "expert" panel would have thrown it right out. In fact, I believe I am right in saying that publishers weren't at all eager to take the number.

number.

But published it was, and it became a Hit. It was sent to America and promptly put on the shelf, where it remained for two years; further proof that a publisher is not necessarily the best judge of a Hit song. But eventually the song was given its chance. It swept America and scored at least as big a success as it had in this country.

EXCITEMENT

So let the people judge, I urge, They make Hits, not the experts.

The more I think about it, the more attractive a British Song Festival appears. Professionally, it could do untold good by finding some worthy new composers, as well as rediscovering the neglected ones. It could prove to Tin Pan Alley that there is gold in our native hills for those with the courage and imagination to dig. A Festival would certainly stimulate the artists who took part in it—and always bear in mind that a good new song occasionally puts a relatively unknown singer on the

But, just as important, the British public would enjoy it. A Festival of absolutely unknown songs holds just that element of excitement that is lacking in an ordinary concert; it invites audience participation in its most useful form—enthusiasm.

And it would demonstrate to the Americans just that quality that their Bill of Rights teaches them to respect.

Independence.

RESTAURANT PAD. 8013



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ESKIMO JAZZ

THESE pictures, taken in a dance hall at the northernmost point of Alaska, are the work of Norwegian photographer, Sverre Bergli—the man who got that amazing close-up of Louis Armstrong in Oslo last year.

Bergli has been on an assignment for Scandinavian Airlines, covering their North Pole route. He took these pictures on one of his stops—at Point Barrow.

The locals dance to sambas, mambos and other similar music from a record player. In between, they supply



their own music, on drums made of sealskin stretched over a frame of bone (see picture, top left).

With this traditional music to back them, the girls give special dance exhibitions (top right).

Then back to the record player (above) and what, to us, would be a more conventional type of dance (below).

"Wallflowers" don't last long here; they would wither away!



PAPA TIO MADE CIGARS & JAZZMEN

IF you look up Albert Nicholas in a jazz reference book, you will sometimes find him listed as "clarinet and tenor," more often simply as

He was, in fact, a regular member of saxophone teams for most of 14 years, varying his attention between alto and tenor after an abortive flirtation with the soprano while in King Oliver's band.

A safe man

"In those days, our three major clarinettists were Lorenzo Tio, Big Eye and Picou. That Picou played, too. I know because I heard that man. He had finished, really, even when they made those earlier records of him.

"Picou was in business, also, had some kind of a tinsmith business. I remember he was a safe man with that



dollar. Louis Nelson was another of my favourites: he used to have a sound like a voice, but he'd petered out by the time you heard him on records."

Micholas played a few dates with Kid Ory's band, then made his real professional start with Oak Gaspar's Maple Leaf Band. He worked with Gaspar before and after his period with the navy, did street parades with Manuel Peres and the Onward Band, and played (around 1920) with Buddy Petit.

During 1922 or '23, Nick took 'Use Chicago. It happened that we didn't go straight to Joe's band, through. The union was very strict, and we didn't want to say we'd come up with the purpose of joining Joe at the Plantation. "So we hung around in Chicago for four or five weeks. Then Joe changed the band and we were in. I stayed with him until the summer of '28. He'd sent for Luis Russell a little before us, and Russell was in

"So we hung around in Chicago for four or five weeks. Then Joe changed the band and we were in. I stayed with him until the summer of 26. He'd sent for Luis Russell a little before us, and Russell was in that band.

Out of tune!

"The reeds were: me on first alto and clarinet; Darnell Howard, third sax (alto), clarinet and violin; and Barney Bigard, tenor and clarinet. Most of the clarinet solos were on my part. We all had soprano saxes, too, but they were out of tune so we didn't bother with them."

In August, 1976, Nicholas left
America to go to Shanghai with
Jack Carter's band. For this job
he changed to tenor sax. Others
in the band-were Billy Page
(alto), Valaida Snow (trumpet).
Teddy Weatherford (plano).
Frank Ethridge (guitar, banjo
and violin) and Carter (drums).

"I worked in China more than a year," Nicholas says, "then left with Ethridge for Singapore and Egypt. After another year in Cairo and Alexandria, I found my way back via Europe, finally making New York towards the end of 1928."

In these early years, Nicholas
—like so many New Orieans
players—consistently used an
Albert system clarinet, as the
photographs with Oliver's band
show. He told me:

"I changed over in Egypt. My had to send it to France,

Reviews by Maurice Burman

TUBBY HAYES AND HIS ORCHESTRA 4.30 p.m. 4/1/56

NOT so very long ago, when I was part-owner of the Feldman Club (Ho, yes!—I've tasted luxury in my day), a schoolboy walked in one night, went over to the stand and proceeded to take a saxophone out of its case. "Rather young." I thought "for a band 'manager."

But I was wrong in all directions. For soon the band was playing, and there was this child rocking the place with his raucous—but very exciting—playing. He wasn't much bigger than the tenor he was holding, and he worried it like a puppy with a rag doll.

Tubby Hayes (for your eager minds will now doubtless have realised that it is he about whom I'm talking) was so young and innocent that, when I introduced him to bandleader Jack Nathan (who was there seeking a tenor for his band), he kept calling him "Sir"!

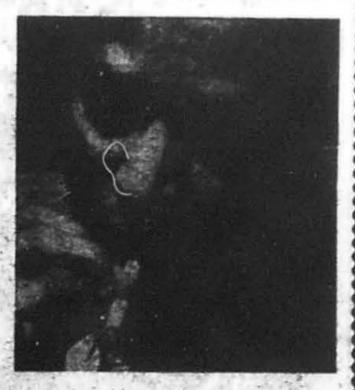
But the mites of today become the mighty of tomorrow—and now, here he is, a bandleader broadcasting just like a veteran.

I liked his band on this airing, in spite of a little roughness and cracking from the brass, an uneasy internal balance, and one or two mediocre arrangements.

or two mediocre arrangements. But give me this music, any time, with its drive, its jazz feeing, good phrasing and enthusiasm as against the fat, pompous, polished, heavy, swing-lacking commercial bands.

Tub-Tub played a good programme with tasteful vocal numbers. Singer Bobby Breen. though, bught to sound like himself—or at least make up his mind whether he is going to do a Cole, an Eckstine or a Hamilton, and not try the lot in one chorus! He has good feeling and phrasing; better diction, less vibrato and a little originality will get him far.

continued on page 12



To begin at the beginning, though, Nick got started on clarinet through his uncle, Wooden Joe Nicholas, a trumpet player still living in New Orleans. "I was then around 12, and my uncle gave me my first instrument—a C clarinet." says Nick. "After that I had some tuition from the Tios. father, son and uncle. "It was not a formal education. Paps Tio was a cigar maker as well as a ctarinettist. He taught all the kids: it didn't cost anything, he gave us our learning. Also, I took a few lessons from Big Eye Louis Nelson and Alphonse Picou. MICHOLAS, THE MAN dollar. Louis Nelson was another us. Paul Barbarin, Barney of my favourities; he used to me caught the same train MAX JONES CONTINUES HIS STORY OF ALBERT NICHOLAS, THE MAN FROM NEW ORLEANS

Band, and played (around 1920)
with Buddy Petit.

During 1922 or '23, Nick took
his own group into Tom Anderson's Cabaret. He says: "We
played down there for one-and-a
half years; me on alto, Barney
Bigard on tenor, Luis Russell
(plano), Willie Santiago (banjo),
Paul Barbarin on drums and
Arnold Metoyer, trumpet.

"This is how Oliver came to
send for me. Jimmie Noone
came down home for Mardi Gras,
heard our little band and was
surprised—we were coming up
then. He went back to Chicago
and told Joe: 'They got a band
down there!'

"The fact is that I joined
King Oliver twice. The first
time, just before Christmas,"
(1924?) "I made a little tour
with him and after three months
went home. We were supposed
to play at a place in Chicago—
was it the Plantation then?—
but it burned down.

"I know I was home about
seven months when Joe sent for

seven months when Joe sent for

clarinet player in the Symphony lent me his Boehm and taught me the fingering. I practised on that Boehm, and when the Albert came back I'd forgotten the fingering for it.

"I studied real serious while I was there, playing second in the Symphony in Egypt. It was good training technically. They taught us the legitimate fundamentals; of course, the jazz comes from your head, and from what you're hearing.

"Omer Simeon and Barney and Edmond Hall are still on their Alberts, but I prefer the sound of that Boehm. It's a true clarinet. That experience helped me a lot when I got back in the States."

In last week's MM, Nicholas talked about his first period with Luis Russell's band, and the ten months with Chick Webb which followed. I asked him for some details of his return.

"After Webb, I came back to Russell—with Armstrong fronting the band," he said. "I only stayed a year, got tired of travelling and pulled out to go with a group at Adrian's Tap

Room. We made some records then with Adrian and Ward Pinkett, others with Freddy Jenkins and planist Joe Turner.

"Then I went back with Armstrong and stayed till 1939. In the band we had Louis, Scad Hemphill, Henry Allen and Louis Bacon on trumpets, Later, Otis Johnson came in for Bacon. At this time, 1937, I'd gone over to first tenor; Bingie Madison was an second.

"And that band could play. On some numbers, like 'Alexandary and the standard of the some numbers, like 'Alexandary and the some numbers are numbers and the some numbers and the some numbers and the some numbers and the some numbers and the

"And that band could play.
On some numbers, like 'Alexander's Ragtime Band' and 'Heart Pull Of Rhythm,' you had '5 men swinging like a small band.
And Louis . . . there was a part in one of these numbers—in the key of F concert—where the trumpets ended on a G in unison.

unison.

"Now those guys could all blow, all loud, and they all hit that one note. And Louis would come and hit that note so big, an octave above them. Louis would hit that note as big as this house, every performance, and afterwards Scad would say:

"Goddam, how does he do it?"

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NEW COLONY SINGER

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RUBY IS RANDALL

'MANAGERESS'

The man in the limelight is modern young singer Cliff Law-rence, who was one of the attractions at the opening of a new jazz club at the New Cross Palais last Wednesday night. Backing him can be seen (I-r.) Jackie Sharpe (tenor), Norman Hockley (bongoes) and Les Condon (tpt.). Norman Hockley is also the proprietor of the club.

Alan Clare signed by Mills Music

Four of Alan's works are scheduled for immediate release. "We hope to have discovered the British Leroy Anderson," says Mills Music.

BIRMINGHAM BIF

VISITORS to the British Industries Fair at Castle Bromwich in April may be able to make bookings there for the Humphrey Lyttelton Jazz Show and other events in Birmingham's Festival of Entertainment, which has been brought forward to coincide with the Fair.

The city's Entertainment Committee has recommended that a kiosk be set up for this purpose. The emphasis is on music in the Festival programme. Mantovani and his Orchestra open the Festival on April 23 with a concert at Birmingham Town Hall.

Frank Chacksfield's Orchestra, the Humphrey Lyttelton Band and possibly the Jack Parnell Orchestra are also to appear at the Town Hall.

The Nova Scotians, one of Scotland's top traditional hands.

Shaw seeks peace to write books

Pasis. Wednesday. — Before leaving here for Spain, American clarinettist-leader Artie Shaw stated that he would not do con-certs or cabaret work for at least two years.

Shaw is looking for somewhere to settle down to write two hooks.

The Nova Scotians, one of Scotland's top traditional bands

which broke up temporarily last which broke up temporarily last November, has re-formed under the joint leadership of drummer George Crockett and clarinettist-tenor saxist Johnny Winters. Their first date is this Sunday (January 15) when they will present a Chicago-style session in Edinburgh's Condon Club.

The line-up is completed by Bob Harley (tpt.). Ian Anderson (tmb.), Jim Baikie (gtr.). Joe Paterson (bass), Norman Skinner (pno.) and Brenda New (vcls.).

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many years, says:-

German, American

orchestra, which would be billed as the Ronnie Scott Orchestra featuring Tony Cromble. If this materialises the group would debut during the first week of February. The Crombie Band plays its final date on January 19 at Boston; the 19-piece Scott Orchestra broke up on Sunday. Ronnie Scott told the MM: "We plan to combine the best elements in both orchestras. In view of my proposed trip to the States, I wanted to have the best possible personnel, and this is the only way of achieving it."

Greater triumphs

Tony Cromble commented: "Despite our successes with the present band. I feel we could go to even greater triumphs if the two bands merged."
The bookings for the new orchestra would be shared by Harold Davison and the Jeff Kruger.

Enterprises.
The MM understands that altoist Derek Humble, bassist Lennie Bush, trumpeters Jimmy Deuchar and Les Condon, planist Stan Tracy, and vocalist Annie Ross—all from the present Crombie Band would be signed for the new orchestra.

new orchestra.

Trombonist Ken Wray, tenorist
Pete King and vocalist Art Baxter would be signed from the
former Scott Band. A baritonesaxist would need to be fixed.

Rex Morris, tenorist with Tony
Cromble, will be leaving shortly
as he has had another offer.

W. H. Smith to sell Solitaire records

Solitaire Records have found a new outlet for their low-price discs following an agreement with W. H. Smith and Son, Ltd., the booksellers and stationers.

W. H. Smiths will be distributing Solitaire records through 41 of their wholesale houses. This will be the first time they have handled records since the war.

Solitaire discs will also shortly be marketed through the Co-op., British Home Stores, and J. and M. Stone, Ltd.

Shelley Moore pens own ATV song

Vocalist Shelley Moore, who recently made her début on Columbia, appears on ATV's "Music Shop" on January 14 at 3 p.m.
She will introduce a song she wrote herself entitled "Please Hold Me Tightly."

More Paris jazz

THE DECCA RECORD COMPANY LIMITED

Girl who is doing a man-sized fob is Ruby Bard, who took over management of the Freddy Randall Band on Monday, For the past three years she has been with the Alf Preager Organisation. Freddy is currently at Green's, Glasgow.

DUTCH singing star Rita Reys and her Sextet were unable to play their first engagement in Britain on Tuesday owing to bad weather which delayed

to bad weather which delayed them at Amsterdam.

More than 250 people turned up at the Crests Ballroom, Luton, to see the band, but were told that Tubby Hayes's Orchestra had taken over the booking. None of the fans turned away.

Piano dep.

Jack Barnes, a director of the Creata, was unable to say at press time whether an alternative date could be arranged for the group in Luton. in Luton.

The group's planist. Frans Elsen, will not be arriving until Thursday. Liverpool planist Dave Anthony depped for him at the sextet's scheduled opening at the USAF Base. Burtonwood, of Wednesday, where they will be resident for a month.

The Reys Sextet comes here on an exchange basis with Johnnie Gray's Band, which commenced a month's stay at the Casino, Amsterdam, on January 1.

STAR NIGHT ON JAN. 27

From Page 1 and it is already clear that this will be one of the most glitter-ing nights the Albert Hall has

ever seen—when the stars a their fans gather to enjoy evening of entertainment seen-when the stars and which there will not be a dull Already tickets are fast dis-appearing, and it is essential to apply at once to avoid missing this unique occasion. Send a stamped, addressed

envelope to: Box Office, Royal Albert Hall, Kensington Gore, London, S.W.1, for seats at 15s. (Grand Tier Boxes), 12s. 6d. (Second Tier and Loggia, Boxes), 8s. 6d. (Stalls) and 4s. (Gallery) for onlookers only.

And remember—details of a Get-You-Home Service to all parts of London after the Ball ends at midnight will be sent to all ticket buyers.

all ticket buyers.



UNION ACTION **AGAINST TWO** YORKS BANDS

TWO West Riding bands—the Bert Bentley Astorians and the Cameo Club Band—were stopped by the Musicians' Union from appearing opposite name bands last week.

Said a Bradford MU official:
"The bands were banned because
of their employment of nonunion members." The move has
been threatened for years but
now we are going to enforce it." A third group, the White Eagle Jazz Band, was at first barred but eventually allowed to play after joining the Union.

The Bert Bentley and White Eagle groups were scheduled to appear opposite Ken Mackintosh at the Windsor Halls, Bradford. The Cameo Club Band was to appear with the Eric Winstone Orchestra at Harrogate. Later, Bert Bentley said he had called for an inquiry into the running of the Union's Bradford branch affairs.

Mr. Cyril Field, Eastern Dis-trict Organiser for the MU, told the Melopy Maker: "I am per-fectly satisfied with the running of the Bradford branch."

Licen Taylor (ex-Sid Phillips) and Steve (Lou Preager) were visitors at rehearsals last Ted Taylor's Quartet, which opens at the lawr. W. on January 21. Musicians 1. to r. c Webb (bass), Johnny Wickham (ars.), gers (gtr.). Ted Taylor (pno.). They open a series of club tea dances,

MEET IN LONDON

panied by Norrie Paramor and his Orchestra, was due to appear on stage at the Odeon, Leicester Square, last night (Thursday) for the premiere of the United Artists picture "The Man With The Golden Arm." The "Golden Trumpeter" will play the theme from this picture, which he recorded for Columbia on Tuesday last The disc is scheduled for early release. EATHERSTONHAUGH FIVE CUT FIRST DISC



The Buddy Featherston-haugh Quintet cut its first sides for the Niza label's "Jazz Today" series on Thursday. (L-r) Buddy's partner. bandleader Vic Abbott. Paul Brodie (drs.). Roy Sidwell (tnr.), Leon Cal-vert (tpt.) Bill Stark (bass) and Buddy (bari.).

KEN WICKHAM LEAVES

BRIGHTON AQUARIUM

Ken Wickham's Band is leaving the Brighton Aquarium and will be replaced from Saturday (21st) by a 12-piece band led by Sammy Lambert (ex-Syd Dean). Ken will concentrate on his extensive

for Golden Arm

London agents deny

U.S investigation

A LLEGATIONS of bribery and corruption among U.S. Air Force officers responsible for booking bands and cabaret acts for U.S. camps are being investigated by the American

'Seriously elemed' It states: "This London Branch of the Musticians' Union is exclusive alarmed at the fact that, after three months, the BBC is still allowed to obtain the services of MU members for TW purposes at a much lower rate than that agreed between the Union and the ITA contractors. "We therefore request the Executive Committee of the MU to inform the BBC that unless they, the BBC, are willing to observe the rates and conditions as agreed between the Union and the ITA contractors, no member of the MU will be permitted to participate in any television programmes on and after January 31." Rates for musicians on commercial TV range from £6 to £12 for a four-hour session—nearly twice the amount paid by the BBC. A BBC spokesman commented: The BBC has been waiting for more than two months to be officially informed of the Musicians' Union's response to BBC proposals to increases in minimum fees for TV engagements. "The BBC has received no indication from the MU of any intention that musicians should withdraw their labour and therefore can make no comment on this report." DUBLIN, Wednesday.—Round two of the record price war in Ireland has come with EMI announcing price reductions. They follow Philips, whose reductions were announced in MELORY MAKER on December 17. EMI reductions for the Irish market range from 2a. 6d. to 4a. on LPs and 6d. to 1s. 9d. on EPs. **Mackell Twins for**

Announcing the changes, Bert
Newland, whose company act as
distributors for EMI in Ireland,
said there would be no increase
in the basic price of any of their
records for at least six months. Dublin traders are speculating as to whether Decca will follow

EMI cut prices in

Irish disc war

Bandleader Felix King (1)
smiles approval as his new
singer Gerry Grant rehearses with him at the
Colony Restaurant W
where Felix is resident.
Gerry was formerly with
Woolf Phillips at the Pipalle
Restaurant, Piccadilly.

Celia Lipton to

Celia Lipton, alnger-daughter of Grosvenor House leader Sydney Lipton, marries Victor Parris, an American industrialist, at New Jersey tomorrow (Saturday).

Sydney, and his wife, flew to America on Wednesday to attend the wedding. Celia has been alnging in the States for the past three and a half years.

BILLY CONDUCTS STAR DUO



"Take it," says Billy Ternent to trumpeter Nat Gonella, who made his ITV debut last week on the "Jack Hylton Show," which also starred Max Miller. Nat is in the "Max Miller Show," which opened on Monday at Brixton Empress.

Aldrich pianist hurt in coach crash

Syd Dale, plantst with Ronnie Aldrich and the Squadronaires, was cut about the head and face on Sunday when the band's coach skidded on an ley road near Dončaster and crashed into a tree. The Squads were returning from a Radio Luxembourg airing at Newcastle.

Les Garratt cuts to 13 at Textile

Les Garratt, leader at the Tex-tile Ballroom, Bradford, has reduced his 17-piece orchestra this week to 13. He plans addi-tions to bring his present com-plement of three singers up to a vocal group on "Stargazer"

lines.

Billy Hill (drs.), Steve Wedelewai (bass), Johnny Chambers and Ken Terry (tpts.), Fred Chapman (tmb.) and Peter Neal (alto) have all left his band.

They are replaced by Ray Sutcliffe (drs.), Len Rattenbury (bass) and George Fletcher (tpt.).

THE RECORD AND SHEET MUSIC HIT

DICKIE VALENTINE (Decca) BILLIE ANTHONY (Columbia) BILLY THORBURN (Parlophone)

Tolophone: TEMple Bar 2141

Paris, Wednesday.—Four of America's top jazz names are booked for Paris this year. Jazz At The Phil will play here on February 26, Stan Kenton for a week commencing on April 30. Duke Ellington in September, and Count Basic in November. These jovial men of Tin Pan Alley were to Sheet Music Travellers Association at the London, last Saturday. Flanking TPA's (2nd l), they are (back, standing l-r) William Seymour (Dash), Johnny Gordon (Peter Music Francis, Day and Hunter), William Bunn (seated l-r) Charlie Warsop (Sec., Parlowand Syd Richardso Clebrating the 70th annual dinner of the Horseshoe Hotel, Tottenham Court Road, Grand Old Man, Lawrie Wright (seated, liter Watkins (F. and R. Walsh), George wrice), Bert Jones (Chappell), Ernie Dupree ng (Paxton), J. Hulls (Keith Prowse), and Fred Stokes (Chairman, A. Lengnick), Lawrence Wright). THIS WEEK'S RELEASES DECCA-GROUP 78 and 45 R.P.M.

R. J. Boogie; Get happy F-J 10663

The rose tattoo; Jimmy unknown F 10679

ANNIE ROSS with TONY CROMBIE and his Ordhestra

DECCA

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Give me time; Too late now **HLU 8228**

Nip sip; If I could be loved by you HLE 8229

RECORDS EYDIE GORME

HL 8227

THE CLOVERS

JOHNNY'S JAZZ

JANIE MARDEN You are my love; A teenage prayer F 10673

> **SUZI MILLER** Ay-ay-señores; Reckless F 10677

LITA ROZA

Only you (and you alone); Cry me a river F10686

avallable from 16th January

I-3 BRIXTO ROAD, LONDON, S.W.9

Commenting on a report in a daily newspaper that West End agents had been visited by investigators. Tito Burns told the MELODY MAKER: "My books are open to the LCC and the Agents' Association, but not to private investigators. Prankly I don't get it at all." Other West End agents declined to comment and denied that they had been visited by investigators.

authorities in Britain.

Cafe de Paris

KING OLIVER DISCO.

BBC-TV RATES

SINGER Eddle Flaher signed a contract with NBC guarantee him £6,000 a week for 15 years.

The Southlanders, Jamaican vocal group, have been booked for Lawrence Wright's 1956 sum-mer show "On With The Show"

Bernard Bloom (pno. and vibes) has undergone a brain operation and would like to hear

Mary Morgan, the Cornish singer, made her television debut when she replaced Josef Locke, who was indisposed, on ATV's "Music Shop" last Saturday.

A further airing for Don Smith and his Band—his fourth since passing the BBC audition—is lined up for January 19 (L. 1-1.45

Eartha Kitt has purchased an interest in the big Negro monthly magazine, Our World.

at the North Pier Pavilion, Black Harry Gold has a solo spot playing soprano, tenor and bass asses on ATV's "The Jack Jackson Show" this Sunday.

from friends at Ward 4, National Hospital, Queen Square, W.C.1.

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BILLY COTTON'S BAND Charles has played Grafton for "My Grafton has stood up to the severest test of all, the hardest of all usage imposed by a band of our calibre which is ever on the move. It is as good as it was the first time I took it up, and its tone still equals its beauti-& Gold 532 GNS. M.P. 47/-

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CHRIS BARBER'S JAZZ BAND (LP)
"Eshoes Of Harlem"

Doin' The Grazy Walk: Baby: Magnolia's Wedding Day: Dixle Cinderella: New St. Louis Blues: Here Comes My Blackbird; Can't We Get Together?; I Can't Give You Asything But Leve! Sweet Savannah Sue; Porgy: Diga

(Nizz Jazz Today NJL1) Pat Halson (tpt.), Chris Barber (tmb. and bass), Monty Sunshine (clt.), Lossis Donegan (bjo.), Ron Bowden (drs.), Misky Ashman (bass), Recording dates:—Tracks 1, 2 and 8: 16/9/55, Tracks 2, 4 and 5: 25/9/55, Track 6: 1/9/55, Track 7: 9.9.55, Tracks 9 and 10: 28/9/55, Track 11: 13/1/55.

ALABAMA JUG BAND (EP) The Jazz Me Blues; I Wish I Could Shimmy Like My Sister Kate; Gulf Coast Blues; Crazy Blues, (Brunswick OE9161)

First Track, recorded New York, 3/10 34, has vocal by the Ham and



ALTHOUGH the personnel for these excellent sides is quoted as "unknown," it seems fairly certain from aural evidence that the group is closely related to the Seven Gallon Jug Band which recorded "Wipe Em Off" for Parlophone. The trumpet player sounds exactly like Ed Allen, and there can be no doubt that the clarinettist is our old friend Cecil Scott. It may well be, therefore, that the planist is Herman Chittison, but I would not hazard a guess as to the identity of the guitarist, washboardist or jugblower.

All the tracks contain much



CHRIS BARBER

bright and breezy jazz, the accent being on levity allied to rhythm. Scat breaks and vocals

rhythm. Scat breaks and vocals occur on every track, sandwiched between good instrumental passages by trumpet, clarinet and guitar.

The version of "Jazz Me Blues" is so completely non-Dixieland as to make one wonder why it hasn't been played this way before. Much the same can be said for "Sister Kate," although the ensembles don't have quite the same bite as on the Delaney tune.

The blues on the backing make even better listening. I like Hambone Jackson's vocal on "Gulf Coast," and Ed Allen (if it is him) plays some splendid muted horn on "Crazy Blues."

A most rewarding record for those who like the lighter side of jazz.—S. T.

JOHNNY PARKER'S WASHBOARD BAND (EP) Canine Stomp; Number Sixty-Nine; The Fox's Tail; Up There,

(Nixa NJE1000) Johnny Parker (pno.), Denny Wright (gtr.), Jim Bray (bass), Stan Greig (washboard / drs.), Recorded 23/9/55, London.

A ND here is a kind of British counterpart of the Alabama Jug Band. Light, humorous music as purveyed by pianist Parker with strong rhythmic assistance. It is, in fact, in many ways which provides the meat in the pudding, for by far the most

interesting soloist is guitarist
Denny Wright, while both bass
and drums are to be congratulated on their joint efforts at
laying down a solid beat. Do not think by these remarks that Johnny Parker is over-shadowed, for that is not so. He plays well within his capabilities, and manages on "Canine Stomp" to generate a healthy

Best track to these ears is "Fox's Tail." Wright plays some extraordinary good blues guitar, and everyone gives of their level best.

I don't know who wrote the sleeve notes, but I find "twang-erous" one of the most hideous words ever to have been coined.

JIMMY RUSHING (LP) "Jimmy Rushing Sings The Blues"
How Long, How Long Blues; Boogle
Woogle; How You Want Your
Levin' Done; Golin' To Chicago; I
Want A Little Girl; Leave Me;
Sent For You Yesterday And Here
You Come Today.

(Vanguard PPT12002-264, 5d.) Rushing (voc.) acc. by Pat Jenkins (tpt.); Henderson Chambers (tmb.); Ben Richardson (alto, clt.); Buddy Tats (tnr.); Sam Price (pno.); Walter Page (bass); Jo Jones (drs.), 1954. New York.

Vanguard have scored at least three hits at their first attempt. The Dickenson Septet LP is superbly-relaxed "middle-of-the-road jazz." Mel Powell Trio" provides us with interesting, full-sounding trio music; inventive in the main, and swingy. And Rushing's record is an outstanding vocal release.

Rushing was always an admirable singer of blues, blues with a band, that is to say. He favours a rather high-pitched, strained kind of delivery which, with his individual timing, makes him one of the most personal of jazz singers.

Singers.

Since the days of the Basic records, I have heard him only on one or two sides done loosely in the rhythm-and-blues manner. These performances are certainly more rewarding in every respect than those, and it would be chancy to quarrel with Count Basic's opinion that this disc is the greatest of Rushing's career. The preparation of the session (by John Hammond) seems to have been Well thought out.

choice of musicians, tunes and

tempos being excellent.

The Rushing interpretation of Leroy Carr's "How Long, How Long" is only one agreeable surprise. He demonstrates on this a

Long "is only one agreeable surprise. He demonstrates on this a bigger range of expression than was generally shown on the Basie records, and the performance—dedicated to the memory of Lips Page—sustains a marvellous blues mood.

Price's plano, Page's bass and Jones's drumming supply the stoutest of supports. But the accompaniment and featured music all through is able and completely appropriate.

"Boogle Woogle" hits and holds a tremendous jumpy stride, and Pat Jenkins—who spent some earlier years with the Saloy Sultans—plays a simple, swinging trumpet solo: the kind of thing that Guy Kelly might have played.

The band riffs in a way that really helps the singer along. Rushing is splendid, especially on typically "long" blues lines like "Sometimes I Wonder, Baby, Why Don't You Write To Me." He ends on repetitions of "Bye baby, bye bye," ejected with considerable force in a style reminiscent of a shrill Joe Turner.

"How You Want Your Lovin'"
and "Leave Me" are slower
blues, both written by Price and
Rushing. "Goin' To Chicago,"
like the majority of these songs,
was previously recorded by
"Little Jimmy" with Basie. The
new version is very successful.
Another familiar blues, "Sent
For You Yesterday," makes fine
rocking material for Rushing
and the band. Buddy Tate and
Henderson Chambers take solos
and the piece swings to a fairly
wild and woolly finale.
That leaves one popular song.

wild and woolly finale.

That leaves one popular song, and a good one: "I Want A Little Girl." Some writers have found it disappointing, but it seems to me that Rushing imparts a good deal of heart and character to the number, plus an unexpected blueing of the tune. This one ends on a good riff which might have come from the Basie book. Basie book.

There isn't a track on the record that I don't like, and I imagine my feelings will be reasonably widely shared.—M.J.

PAMOUS ORCHESTRA (Volume East St. Louis Toodle-Oo (a); Birmingham Brankdown (b); Rushin' in Shythm (c); Twelfth Street Rag (d); Black And Tan Pantasy (e); The Moochs (f); Mood Indigo (g); Wall Street Walt (b),

(Vegue Coral LRA10027--20s. 6jd.)

(Yoturna II)
Oracle Rhapedy (I); Tiger Rag (J);
Yellow Dog Since (k); Tjebominge
Rince (I); dazz Dogvulsiene (m);
Auful Sed (n).
(Yogue, Oural LRA10025—20s. 6jd.)

(Vegue Geral LRA10023-20. 6jd.)

(a): Bubber Stiley, Louis Metantia (tpts.); dee Nanten (tmb.); Rushy Jaskesen (cht., inr.); Otto Hardwicks (alto., cit.); Harry Carney (berl., alto); Duke Etlington (pno.); Fred Gay (bjo.); Senny Greer (drs.); Base "Edwards (tuba), 14/2/27.

(a): As for (a). 32/2/27.

(b): As for (a). 32/2/27.

(c): Arthur Whetsel, Freddy Joskins, Cootle Williams (tpts.); Nanton, Junn Tizel (tmbs.); Johnny Hodges (alts., cop.); Carney (barl., alto., cit.); Barney Biggard (cht., inr.); Ellington (pno.); Gay (bjo.); Greer (drs.); Wellman Breud (bass). 14/1/21.

(d): as for (c). Bame date.

(a): as for (a). 7/4/27.

(f): Miley, Whetsel, Metanife (tpts.); Nanton (tmb.); Hodges (alto, sop.); Carney (barl., alto); Bigard (cit., inr.); Braud (tuba); same pno., bjo., drs. 17/10/28.

(g): Whetsel (tpt.); Nanton (tmb.); Rigard (cit.); rhythm section as for

(g): Whetsel (tpt.); Nanton (tmb.); Bigard (clt.); rhythm section as for

(c). 17/10/30 (h): as for (c), 10/12/29.
(i): as for (c), 20/1/31.
(j): as for (c) except Miley replaces litiams, and without Tixel, 8/1/28.
(h): as for (f) except Braud (bass).

(i): as for (k). 5/6/28. (m): as for (c). 16/9/29. (n): as for (f) except Braud (bass), and without Metenife. 20/10/28.

THIS was the Ellington band that forced itself to the notice of critics and public alike in the Cotton Club days. It was the Duke's first real instrument of expression, and a tremendous step forward from the rather crude band he had led before.

"East St. Louis Toogle-oo."

"East St. Louis Toogle-oo" and "Birmingham Breakdown" are both good examples of the band at this early period. The former was used as the band's signature tune, and features growl-men Miley and Nanton at their most ominous. "Breakdown" has the Ellington trade mark heavily stamped on the relaxed, scored ensemble passages, and the rather too sweet sound of the reeds.

The aptly named "Rockin' In

The aptly named "Rockin' In Rhythm" came four years later. The fine growl horn is by Cootie Williams, more sophisticated than Miley, but containing as much rhythmic punch.

"Twelfth Street Rag" and
"Wall Street" are not vintage
Ellington but both derive solid
impetus from the rock-steady
bass of Wellman Braud, who also
adds much to the "Black And
Tan," with its exciting muted
duet by Nanton and Miley.

Miley's growl work is again heard to advantage on "The Mooche," while the pretty writing for trumpet (Whetsel), trombone (Nanton) and clarinet (Bigard) show the extent of Duke's musical imagination on "Mood Indigo."

Volume Two opens with one of Ellington's most delightful descriptive pieces. Not overscored, it consists of solos coupled with arranged passages, the whole thing adding up to a masterpiece of orchestral jazz writing. The next track comes as somewhat of an anticlimax, but the soloists make hay as the opportunities occur.

The next two tracks show that

The next two tracks show that Ellington could and did play the blues. Particularly good is the Duke's score for "Yellow Dog," with its excellent soprano solo by Johnny Hodges, who also contributes some superb alto on the exciting "Jazz Convulsions."

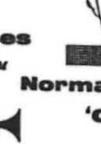
The last track is a sad mood piece, notable for the delicate trumpet work of Whetsel and the exceptional rhythm of the band as a whole.—S. T.

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I WAS speaking with GERRY MOORE, a pianist of considerable capabilities and a good deal of musical integrity and discernment.

The subject was pianists. While we dared to commit the heresy of criticising PETERSON, and differed, naturally enough, on points concerning other mames," we were both unanimous on the merits of a Negro pianist who is decidedly something of



MILT BUCKNER Lionel Hampton Band.

a forgotten man where contemporary poll voters in the States are concerned.

that man is MILT BUCK-NER one-time rock of the LIONEL HAMPTON

the LIONEL HAMPTON rhythm section.
Unfortunately, recordings representative of Milt's talent are very rare over here; most records on which he appears are overburdened with the infernal clanking of Hampton's vibes, or bedevilled by the orginatic exhibitionism of the Hampton ensemble.

tionism of the Hampton ensemble.
But there is one: Milt's own "M.B. Blues," issued here a few years back on MGM 275. The first two choruses of this record demonstrate Milt's prodigious swing and mastery of the block-chordal technique subsequently adopted by so many modern - style planists, among them Peterson.

I may be courting reprisals, but I would go so far as to say that I know of no

say that I know other planist capable of producing such a rocking beat as Milt (excluding, of course, the late FATS WALLER).



Latterly, Milt has turned to the electronic organ, and it is on this instrument that he now reappears on that he now reappears on record. The disc, an EP, is entitled "Rockin' With Milt" (Cap. EAP1000); the titles are "Bernie's Tune," "Slaughter On 125th Street," "Rockin' With Milt." and "Little Miss Maudin."

Miss Maudlin."
Vell. if BILL "REAL GONE" DAVIS made his organ "go," Milt positively makes his beich the most savage, uninhibited swing I have heard for some while. And he is aided by four men whose aided by four men whose swinging accomplish-ments are a good match for his own. They are bassist WENDELL MAR-SHALL and a drummer, tenor and alto whose names are unfortunately not given on the sleeve

can only comment that the altoist sounds like a resurrected CHARLIE PARKER.

PARKER.
On a different plane, but still music with a capital "M." is B O B B Y HACKETT'S "In A Mellow Mood" (Cap. 1901). This EP gives us. "Serenade In Blue." "Deep Night," "Flamingo" and "You're My Thrill"—four oldies that particularly lend themselves to Hackett's lyrical style.

Hackett is a glorious trum-pet player. His tone is warm, his improvisation melodic and sensitive, his taste impeccable. Hackett himself is excellent

on all four tracks, but the most outstanding is without doubt "Serenade In Blue," This is due to the exquisite accompaniment motif established by piano, vibes and guitar.

-Laurie Henshaw

Films and TV by Tony Brown

EXPRESSIONS of great disappointment have been made by critics and others concerning the appearance of Eartha Kitt in Ralph Reader's Chance Of A Lifetime (ITV) last Wednesday.

The trouble about being a "rave" is that you have to make people rave. Eartha Kitt-just has to be extraordinary, for this is what made her famous.

The mistake here was that Eartha merely made an appearance in a Variety programme, in ordinary costume and with no attempt at staging or building up a special atmosphere.

Eartha gave three items from her repertoire-stood there and intoned them—and she can't at the moment afford merely to do that.

We heard that inhumanly dead-pan voice with its whinnying vibrato, we could drink in the amusingly delinquent delivery. The full-powered Kitt performance has a great deal more than this—as those who enjoyed her in the film, New Faces, will agree.

Could it be that Eartha felt that she could recline on her reputation? If so, it was an error that she can only repeat to her cost.



Annette Klooger on ATV's Music Shop—too ambitious, perhaps. Annette tackled a special arrangement of "It's De-lovely," complete with key changes that must have put as much a strain on her memory as it did on her interestion.

intonation.

Annette pitched flat here and there, but at least she can be applauded on her enterprise.

She can sing a lot better than this and I hope she gets another change to prove it.

chance to prove it.

She showed, anyway, that she can move easily under the gaze of the cameras and that she has

MOST interesting of the new batch of films is undoubtedly Otto Preminger's The Man With The Golden Arm. This gives Frank Sinatra the rôle of a junky-or drug addict.

It is a powerful and frightening film and should be seen by everyone who believes that there are no penalties attached to easy

Added bite is given to the drama by making Sinatra also an aspiring drummer trying to make the break from the toils by getting a job in a name band.

The bandleader, seen briefly in the film, is Shorty Rogers—and the drummer whom Sinatra hopes to replace is Shelly reasons for this, but the moral Manne.

DRUGS: THIS FILM IS

HORRIBLY CONVINCING

Shelly makes his presence felt almost throughout the film, beating out rhythms that follow the stricken hopes of the victim like the inexorable processes of

Sounds exaggerated? See the film and judge for yourselves.

The Man With The Golden

Arm rather carefully makes the distinction that it deals with an

addict who wants to be a musician, not a musician who is also an addict. Possibly there were reasons for this, but the moral is pressed home effectively enough for the benefit of that minority of tragic fools in our own world.

It is that drugs, far from boosting talent, help to destroy it as surely as they kill physic-

it as surely as they kill physic-

ally and mentally.
Watching Sinatra as a tortured man deprived of his "fix," hiding from the police and forced by his desperate situation into the purgatory of a voluntary cure, would certainly re-move any sane man from temptation for life.

Throughout the film, Sinatra is, in fact, horribly convincing. His rating as an actor can be pushed up a few notches for this performance.

If giving a film an "X" label is sufficient to draw the juvenile wide-boys who have a weakness for shockers of all types, then the censor has done a social service. The Man With The Golden

Arm has a message of a power to penetrate the thickest skull.

Let us hope that it gives those most in need a prophylactic headache.

THE PICTURE ON THE LEFT WAS TAKEN ON THE SET OF "THE MAN WITH THE GOLDEN ARM," AND SHOWS SINATRA WITH SHORTY ROGERS, ROGERS LED THE GROUP THAT RECORDED ALL THE BACKGROUND MUSIC FOR THE FILM; CYMBAL RHYTHMS PLAY AN IMPORTANT PART IN THE SOUNDTRACK.





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Panamie: Tommy's Blues: Vogue Boogle:
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LDE 173 BOB BROOKMEYER QUINTET. 9.20 Special: I never Know: Steeple Chase: Lover Man. (10-in.)

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EPV 1106 ORIGINAL FIVE BLIND BOYS World Prayer: How far am I from Canaan, THE SENSATIONAL NIGHTINGALES. God's word will never pass away; Will be Welcome me there ?

EPV 1111 EARL BOSTIC and His Orchestra. Velvet Sunset: Always: Seven Steps: The Moon is Low,

V2356 EPV 1112 SIDNEY BECHET with Claude Luter and Orchestra. V2357 Halle Montmartre Boogie-woogie:

V2354

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Watch out! The A-men are on your trail

WRITING about the stars of Show Business, one tends to divide the world neatly-like the Gaul of one's schooldays-into three parts: a collection of individuals representing the performers; another collection of individuals representing bookers, promoters, PROs, agents and so on; and a single body, "the public."

Admittedly, one is aware of subdivisions in this last: "mums and dads"

on the one hand; "the fans" on the other.

But even the latter—teenagers, bobbysoxers, fan-clubs and all—present themselves as a sort of hydra-headed single monster, appearing now at this stage door, now at that airport, at awkward and inconvenient moments.

door, now at that airport, at awi
Balutary, then, is the effect of
being sharply reminded of the
individuals among the paying
public. And such a reminder
found its way on to my desk
this week—in the form of a
small, grey-covered magazine,
nicely printed on 16 piges of
glossy paper, entitled The Quill.
This periodical is—and I quote
—"the Official Journal of the
Bociety of Autograph Collectors."
You didn't know there was such
a body? Neither did I—but it is
obvious from the pages of The
Quill that here is a most highly
specialised organisation, treating
of its subject in detail that
would put a record collector to
shame.

Glamorous Norwegian singer and dancer Aud Johansen (above), who first delighted London audiences as the commerc of that extremely witty revue, "Intimacy At 8.30," is to re-appear in cabaret this month— at Quaglino's.

Aud—a former "Miss Norway" two danced in classical ballet before she came to this country—will double her latenight spot at Quaglino's with her current appearances in Al Read's "Such Is Life" at the Adelphi.

She is married to actor Patric Doonan.

Department " for tracking down fake autographs, spurious signatures and cases where famous people have been so careless as to let their secretaries sign for them.

"We have had no reply from the office of Miss——, who signed two items for the Society's President, both of which were completely different," reports the



* PETER LESLIE'S SHOW TALK *

Department austerely. And it adds the menacing remark: "We welcome enquiries regarding suspicious autographs."

(A frightening thought, thiscarrying with it the undertones of a huge, international network of highly-trained calligraphists, a sinister body of autograph detectives, or A-men, concealed to be clever. He sent a five-author, plus his autograph book, hoping in return to receive inscribed the magic words, "Budget in the best Rudyard Elpling never accepted less than half-a-crown per word musical," they said. "It really captures the atmosphere of the theatre."

I heard the record (12-in, LP autograph book, hoping in return to receive inscribed the magic words, "Budget in the best Rudyard Elpling never accepted less than half-a-crown per word musical," they said. "It really captures the atmosphere of the cast of a musical," they said. "It really captures the atmosphere of the cast of a musical," they said. "It really captures the atmosphere of the captures the atmosphere of the captures the atmosphere of the author, plus his autograph book, hoping in return to receive inscribed the magic words, "Budget in the captures the atmosphere of the captures the atmosphere of the captures the atmosphere of the captures."

I heard the record (12-in, LP in the captures the atmosphere of the captures the captures the atmosphere of the captures the atmosphere of the captures the captures the captures the atmosphere of the captures the atmosphere of the captures the atmosphere of the captures They were: "Thank You."

Hot dogs . . .

HEAR from the Nixa company that their famous "ainging dogs" record (N15009) has caused quite a stir. Americans have tried to book the dogs as a circus act; columnists, hearing that there is no act, have tried to dub the disc a hoax.

"We have never claimed that there was a singing dog act," Mrs. Brenda Slattery, Nixa's chief publicist, told me. "All we claimed, and we stick by it is that the sounds were made by actual dogs; that the record presents a genuine canine chorus."

What actually happened, of course, was that Carl Welsmann, who "presents" the dogs, tape-recorded innumerable barks from many animals—and then "edited" them in such a way that, by careful selection of barks of different pitch, and by exact positioning of these on the tape, they approximated to the melody and rhythm of certain numbers.

Welsmann was not originally be

Hot diggety dog!

made other records with these five dogs, and we are trying to get hold of them. One of them is

HERE, we heard a forerunner of what the modernised Radio Luxembourg will finally be like. Realising that the 15-minute show is on its way out, and alive to competition, the with a mirror. Why the mirror?

He is hall-porter at a hallowed military club—and obtains his autographs in reverse by carement of EMI, about a different sort of record, "We think the fully blotting the Visitors' Book.

LEO on the phone this week and alive to company is going in autographs in reverse by carement of EMI, about a different sort of record, "We think the you riveted to your set (10/12/55). You switch on. riveted to your set (MM 10/12/55). You switch on, and you never know what's coming

On this trial run we did know brief announcements being made over it. There were extracts from films, theatre shows, sur-prise items, and Russ Morgan's band—with Stan Freberg as

cabaret.
Russ has got a cornily sweet
band with extremely fine players.
I found it very tasteful. In fact,
the programme administrator.

suspicious autographs."

(A frightening thought, this—carrying with it the undertones of a huge, international network of highly-trained calligraphists, a sinister body of autograph detectives, or A-men, concealed in teenage disguise among the crowds outside every stage-door.)

The correspondence section is peculiarly interesting.

"Do you consider," asks one reader, "that autographs signed with a ball-point pen are of as much value and usefulness as those signed with fountainpens?" [The italics, as they say, are mine.] The editorial reply—since "even banks have agreed to the signing of cheques with ball-points"—is in the affirmative.

Another member suggests that personalities who bring out rubber stamps when asked for their autographs "should be stood against a brick wall and have hot rubber poured over them!"

"Though we must not encourage any terrorist activities." age any terrorist activities."
comment the editors primly,
"we like your suggestion."

Bobbysoxers

The Society, formed three years ago, has members all over the world; boasts an International Directory; publishes articles on filing, cross-indexing, etc.; advises members on "hunting", celebrities down and on what style of letter produces the best results in a given case; and provides information of "exchanges" and "wants."

It even has an "Investigation Department" for tracking down fake autographs, spurious signatures and cases where famous people have been so careless as to let their secretaries sign for them.

yard Kipling."
Kipling kept the money and duly wrote two words in the

Bobbysoxers are viewed with contempt (mingled with alarm), and the Society takes a lofty attitude on professionalism, "Mr. Skogholm," says an entry in The Quill, "has just been made a Member of Honour of the Society of Autograph Collectors. He is a staunch amateur in the autograph world and has never purchased any of his famous specimens." Weismann was not originally in the Variety business at all: he is the Ludwig Koch of the canine world—but he had never made any money at it until he hit on this gimmick!

Says Mfs. Slattery: "He has From the magazine's feature pages, we learn that Sir Adrian Boult charges a shilling a time for autographs, giving the proceeds to the Musicians' Benevo-

. . . and hideaways

lly blotting the Visitors' Book. sort of record, "We think the My favourite story, however, is LP by the London company of

what was coming—but the order kept us guessing. For two hours, the music never stopped,

I heard the record (12-in, LP HMV CLP1062), and I must confess that their enthusiasm is justified. The recording does get across the excitement of live theatre.

All the sparkle and excitement of the visual performance are there—as, too, are the occasional vocal fluffs which pass unnoticed in the flesh. But the LP as a whole is stimulating enough to serve as more than a reminder of a pleasant evening: it is good entertainment even for those who haven't seen the show.

who haven't seen the show.

I PARTICULARLY LIKED Edmund Hockridge (in very fine voice) singing an intensely exciting "There Once Was A Man" with Joy Nichols: Hockridge's feeling "Hey, There!" and "Small Talk"; Joy Nichols's roistering "I'm Not At All In Love"; and the "Steam Heat" speciality. The latter, with "Her Is," spotlights the delectable Elizabeth Seal, who, despite the fact that she really has no voice at all, proves in a hoursely attractive way that star quality simply cannot be defined in terms of pitch and dynamics.

I WAS DISAPPOINTED with "Hernando's Hideaway," which, sung as it is in the show, falls down without the astonishing

visual impact it receives on stage; and with the Overture, which

from page 7

RADIO LUXEMBOURG SATURDAY MERRY-GO-ROUND

7.30 p.m. 7/1/56

seems far too long.

the programme administrator. Derek Johnson, who devised the show, is to be congratulated, especially as he assured me that, when possible, the jazzers will get a look in, too.

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NEXT MONDAY, 16th JANUARY DANCING 7.30 to 11.30 p.m. ADMISSION 4/-

GERALD COHEN (HELANA PRESENTATIONS SHEFFIELD CONCERTS - 6.15 4 8.35 TED HEATH OOK-WILSON PECK (27074)-2/6 to 6/-BRADFORD SUN., JAN. 15, of 7.30 KIRCHIN BAND BOOK at HALL (32513)-2/6 to 5/6 SUN., JAN. 22, ot 7 SID PHILLIPS SHOW BOOK-RIALTO (22119)-2/6 to 5/-

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Frank WEIR and Orchestra

Priday: Whitby

Sunday: Hereford Tuesday: Barnet

Sunday: Bristol Thursday: Nuneaton

Baturday: Darlington

Wednesday: Bt. Albans

Thursday: Barrow-in-Furness

(Week commencing January 15) Rennie ALDRICH and Squadrenaires Sunday: Odeon, Romford Saturday: Torquay

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Alex WELSH and Dixielanders Gracie COLE and All-Girl Orchestra Saturday: Royal Star Hotel, Tommy WHITTLE Orchestra Bunday: Victoria Hall, Hanley Priday: Savoy Ballroom, Bouth-

Ken COLYER and Band
Sunday: Hot Club, Woolwich
Monday: Studio 51
Tuesday: White Hart, Bromley
Thursday: Lido Ballroom, Win-

Priday: Palais, Stockton Saturday: West Bridgford, Nottingham

Billy COTTON and Band

Week: Empire, Nottingham

Eric DELANEY and Band
Sunday: Gaumont Theatre.
Worcester
Thursday: Baths Hall, Doncaster Friday: Music Hall, Shrewsbury Saturday: Civic Hall, Nantwich erras DESMOND

Week: Theatre Royal, Portsmouth ubby HAYES and Orchestra Friday: Birmingham
Baturday: Newcastle
The KIRCHIN Band
Sunday: Gaumont, Bradford
Thursday: Guildhall, Southamp-

Priday: Town Hall, Crewe Saturday: Winter Gar Morecambe larry LEADER and Orchestra Gardens.

Saturday: Dorking Tuesday: Luton Friday: Oxford Week: Theatre Royal, Portsmouth

Monday: Perth Tuesday: Edinburgh Wednesday: Aberdeen Thursday: Inverness Priday: Greenock

Saturday: Kirkcaldy id PHILLIPS and Band Thursday: Regal Ballroom. Priday: University, Leeds Saturday: Royal Hall, Harrogate Freddy RANDALL and Band

Week: Green's Playhouse, Glasgow Ronnie SCOTT Quintet Sunday: Windsor Theatre, Bear-Wednesday: Studio '51 Saturday: Studje '51

Saturday: Empire Hall, Taunton

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TROCADERO · ELEPHANT & CASTLE SUNDAY, JANUARY 22nd, 6 & 8.30 p.m. THE TED HEATH BAND SHOW with STAN STENNETT · BILL MAYNARD 3/- to 6/- - HOP 1344

CORNERMEN-11

DANNY ELWOOD provides in a trembene section a quality which, if not exactly on the wane nowedays, is certainly as rare as it ever was. Although an instrumental section can be built by hard work on the part of a brilliant leader, such efforts can often come to nought without a co-operative and resourceful second-in-command. Such is Damny; playing only an occasional lead part, his careful interpretations enhance the sound of the inner voices. Without aspirations as a jazz soloist, he can "feet" a written jazz phrase and bring it to life as few musicians can. Such "back-room bor" ability is one of musicians can. boy" ability is one of many reasons why this self-effacing young man is a respected member of the JOHNNY DANKWORTH ORCHESTRAL



SATURDAY, JANUARY 14:

TUESDAY, JANUARY 17:
4.30-5.9 p.m. C 1: AVRO Jazz Club.
8.20-8.50 G: Teddy Wilson, Gecar
Klein, Tony Scott, Fatty George.
8.30-9.0 F 1: World Of Jazz.
9.10-9.55 S: Jazz Concerts.
9.15-9.45 B-258m: The Real Jazz.
9.30-10.0 L: Jazz. SATURDAY, JANUARY 14:

11 30-12.0 midday A 1: Ellington,
Gole Trio, Renaud, M. J. Quartet.
12 20-12.45 p.m. G 1: Dutch Swing
Gollege Eand.
3 50-4.15 O 1: Mainly Modern,
4.5-9 J: D-J Shows.
4.15-4.45.2 1: The Living Jazz.
4.30-5.0 Z: Swing Seronade.
60-6.16 A 1 2: Golden Gate Quartet,
6.45-7.20 M: New Orleans Revival.
7.30-8.0 J: Top Pops In USA.
9.0-3.0 J: Top Pops In USA.
9.0-3.0 J: Music From Hollywood.
9.40-11.0 and 17.16-1.0 a.m. I:
Edelbaggan, New Olecs, Domhos.
10.5-11.0 J: Fats Waller's Best.
10.10-10.30 Y: Jazz 1062.
10.30-11.0 W: Bwing Glub.
11.5-12.0 J: D-J Showe (nightly).
12.5-1.6 a.m. H: Dance Music.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, JANUARY 15: 6.5-7.0 a.m. J: G-J Shows, 10.30-11.25 J; Sunday Syncopation, 6.0-6.15 p.m. W: Glenn Miller, 8.45-9.0 P 2; Cha-Gha-Gha and Mambe, 8.45-9.55 B: N.O. Jazz: Jazz Requeste 9.26-10.0 G-337m.: For Jazz Fane,

THURSDAY, JANUARY 13: 12.9-12.90 p.m. A 1 2: Champs-Riyacco Jazz, 4.30-4.15 C 1: Johnny Holshuijsen. 4.50-4.15 C 1: Johnny Holshuljsen.
4.30-5.6 R: Jazz Lfvrary.
8.15-6.45 DE: Memories Of James
P. Johnson, by Rex Marris.
8.30-8.0 P3: Jazz Anthology.
8.30-9.0 J: Instrumental Mood.
8.30-9.0 P2: For You, Jazz Panel
9.10-9.55 B: Middle Period Jazz.
8.30-10.0 I: Konitz, Gullin, Koller.
9.10-10.0 P 4: Manne. 101 YEAUHAL ,YAGHOM 5.30-5.0 a.m. J: D-J Shows (daily). 10.30-11.30 J: As above. 12.9-12.30 p.m. J: Martin Block

(daily).

12.30-12.45 J: Strictly From Stric.
9.10-9.55 S: West Coast Bop.
9.30-10.0 B: Pannesid On Hamp.
9.35-10.0 J: Bisms For Monday.
9.35-10.5 Z: The Jazz Pattern.
10.30-11.0 J: Good Coastie.
10.45-11.0 DL: British Jazz.



9.30-10.0 I: Konitz, Gullin, Koller, 9.30-10.0 P 4: Hamp. 9.45-10.0 J: Mood For Moderns, 10.6-11.0 P: German Amateur Bands, 10.35-11.0 C 1: Jasz Gession, 10.30-11.0 J: D-J Shows, 10.35-11.0 H 1: Instruments Of Jazz.

FRIDAY, JANUARY 28: 11.34-11.56 a.m. F 2: Svend E: NDR/WDR: 209m, 180m, 49.38m. 11.34-11.50 a.m. F 2; Svenu Asmussen. 2.6-2.30 p.m. I: Gesdman Combec. 7.6-8.10 F 1: Champs-Elyscop dazz. 9.10-2.55 S: Jazz Developments. 9.20-10.0 Q: Kansas City Swing, 10.30-11.6 J: R-and-B Showsand. 10.36-11.0 H 2: As Thurs., 10.35.

9.15-9.45 B-258m: The Real Jazz. 9.30-10.0 L: Jazz. 8.45-10.0 J: Mood For Moderno. 9.50-10.0 Y: Jazz Dises. 10.5-10.46 A 1 2: Charlie Parker. 10.30-11.0 DL: World of Jazz. 10.30-10.45 W: Bid Phillips/ 10.30-11.0 J: D-J Shows. 11.15-11.46 DL: Kenny Baker.

12.30-12.45 p.m. J: Strictly From

Dixie.
7.5-7.15 Z: Art van Damme,
9.0-9.30 P 3: Jam Session,
9.10-9.55 B: Jazz in Europe,
9.45-10.0 J: Dixieland,
10.30-11.0 J: D-J Shows,
11.5-12.0 O: Norman Granz Presents.
11.10-12.0 I: Edelhagen Orchestra

WEDNESDAY, JANUARY 18:

and All Stars. 11.15-11.45 DL: Ted Heath,

10.35-11.0 H 2: As Thurs., 10.35.

EVERY NIGHT
7.0-0.6 T: This is Muste, USA.
M.3-12.57 a.m. A 1 2: Night Route.
Midnight Onwards: Select from E. H. P. I. Q or R for Light and Danse Music.

KEY TO STATIONS AND WAVELENGTHS
At RTF Paris-Inter: 1-1829m, 48.39m.

B: RTF Parislen: 280m, 218m, 318m, 318m, 318m, 318m, 318m, 48.7m.

B: RTF Parislen: 280m, 218m, 318m, 318m, 318m, 318m, 330m, 445m, 498m.

G: Hilversum: AVRO/VARA 1-462m.

I SWP Baden-Baden: 295m, 263m, 218m, 318m, 195m, 41.29m.

I SPMP Baden-Baden: 295m, 263m, 218m, 318m, 41.29m.

I SWP Baden-Baden: 295m, 218m, 241m, 41.29m.

I SPMP Baden-Baden: 295m, 218m, 241m, 211m, 547m.

I NR Oslo: 1976m, 327m, 228m, 467m.

I Copenhagen: 282m, 218m, 218m,

TON and his Band pay their second visit to Northern Ireland on Monday, January 30, when they play for pro-moter Mervyn Solomon in Belfast's Fiesta Ballroom. On the two previous nights, Lyttelton will be

Dublin. Beifast's Campbell College has followed the lead of other British public schools and formed a jazz group under the name of the Crescent City Jazz Band.

CHESTERFIELD.—Resident group at the recently formed Hot House Club, which meets each Thursday at the Square and Compass, West Bars, is the George Hooley Half-Dozen, George plays clarinet and leads Don Howard, Maurice Kirk, Dick Hamilton, Brian Parrot, Frank Flanagan and Cyril Barnes,

at the Arcadia, Cork, and the Four Provinces,

~~~~~~~~~

band at the Locarno Ballroom.
Roy Sneddon, who toured with
American star Billy Daniels, has
replaced Tommy O'Neil on
drums, and Ernie Reynolds has
replaced tenorist George Dickens
At Dennistoun Palais, John
Little (bass and vocals) has
loined Laurie Blandford in place
of Jimmy Bell.

and Compass, West Bars, is the George Hooley Half-Dozen, George plays clarinet and leads Lon Howard, Maurice Kirk, Dick Hamilton, Brian Parrot, Frank Flanagan and Cyril Barnea,

LIVERPOOL. — Recent changes in Sid Levin's Band, at Holyoake Baltroom, bring in Harry Clarke and Mac McCartney (tpts.), Don Lambert (tnr.) and Malcolm Craig (bass), replacing Eric Mo-Naughton, Harry Bulmer, Len Mahoney and Bill Dennison respectively, all of whom have left in order to free-lance.

GLASGOW,—Benny Daniels has made two changes in his the George Plans Clarke and Mac Castle Jazz Band. Line-up is Dennis Armstrung (cornet), Alan Windle (cit.), Alan Jowett (tmb.), Mike Plynn (pno.), Jack Miller (bjo.), Peter Dunn (drs.).

A bass player has yet to be fixed.

by F. W. Street

Band, has been formed in Birmingham. Line-up is Archie Norgrove (tpt.), Brian Finch (cit.),
Bob Steven as (tmb.), Aussice
Parkes (pno.), Bill Tucker
(tuba), Ted Pemberton (bjo.)
and Derek Smith (drs.).
Corris Barber's "axx Sams Band,
featuring the Lonnie Donegan
Showsand.

It SWF Baden-Baden: 255m., 267m.
Wight Reute.
Select from
Micro Light and
Of Eg Munich: 375m., 197m., 187m.
Copenhagen: 222m., 228m., 216m.
Of Light and
Of Eg Munich: 375m., 197m., 187m.
Of Ha Prankfurt: 506m.
Pr EDR Stuttgart: 522m., 269m.
Issue, 48.29m.
Ti Washington: 30.9m., 41.47m.
It Washington: 30.9m., 41.47m.
It Washington: 30.9m., 41.47m.
It Washington: 30.9m., 41.47m.
It Sign, 31.8m., W. Luxembourg: 208m.
VARA 1-462m.
It SBC Geneva/Laurange: 202m.

leading a sextet at all the hetel's private functions and also pro-vides a trie for dancing in the Prench Restaurant.

French Restaurant.

Johnnie Gibbins (tpt.), compère at Birmingham Swing Shirts club, is recovering from injuries sustained in a recent motor crash... Bal Wakefield (drs.) has joined the Milenburg Jazz Bund of Birmingham, replacing Gordon Banks. He is the fourth bandleader to leave his outfit to join the MJE.

Arthur Hower presents his Music For Moderns at the Town Hall next Priday (20th). The Tony Kinsey Quartet. Tubes Hayes and his Orchestra, and the Vic Ash Quartet, fill the bill... Eric Lardner, manager of the Astoria Ballroom, London, returns to the West End Ballroom, Birmingham, next week, Jack Birmingham, next week, Jack Allison leaves the West End to take over at the Majestic, Leeds

EASTBOUENE.—Combining his fifth winter season at the Pier Ballroom with gigs all over Sussex and Kent, Leonard Willoughby leads Cliff Payne, Clem Clements, Dennis Willoughby, Dennis Feeney (saxes), Les Elgar (tpt.), Bill Brownbill (tmb.), George Brown (pnc.), Lawrie Moon (bass), Seton Weller (drs.) and Veronica Pentum (voc.).

# -Jerry Dawson

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with Loon Calvert, Roy Sidwell.

TONY KINSEY QUARTET.

with Bill LeSage; Tony Hall.

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e FRIDAY (TONIGHT) e A FLEET STREET Treat: ALEX. WELSH DIXIELANDERS.-LUNCH-TIME SESSION, Royal Scottish Corporation, Petter Lane, 12.45-1.45. Membership 1/-; admission 2/-. ALAN SCOTT JAZZ CLUB, Canter-bury Arms (Queens Park Station): Pete Harris Group. January 27: Vic Ash Quartet.

BOP, POPT-No. Trad., Dad! BILL BRUNSKILL'S BAND, 44, Gerrard BROWN URN, "Yorkshire Grey,"
Gray's Inn Road (facing Holbern
Hall), 8-11 p.m.; ERNIE BROWN'S
DIXIELAND JAZZBAND, with star EALING: The famous SOUTHERN STOMPERS.—"Fox and Goose" (near Hanger Lane Station).

ERIC SILK'S Southern Jazzband. Southern Jazz Club, 640, High Road. MIKE DANIELS Band, Star Hotel, London Road, West CROYDON, MUSWELL HILL Jazz Club present GEORGE HOPKINSON JAZZBAND tonight, Priday, January 13, 7.30-11. Admission 2.6. Athenseum Ballroom, Muswell Hill, N.10 (opposite Odeon Cinema), Buses 43 102, 134, 212, 244. SMOG PROOF! Terry Watson testaurant, Sudbury. Buses 16, 18 Restaurant, Sudbury. Buses 16, 18, 92, 662. JOHNNY CHILTON'S DIXIE-

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SANDY BROWN'S JAZZBAND,
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Doreen Beatty, Johnny Barnes Trio. Listen. Jive. Licensed. Greyhound," Chadwell Heath, 7.30 Greyhound," Chadwell Heath, 7.30 STAINES: CHARLIE GALBRAITH'S TREVOR WILLIAMS JAZZMEN, 44. WOOD GREEN: DAVE CAREY JAZZMEN.

e MONDAY e CHARLIE CONNOR BAND SHOW, three styles of traditional jazz, plus Skiffle Group.—AMERSHAM ARMS, New Cross, 23/1/56. CRANE RIVER JAZZ MOTTIS, KINGSBURY BATHS CAFE, p.m. Admission 2/6.

e MONDAY-contd. e MACE'S." 100. Oxford St., 7.20-11 p.m. CHRIS BARBER'S JAZZBAND, WITH OTTILIE PATTERSON.

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1.30-11. Licensed bar.

NEW ORLEANS KEN COLYER'S JAZZMEN NEW ORLEANS KEN COLYER NEW ORLEANS CLUB 10/11, Great Newport Street, 7.30 p.m. Intermission: Plane by RAY FOXLEY OPENING TONIGHT, 7.45, Ron-Day-Voo Club Pembury Tavern, Am-hurst Road, Hackney: Rounie Scott, plus resident group.

PLUMSTEAD, Railway Tavern (opposite Arsenal Third Gate): Ron Purver's Dixielanders. RIVER CITY JAZZMEN. "King and Queen." Mottingham, S.E.9 (124 bus route). SOUTH ESSEX RHYTHM CLUB, "Oreyhound," Chadwell Heath, 7.45 p.m.: KENNY BALL CHICAGOANS.

SYDENHAM: CHARLIE CONNORT 45, "Fox and Hounds." Sydenham TUESDAY e BARNET JAZZ CLUB, Assembly Hall. Union St. (High Barnet Under-ground): ALEX. WELSH DIXIE-LANDERS.

JACKIE FREE'S Jaszmen, 8 p.m., Cowley Arms, High Road, Leyton-SOUTHALL MODERNS, "White Hart"; TUBBY HAYES, guests. WOOL GREEN: IAN BELL'S BAND.

e WEDNESDAY e AT THE NEW CROSS PALAIS. Wednesday, January 18: Poll-winning clarinettist VIC ASH and his Quartet. plus ALL-STAR resident group. 8-11. CARIOCA, Modern jazz played by the LARRY ROGERS QUARTET .- Academy, 87, High Street, Watford. CHRIS BARBER'S JAZZBAND,

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WHITTLE ORCHESTRA, Kinsey HUMPHREY LYTTELTON "Mack's." 100, Oxford St., 7.30-11 p.m. HUMPHREY ! YTTELTON AND BAND

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SUTTON, "Red Lion," 7.45: BRIAN WHITE'S MAGNA JAZZBAND.

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e THURSDAY e AGTON! CLOSED by log-first time in six years—the other Thursday. Let's hope you won't miss the TONY KINSEY QUINTET this Thursday!— "White Hart."

GY. LAURIE Jazz Club. Great Windmill Street (opposite Windmill Theatre): Dancing to TERRY LIGHT-FOOT Band.

DARTFORD JAZZ CLUS: River City Jazzband. - 7.30-10.30. Oleni-worth Club, Lowfield St., Dartford. EUROPE'S ONLY Skiffle and Blues Club: Bob Watson's Skiffle Group and guests. — "Round House," Wardour Street. Thank you. Alex. Kohner. IAN BELL'S JAZZMEN, Castle Hotel, Tooting Broadway. SYDENHAM, TGNIGHT: JIM WELLER'S JAZZBAND,—"Fox and

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Legionairs, Metal, Bochm system
Bottoney, Metal, Bochm system
B & H. Wood, Clinton-Bochm system
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# FOSTER, WILCOX FORM Grove Glamour COMPANY TO SEEK OUT

SERENADE FOR BARBARA LYON



for new television acts is to be promoted by a new company formed by band-leader Teddy Foster and agent Bert Wilcox.

The company, Television Artists, Ltd., with premises at 66, Shaftesbury Avenue, W.1. will be run by Teddy, while Bert remains in charge of the Television

Bert remains in charge of the Herbert Wilcox Agency.

Teddy Foster told the MELODY MAKER: "TV is eating up so much material that if we can supply acts, which we are going to seek all over the country, spend money on them, and present them properly, we shall be doing the business and the artists a lot of good."

Artists already under the wing of Television Artists, Ltd., include The Three Skylarks, Annette Klooger, Shirley Ryan, Dennis Shirley, and the Ken Penney Sextet from the New Hollywood Club.

Teddy will continue to front his orchestra for all dates to which he is already committed. He will then be MD of the Solitaire All Star Recording Orchestra which will play one-night stands in the London area only.



The girl with the inviting look is 21-year-old American singer Myra Baird, who opens for a four-week season at Edmundo Ros's New Coconut Grove on Monday. Myra will also appear at five of Eric Delaney's Sunday concerts commencing at the Gaumont Theatre. Worcester. on Sunday, Myra recently completed filming in "The Eddy Duchin Story." in which she has a strong acting rôle.

# TV 'discovery' is signed to Philips

THE TV debut of Irish singer
Ronnie Carroll in "Camera
One" on Tuesday night caused
an immediate reaction and inquiries throughout the profes-

On Wednesday it was learned that Philips A&R man Johnny Franz had been nursing this "discovery" for some time, and had recorded Ronnie's first sides, due for February release, on Monday last.

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B. Foldman & Co. Ltd., 23 Denmark St., London, W.C.2. COVent Garden 2091 The lovely young lady being serenaded by guitarist Bobby McGee is Barbara Lyon, seen "taking ten" from rehearsing for Sunday's "The Jack Jackson Show." Also pictured are (1-r) Roland Harker (pno.), singers Peter Regan and Ronnie Harris, and drummer Mickey Greeve.

# **DEUCES SCORE** IN TORONTO

Just home from America, Tito Burns reports that the Three Deuces vocal group had a sensational opening in Toronto and has been booked to top the bill at the Palace, New York, on January 20. It has also been signed for the Ed Sullivan TV. Tito returns to America on January 20 to continue negotiations with a major record label on behalf of the group.

Meanwhile, the Deuces have arranged to fly back to Britain to appear at the Melody Makee's "Night Out With the Stars" Ball on January 27 (see also p.1).

# Birmingham ITV series for Cherry

Cherry Wainer, glamorous Hammond organist, will play for Thursday when ITV opens in the Midlands.

As reported previously in MELODY MAKER, there will be a gala opening on February 17 and stars who will be featured regularly include the Joe Loss Orchestra, Mantovani, Vera Lynn and the Muir Matheson Orchestra.

### A 'SOLO' FLIGHT

Malcolm Mitchell, who will be appearing with his orchestra on one-night stands in Scotland next week, is flying down specially to London on Sunday (22nd) for a solo spot in Jack Jackson's ATV show.

### MELODY MAKER INCORPORATING 'RHYTHM'

Vol. 31 No. 1165 Member: Audit Buresu of Circulations **EDITORIAL OFFICES:** 189, High Holborn, W.C.1 Telephone: TEMple Bar 2468 Editer: PAT BRAND ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2 Telephone: TEMple Bar 2468 Ad. Manager: BASIL K. LAWSON

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# Revue Ork drummer quits DRUMMER Styx Gibling has resigned from the BBC Revue Orchestra after 20 years because of the BBC ultimatum telling certain members to "modernise" their playing. This ultimatum was delivered to certain members of the Revue and Variety Orchestras five weeks ago telling them to "modernise" their styles within six weeks or be fired. Styx told the MM: "I am leav-

Secretary of the MU, told the MM: "We cannot make a statement until the letter goes before a meeting of the Executive Committee for discussion."

Styx told the MM: "I am leaving the BBC because I am disgusted at this ultimatum.

"It is an impossible task for any musician to modernise his style in six weeks under the present conditions at the BBC

### No chance

"We have had no special re-hearsals or modern arrangements and no definition has been given as to what constitutes a modern

as to what constitutes a modern style.

"When I leave the BBC at the end of March, I hope to undertake a summer engagement at a coastal resort."

Meanwhile, the Musicians' Union has received a reply to the letter it sent to the BBC on December 23 asking for a full official explanation.

Ted Anstey, Assistant General

# Southport summer stardom for Lita

Song star Lita Roza features in a new weekly series for A-R TV commencing this Monday. January 16, and stars in a big Dick Hurren production at the Garrick Theatre, Southport, from Saturday. June 30.

Dick told the MM that he intends to present Lita in the "leading lady" style in which he previously showcased such song stars as Joan Regan, Ruby Murray and Eve Boswell.

Lita appears in Jack Hylton's A-R TV show tonight (Friday).

# Mecca move in

Mecca are to take over the Leicester Palais de Danse on January 23.

# Les Baker making debut on ITV

Violinist-leader Les Baker makes his first appearance on commercial TV tomorrow (Saturday) when he appears in "Music Shop" with his quartet.

The group will be completed by Mickey Rome (bass), Tommy Harrison (pno.) and Johnny Pianagan (drs.).

Les has been booked for his third consecutive season at the Fioral Pavillon, Whitby, where he opens with an 11-piece band at the beginning of June.

### KENTON From Page 1

rews Ham, Glasgow (March 26 and 27), Dome, Brighton (29th), Coronation Bailroom, Ramsgate (31st), Colston Hall, Bristol April 3), Sophia Gardens, Cardiff (4th), Victoria Hall, Hanley (6th).

Last weekend, Harold Davison flew back from Paris, where he had been arranging Kenton's Continental dates, Kenton will play six days in France from April 30. "I met Artle Shaw and we discussed the possibility of his coming to Britain to make film TV shorts," he said.

What exactly is a Tape Recorder?



Let's start saying what it is not . . . A tape recorder is not a machine which ticks out Stock Market prices. Nor does it provide the ticker tape which is such a feature of the New York welcome to famous people.

POOTNOTE: This meeting is to be held during the early part of February—almost a month after the BBC's aix-week ultimatum

A tape recorder is a machine which records sounds; happy sounds, musical sounds, living sounds. And plays them back absolutely true to life. In fact, a tape recorder is something that can be either very

useful, absolutely essential, or just downright good entertainment for practically every person you can think of. The truth is, that whatever your walk of life, a tape recorder is an asset; either

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