# Melody Makel WORLD'S LARGEST SALE

**JANUARY 28, 1956** 

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# NCE MUSIC FESTIV



A 25-YEAR-OLD singer who was virtually distance and Ronnie Aldrich to sing with the Squadronaires earlier this month 25-YEAR-OLD singer who was virtually unknown until signed by is to star with some of the country's top bands, instrumentalists, and vocalists at this year's BBC "Festival of Dance Music."

He is a former carpenter, Ken Kirkham, who was recently seen in ITV's "Chance Of A Lifetime," and was due to air with the Squads on the Light Programme on Wednesday.

Ken, who started with the Squads on January 15, comes from Preston.

This year's Festival consists of three Albert Hall concerts on March 13, 27 and April 10. Part of each concert will be broadcast. Tickets for the events can be obtained from the BBC and all the chief ticket

### Bands and soloists

The first concert will present Ted Heath and his Music, with Bobbie Britton; Ronnie Aldrich and the Squadronaires, with Ken Kirkham; the Eric Winstone Orchestra; the Ray Edington Quartet with Marion Ryan; Joan Regan; Ronnie Hilton; Bill McGuffie; the Stargazers; Freddy Randall; and Mal-colm Lockyer. Paul Carpenter will com-père, and the show will be produced by John Hooper and John Browell.

on March 27, the star-studied bill will be: Dickie Valentine, Alma Cogan, Eddie Calvert, the Johnny Dankworth Orchestra, the Jack Parnell Orchestra, the Ken Mackintosh Orchestra, Chris Barber's Jazz Band, Ken Morris and Joan Savage, Tommy Whittle, the Keynotes, and Laurie Johnson. Compère and Laurie Johnson. Compère will be Robin Boyle, and the producers Jimmy Grant and Geoffrey Owen

(tmbs.), Fred Fox and Irving Rosenthal (french horns) and Jay McAlister (tuba).

The four saxophones, led by the brilliant Lennie Niehaus, are Bill Perkins and Epencer Sinatra (tnrs.) and Jack "The Admiral" Nimitz (bart). Fred Dutton is on bass and Ralph Featured at the last concert will be the Show Band. Eric Delaney and his Band, Kenny Baker's Dozen, Frankie Vaughan, the Tanner Sisters. Eve Boswell, Stan Stennett and

Johnnie Stewart and Leonard Trebilco will be the producers.

Rose Brennan.

## Spring ITV series for Gary Miller

Gary Miller is to be featured in a big new commercial TV series starting in the Spring. It is to start around April and will

run for a year. "I cannot say anything further about it at the moment, except that I shall be doing something special and different," Gary told the MELODY MAKER.

OWING to a dispute in the printing industry, this week's and last week's issues of the Melody Maker have had to be reduced in

The dispute came to s head just as last week's MELODY MAKER was being prepared for press, and technical difficulties made it impossible for an announce-ment to be carried in that

This week, in order to give our readers as nearly as possible the same amount of reading matter as is carried in a normal issue, we have decided to omit all advertisement material except that relating to Situations Vacant and Situations Wanted.

## Lyttelton in Eire and on the air

Ross Radio Productions switch to the "lighter side" for the CWS Luxembourg show "This I Believe" on February 12.

The show—the third in the series—will feature trumpeter Humphrey Lyttelton.

Humphrey Lyttelton com-mences his tour of Ireland on January 29 at the Four Pro-vinces Ballroom. Dublin, sup-ported by Phil Butler and his jazz group, the Night Owls Dixieland band, and the resi-dent Pat Moran Orchestra.

VIC LEWIS and his Band arrived back from their tour of South Africa with Johnnie Ray late on Sunday night. Vic told the MM: "The five-week tour was a tremendous success.

Durban.

day.

### Hit Parade series for Midlands

HOLLYWOOD, Wednes-

yesterday. And the instru-

Deniz Bros. leave

the Don Juan

The Hermanos Deniz Cuban Rhythm Band has left the Don

Juan, W., after two years and intends to freelance.

It is replaced by a quintet fronted by vocalist-percussionist

"Tuneful Times," a new series of programmes featuring num-bers from the Hit Parade, begins on the BBC Midland Regional at 6.35 p.m. on Wed-nesday, February 8. The first 15-minute spot is filled by the Cliff Deeley Orchestra.

Leslie Douglas and his Orchestra, from the Samson and Hercules Ballroom, Norwich, follow on February 15, and the Sonny Rose Band, resident at the West End Ballroom, Birmingham, will be brought to the microphone the following Wednesday.

### DANNY PURCHES IN JACKSON SHOW

Pollowing his television début in ATV's "Music Shop," Gipsy singer Danny Purches has been signed for "The Jack Jackson Show" on January 29.

sal of Stan Kenton's British tour personnel took place mentation contains three notable changes from that appearing at the MELODY

**Kenton rehearsing band** 

Maker's memorable Dublin concerts two years ago.
This time Kenton has added a tuba and two french horns.

The personnel comprises Kenton (pno.) leading Ed Leddy, Vini Tano, Phil Gilbert, Lee Katzman and Sam Noto (tpts.), Bob Fitzoatrick, Carl Fontana, Don Kelly and Dent Larson

We opened in Johannesburg.

then went on to Cape Town and

Southern Jazz Band

in British Jazz

Eric Silk's Southern Jazz Band rs in "British Jazz" on

Blaze on guitar.

Nimitz and Perkins were both with the Woody Herman Herd at Dublin in 1954. Altoist-arranger Niehaus is the BA degree holder described by the MM's Edgar Jackson as a man who may be hailed as "the logical successor to Charlie Parker."

Dutton is on bass and Ralph

### More concerts

Additional British concerts fixed for Stan Kenton take place at King's Hall, Derby (March 22), Civic Hall, Wolverhampton (April 10), and Town Hall, Bolton (11th).

Joe Loss, in conjunction with Harold Davison, is presenting Kenton's Scottish début, which takes place at Green's Playhouse, Cinema on March 26 (not the St. Andrews Hall, as previously "Now we're all set to get back into the swing of one-nighters and concerts. We play the Sophia Gardens, Cardiff (today, Friday), then Cheam Baths (Saturday), and have two shows at the State, Kilburn, this Sunday." announced).

Kenton is due to arrive at Southampton aboard the Liberté on March 9.

### THE KIRCHINS BAND SAYS IT ON SUNDAY

The Kirchins Band is to be featured on Jack Payne's "Say It With Music" on Sunday. This will be the first Sunday airing of the show.
Other guests include Vera
Lynn, Edmund Hockridge and
Lizbeth Webb.

# Something different for U.S—Heath TED HEATH'S Carnegie Hall | We have to be at San Antonio

opening is in doubt again.

Ted told the MM at Hammersmith Palais on Monday night: "We have just heard today that the New York début may not come off after all. The only free date at Carnegie is March

"It's just a question of time.

-1,600 miles away-by 10 o'clock the next morning for rehearsals.

"I'm hoping a night flight can be arranged to get us there in time, in which case we could play Carnegie."

Ted is now working out his programme for the two halfhour spots he will play. He will open each show, and bring the band on stage again in the second half. In between will come Nat Cole, June Christy and the Four Freshmen.

"We will keep off the jazz The Americans do that so much better. Basically, we will stick to material associated with the

"We want to give audiences something a bit different."

Friday, January 27—when everybody in Show Business who can get to the Albert Hall will be present to listen to Eddie Calvert, dance to Joe Loss, take part in Franklyn Engelmann's "In Town Tonight" spots, watch London's foremost Formation Teams compete for the Greater London Cup, and see Palladium star Ruby Murray present the awards at the Finals of the "Vocalists of the Year" Contest. Five aid a half hours of non-stop galety among the stars. DON'T MISS IT!

# S JAZZ STARS HEAD FOR W

READY FOR HIS **BIG NIGHT** 

# **CONTINENT AS 1956**



Singer and guitarist Michael Holliday rehearses with Ken Moule, pianist with the Ambrose Orchestra, for his opening at the Cafe de Paris, Piccadilly, on Monday for a two-week cabaret season, Michael, who recently left the Eric Winstone Orchestra, has just waxed "Sixteen Tons" and "The Rose Tattoo" for Columbia,

# Hamer Ork quits

THE first band change to take place at the Grafton Rooms, Liverpool, in 28 years occurs this weekend when Gordon Severn and his Music replace the Wilf Hamer Orchestra.

Bevern and his Music replace the Wilf Hamer Orc
The Severn group is being installed by Mecca,
who took over the Grafton Rooms last November.
The personnel comprises Gordon (alto, clarinet,
arranger) leading Tony Evans, Denis Horsey,
Richard Northey and Jimmy Wallis (reeds),
Mickle Weaver and John Hanshaw (tpts.), Jasper
Franklin (tmb.), Del Holland (pno.), Brian
Sterndall (bass), and Derek Coleman (drs.), Additional arrangements will be scored by Pete Kinley,
Featured male vocalist is Jamaican Nevil
Cameron. Says Gordon: "Nevil and I met on the
Mauretania two years ago."
The Wilf Hamer Orchestra took up residency
at the Grafton Rooms in 1928.
When Wilf Hamer died in 1936,
his widow took over and had
been leading ever since.
Most of the members of the
Hamer band are being absorbed
into other Merseyside groups.

into other Merseyside groups.

# MEET THE (JAZZ) Mike

NEW YORK, Wednesday.—
MELODY MAKER correspondent
Leonard Feather has just recorded a unique 12-in. LP for the
Period label, on which he used
only musicians named Jones.

The title of the set is "The
Whole Town's Talking About
The Jones Boys," and the Joneses
included: Quincy (flugelhorn),
Than and Reunald (from the
Basie trumpet section), Basie's
bassist Eddie, Sarah Vaughan's
piano accompanist Jimmy, and
Jo Jones on drums.

Jo Jones on drums.
On one side of the LP. Than
Jones is neard in a quartet performance with the rhythm section. The selections include
"Have You Met Miss Jones."
"Jones Beach" (an original by
Quincy) and "Montego Bay"
(by Feather).

A men have formed a limited company to launch a

The anonymous promoters of this unique deal have handed

Stanley an advance reputed to be one of the "biggest-ever" paid to a songwriter.

Further large sums are to be

# GINS 'PUSH'

ONE of the biggest musical invasions of Europe in the post-war years is getting under way. More U.S. jazzmen-traditional and modern-are planning Continental tours. They include Kid Ory, Dizzy Gillespie, Gerry Mulli-

gan and the Modern Jazz Quartet.
In an interview with Downbeat on his 69th birthday, Kid
Ory intimated plans for a trip

RA

to the Continent.

Pianlet Marian McPartland
hopes to return to her home in
England when her trio ends its
run at the Hickory House on
March 18.

Trumpeter-husband Jimmy will not be with her. He is too busy with club dates and records.
The trio has lost bassist Bill Crow to Gerry Mulligan. Replace-ment is Bill Britto-from the Mulligan group.

### Italy, Paris, Bombay

Mulligan is keeping drummer Specs Bailey for the trip to Europe, which will probably begin with six dates in Italy. Saxophonist Lucky Thompson is set to reach Paris shortly, and the Modern Jazz Quartet may arrive later in the year.

Gillespie arrives in Europe via Bombay, where he starts his sixto 10-week big-band tour for the U.S. State Department on April 1.

Previously, he solos with Jazz at the Phil in February and March.

Dizzy's band is scheduled to record an album for JATP boss Norman Granz in mid-February.

### JAZZ IN BELFAST

The jazz group formed at Campbell College, Belfast, has no connection with another Belfast outfit, the Crescent City Jazz Band.

## BASIE BOOKED IN BIRDLAND TOUR

New York, Wednesday.— This year's Birdland tour will travel from February 3 to 26.

Its imposing roster includes Sarah Vaughan, Count Basie, Joe Williams. Al Hibbler, Lester Young, Johnny Smith, Bud Powell, and a unit especially organised for the tour—the East-West Septet.

The East-West combo includes Conte Candoli, Kenny Dorham, Al Cohn, Joe Benjamin, Roy Haynes, Jimmy Jones and Phil Woods.

## Mickleburgh outfit gets new manager

Ken Hogston, former Joe Daniels bassist, has been appointed player-manager of the Bobby Mickleburgh band.

Drummer Bob Smith and planist Harry Walton have joined the Mickleburgh band from the Tomasso Brothers group. They replace Vic Ferina, now manager of Bobby's Greek Street instrument shop, and Norman Long.

Trumpeter Gerry Salisbury has left to join Joe Daniels, and no replacement has been fixed.



Singer Doreen Beatty, from Leeds, was married last week to London's Mike Daniels, trumpet-leader of the Delta Jazzmen. Doreen, who formerly sang with the Saints Jazz Band under the name of the "Angel," has recently been working with the Daniels group—residents at Croydon and Cheam fazz clubs. While Mike honeymoons Al Fairweather, of the Sandy Brown band, will deputise for him.

### **COUNTY COUNCIL AIDS JAZZ**

Students at Hendon Technical College can now take a course in jazz appreciation and be coached in one of the college's three jazz bands.

Sponsored by Middlesex County Council, jazz writer and trumpeter Owen Bryce is giving a series of lectures covering the history and development of jazz. Owen has formed three groups from the 25 student musicians at the college and gives them coaching one night a week.

### BARBER IN SCOTLAND

Chris Barber and his Jazz Band return to Scotland next month for a week of one-night stands starting in Kilmarnock on February 27, and visiting Airdrie, Glasgow, Dundee and Cowden-beath. The Clyde Valley Stom-pers will appear with them on all the dates.

(Week commencing Jan. 29) Ronnie ALDRICH and Squadronaires

Friday: Colchester Saturday: Bordon Ray SURNS Week: Empire, Pinsbury Park Gracio COLE and All-Girts-Orchestra Sunday: USAF Camp, Scul-

Priday: Guildhall, Southampton Saturday: Palais, Lowes-

Ken COLYER and Band Bunday: Windsor, Bearwood Monday: Studio 51 Wednesday: University, Bristol

Thursday: RAP, Locking Saturday: Jasz Club, Wood

Green
Johnny DANKWORTH and
Orchestra
Sunday: Royal Albert Hall (afternoon); Odeon, Bark-ing (evening) Wednesday: USAP Camp. Sculthorpe Priday: Town Hall, Birming-

Baturday: Festival Hall. East Kirkby Eric DELANEY and Band
Sunday: Royal Albert Hall
(afternoon). Empire. Pinzbury Park (evening)
Thursday: Nuneaton
Priday: Wakefield
Saturday: Darlington

Saturday: Darlington Lorrae DESMOND Week: Empire, Pinsbury Park

Laurie GOLD and Pieces of Windsor, Bearwood Tubby HAYES and Orchestra Sunday: De Montfort Hall, Lelcester

Thursday: Coventry Saturday: Loughborough hael HOLLIDAY Week: Empress. and Cufé de Paris KIRCHIN Band Brixton

Sunday: Royal Albert Hall Monday: Palais, Hammer-Wednesday: Baths Hall,

Priday: Drill Hall, Grantham Saturday: City Hall, Newcastle Harry LEADER and Orchestra

Week: Green's. Glasgow Vie LEWIS and Grehestra Sunday: Gaumont State. Kilburn USAP Camp,

Saturday: USAP
Oreenham Common
Bill McGUFFJE Empire. Finsbury ebby MICKLEBURGH and

Sunday: Aldershot Malcolm MITCHELL

Orehestra
Priday: Trentham
Saturday: Guildford
Sid PHILLIPS and Band
Sunday: Theatre, Coventry
Priday: Refectory, Denmark Saturday: Dorking Hall, Danny PURCHES

Week: Grand, Doncaster Freddy RANDALL and Band Sunday: Malvern Tuesday: Jazz Club. Wood Green

Thursday: Melksham Priday: Weymouth Saturday: Taunton Ronnie SCOTT and Orchestra Thursday: Gaiety Ballroom, Priday: Astoria Ballroom, Nottingham Saturday: Seymour Hall.

Dave SHAND and Band
Saturday: Derby
Hedley WARD Trie
Week: Empire, Pinsbury
Park

Frank WEIR and Orehestra Sunday: Canterbury Monday: Scunthorpe Saturday: Peterborough Alex WELSH and Dixletanders Sunday: Jazz Club, Wood Green

Tuesday: Cresta, Luton Saturday: USAP Co Burtonwood Tommy WHITTLE Orchestra

Thursday: Samson and Hercules, Norwich Saturday: Civic Hall, Nant-

# Carmen' star

American singing star and actress Dorothy Dandridge, who actress Dorothy Dandridge, who
won an Academy Award nomination for her performance in
Carmen Jones, is almost certain
to appear at the Café de Paris,
Piccadilly, in the autumn.
When final plans are completed, Dorothy will appear on a
month's contract with an option.
Dorothy appeared at the Café
d: Paris in 1951—her London
début.

début. Eartha Kitt is due for a six-week season starting on April 9.

### lavished on exploiting the num-ber on a world-wide scale, JAY BEE TAKES **NEW HALL**

new song written by Stanley
Laudan bandleader at Bournemouth's Cumberland Hotel.
And Stanley has been appointed a director of the com
Entitled "Hold Me Tight." the
Entitled "Hold Me Tight." the

Lancashire promoter Jimmy Bowers (Jay Bee) has acquired Co-operative Hall, Leigh, for

Saturday dancing.
The Ray Ellington Quartet will appear there on February 4, sup-ported by the resident Stan Wesley band. Attraction on February 18 will be vocalist Les

At his Ashton Ballroom, Jay Bee will offer Mick Mulligan and George Melly tomorrow (Saturday) followed by name bands and local bands on alternate Saturdays.

### ITV film series for Eve Boswell

song is a blues, and was intro-duced by Stanley at the Cumber-land during Christmas. It has now been accepted by a leading Anglo-American publishing firm.

Stanley Laudan began song-writing 10 years ago and has had several successes.

Mystery Men Inc. back

A GROUP of "mystery" British song

imited company to launch a new song written by Stanley

British song

Eve Boswell, currently playing principal boy in "Mother Goose" at the Coventry Theatre, is to appear in "The Jack Jackson Show" on commercial TV on Sunday, February 5. She will take part in ITV's "Sunday Night At The Palladium" the following week-end.

Eve will start filming a series for ITV at the end of the pantomime run on March 10.

Sales of her "Pickin' A Chicken" disc have now topped 120 000 copies. She intends to feature another South African song on her next record.

His numbers and the artists who have featured them include "Song Of The Golden Trumpet" (Eddie Calvert). "My Pavourite Samba," "Little Pepita," "Lovers Tango" and "Coronation Calypso" (Edmundo Ros), "Rhapsody For Elizabeth" (George Melachrino and Semprini), "Beer Garden Polka," and "Cherie" (Kitza Kazacos).

BRIGHTON bandleader Syd | held on the beach,

Syd's boys went along to play for a beach cocktail party staged each birthday by Ernest Trory, of Brighton Swimming Club. Members take a daily dip. whatever the weather. This year the temperature was down to 42

Joining in the "fun" were chorus girls from the ice-panto "Dick Whittington" at the Sports Stadium.

Dean and his musicians sausages and potatoes handed on the stand and introduced were on a really "cool" kick on Con Saturday to the manual to the dancers.

around.

On Saturday, in the warmth of the Regent Ballroom, resident leader Syd invited members of the cup match against Fulham tomorrow (Saturday).

# Sinatra signs for 7 years

Hollywood, Wednesday.—Frank Sinatra has signed a new seven.
Joining in the "fun" were horus girls from the ice-panto Dick Whittington" at the ports Stadium.

After the swim a barbecue was dramatic biography of actor Joe E. Lewis. Sinatra will play Lewis.



CAROLE YOUNG, the shapely vocalist above, returned to Britain recently after an eight-country tour for American Forces in France, Germany, Italy, Greece, Turkey and North

Carole has been in Variety In this country ever since she was 12-as a dancer. It was only nine months age that she made her first private recording as a singer. But it brought her an immediate job with bandleader Loigh Martin, playing U.S. bases in Sritain, which, in turn, led to her being offered this tour as a featured vocalist.

T was a prim, rather sad party. The guests had somehow failed to split up into those conversational groups which alone can turn a cocktail-sipping soirée into a lively gathering.

We sat in an unnaturally large circle, trying to remember funny stories, occasionally remembering the wrong ones. Lurking by the door I could see the grim spectre of party games. And in he came

spectre of party games. And in he came.

"I'll tell you what," said our hostess, in one of those savage silences which can only be broken by the fearless or the stupid. "Let's play a game" (she looked as though she would rather burst into tears). "Let's say who we'd rather be if we weren't ourselves."

"Jolly good idea," we said to each other. "That'll be tremendous fun. You start."

Most of us were musicians, or at least something to do with the music business, and many of the leading musical personalities were mentioned. A lot of the guests seemed anxious to get in on Ted Heath's American tour, either as Ted himself or (the lazy ones) as an observer from the British Couhcil attached to the tour.

One wanted to be a masseur the tour.

One wanted to be a masseur— employed privately, he added— by a noted film actress. We ignored him.

The girl sit-ting on a cushion near the piano looked to me like an avid MELODY MAKER reader. She reader. She had the lofty, in tellectual brow, the ex-

be, it is a radio critic for a dance band weekly.

Accuses STEVE RACE

about as original as a mime act, same bad bands. There are still a from ground from ground from ground in the same and rhythm section has yielded nothing new for years.

### Tedium

HITTHEITH CONTRACTOR NA

The same dreary old sounds pour from our loudspeakers day after day: the same sax voicings (with or without clarinet lead), the same unison trombones against tight trumpet mutes, the

same burbling vocal backgrounds. The same tinkling fills
from piano, the same explosions
from the drummer, reinforcing
the same brass stabs.

And how much longer do we
have to put up with the vocalsandwich formula? There's an
introduction, nine times out of
ten based on a dominant pedal,
and the vocalist takes a chorus.
The piano tinkles in the background.

In comes the band for eight or

In comes the hand for eight or 16 bars, and back comes the wocalist, chanting the same words in the same way, like a comedian who forgets himself and repeats a gag. Pinally, the last two bars of the chorus are

extended to four—and out we go on a pause chord.

It's about time something was done to relieve the sheer tedium of dance band sound. For all the variations in brass mutes, and sax section changes to cold (and consequently out-of-tune) clarinets, the pattern of sound remains depressingly the same.



So does the programme order. The first number will be a band "bash," and thereafter the male and female vocalists will take it in turns with somewhere, if we're lucky, a solo instrumental feature—backed, of course, by those immutable trumpets, trombones and saxophones.

I am not complaining about broadcasts of the Variety show type, which are concerned solely with the business of atmosphere and accompaniment, or functional programmes such as Music While You Work, which (musically speaking) were years ago given up for lost: I'm talking about straight dance band programmes. programmes.

Frankly, I'm not surprised that the BBC repeatedly cuts them down in number and duration. There is no other form of mass entertainment in such a deadly

Next week I hope to suggest what can be done to get us out of this rut—before it is too late.



Leslie Osborne (I), re-elected chairman of the Music Publishers' Contact Personnel Assoc, with new officers Tommy Hudson (hon, secretary) and Sid (treasurer).

A writer is a good rhyming distionary (writes Hubert W. David).

Good and bad

Why? Because, my friends, I los, 6d., but quite recently this a featured vocalist.

Why? Because, my friends, I think the standard dance band is a featured vocalist.

The one I have always recommended is A Complete Rhyming Dictionary. by Langford Reed, published by Banner Books at think the standard dance band is a tired thing, not to say worn out, dead and buried. The average dance band arrangement is gest you try Meesrs. W. and G.

Road, London, W.C.2, for a good second-hand copy.

Now many a time you want to use a certain word which explains the sense of some particular line so well, and then you find that this word is an awkward one for rhyming.

A typical word in common use in the popular song is "heart." On page 2, paragraph 5 of Roget's Thesaurus you are presented with 25 other words and phrases which can be used.

Roget's Thesaurus is a book of 575 pages which gives dozens and dozens of synonyms for most everyday words in the English language. It is published by Penguin Books at bs.

The ability to compose a tune is given to many of us, but few seem to be able to transfer those melodies to paper and harness them to the plano keyboard, at least in the earlier stages.

### Competition

The Pianist's Catechism, by John Biockley, explains notation, the different species of time, the method of counting time, flats, sharps and naturals, barring, key signatures, etc., and Elizabeth Howard's Essential Harmony gives you the rudiments of simple harmony, enabling you to build up chords to construct a plano score.

Both Essential Harmony (at 5s.) and The Pianist's Catechism (at 4s.) are published by Ascher-berg Hopwood and Crew, Ltd.

I think we might institute another competition which will give you a chance to express your views on songwriting.

### SONGWRITERS!

This coupon enables you to get free advice on any one song or lyric you may have written, or an answer to a songwriting

MS must bear name and address of the sender, and must be accompanied by s.a.s.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until February 11 for readers in Britain; until March 11 for foreign and Colonial subscribers. ~~~~~~~

I will give four sets of the books I have mentioned above (except the rhyming dictionary) to the writers of the four best letters I receive on the subject "A Songwriter's Dream." You can make your letter romantic, humorous, fantastic or adventurous. adventurous.

I shall hold the competition open until first post on February 20.

# It's Old-Time in the hot town tonight

ON this question of the BBC asking some of the members few standing-only tickets availof its orchestras to modernise their styles or get outisn't it time the Musicians' Union saw sense?

Musicians in general will only benefit if their music has public favour. The BBC orchestras have a large responsibility to present good music: an orchestra whose playing style is 10 years out of date cannot be fulfilling its duty to the BBC, the listening public or its fellow-musicians.

The MU suggestion that positions in these orchestras should

be permanent until retiring age is idiotic. It would eventually lead to bands playing all the time in a fashion 20 or 30 years

out of date! The MDs at the BBC must be allowed the same right as other bandleaders: the right to employ or dismiss at their discretion.—
Brian A. Bridges, London, N.20.

See Jack Payne's article on page 7.

MAY I. on behalf of many disappointed musicians and fans, express extreme dis-satisfaction at the way the Ken-ton appearances in London have been handled? As the recognised mouthpiece of the dance music profession, I feel that it is up to you to obtain answers to the following questions :-

(1) How is it that all the tickets were sold before the MM was able to make any announcement?

(2) Was any official announcement made at all? (3) Who had all the tickets?

(010 kg

(4) Why was nobody at the Davison office on Saturday morn-ing in spite of the announcement published in the MM?

This latter incident, to say the least, was a very bad show. A large number of applicants for tickets were kept waiting, in the cold, for over two hours—in vain. Then, as a result of their own EPs which must necessarily give individual effort, news came sub-standard reproduction—K. through that there might be a James, Swindon, Wiltshire.

MAY I add a few words to the discussion on LP playing-times, groove spacings, etc.? Two of your readers, Ted Scott and A. G. Baker, gave an explanation (Mailbag, 31/12/55) of why record companies could not give us more music per side.

But—since it seems that per-

able at the office on Tuesday. Does Mr. Davison think this is

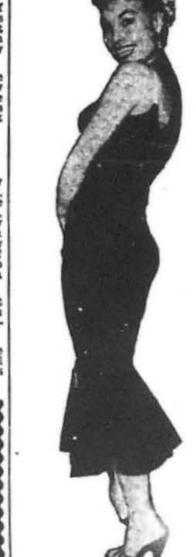
fair treatment of the fans (who, no doubt, help to keep him in business) and the keen musicians who for years have wanted to hear Kenton?—P. H. Michael (Phil Michael Orchestras), London S.W. 12

don, S.W.12.

But—since it seems that per-formance suffers as the groove gets nearer the centre—can someone explain why there are so many EPs?

For, on examining my own copies, I find that the average EP finishes playing 21in from the centre, compared with 21in.

I am quite willing to accept the explanations of Messrs. Scott and Baker. But, assuming them correct, the only conclusion I can come to is that we are either being given short measure on LPs—or being dished out with



U.S. dancer LEE SHARON-soon to be televised from London's Pigallo Restaurant.

# *HAMMOND'S*

WHEN Benny was at the Billy Rose Music Hall, in 1934, my sister Alice came to see the orchestra. This is an event that Alice remembers extremely well, though Benny has no recollection

It wasn't actually until 1939 or 1940 that they met, when I



N response to MJ's review (including list of soloists) of the Ellington "Saturday Night Function" LP(12/11/55), several readers sent conflicting opinions.

Two or three letters point out an error in Edgar Jackson's de-tails; namely, that Bigard was left out of the March 26 and October 30, 1928, personnels.

R. Strickland, of Clevedon, Somerset, claims that Bigard is the clarinet soloist on "Got Everything But You" (March, 1928), not Jackson as stated.

"It seems that Bigard replaced Jackson in January, '28," he writes. "Discographical sources don't quite taily on this point, but I believe that the earliest Duke items with Bigard to be issued here were 'Take It Easy' and 'Jubilee Stomp' on Parlo-

"Yet the sound of the clarinet on these numbers leaves the matter open to argument, al-though the style smacks of Bigard. As for 'The Mooche'; I had always attributed the growl

brought Benny up to our country place in Mount Kisco for the weekend, and Alice happened to be staying there. That was the beginning of the story that wound up with Alice as a Goodman and me as Benny's brother-in-law.

### The brothers

I had known the whole Goodman family—not just Benny—for many years. In 1933, when the first got together, Harry was working around town as a bassist, and Freddy, who played

trumpet, was on the customary not-very-good terms with Benny. Irving, who also played trumpet and worked in Benny's band several times, was playing with a bunch of kids around town.

Of the other brothers, Charlie was in Chicago; Morris, I believe, was driving a truck; Jerome and Gene were still in school. I didn't know them as well as I knew Benny's sister Ethel, who was very close to him.

'In the early years, Benny was living with his family in Jackson Heights, Long Island.

Although Benny's versatility doesn't extend to arranging, I have encountered him in two

review: "East St. Louis"—Miley. Hardwick (bass sax), Nanton. Jackson (cit.), Miley.

"Black Beauty"—as in your review; "Jubilee Stomp"—Hard-wick (alto), Miley, Bigard (clt.), Nanton, Hardwick (alto), Duke, Bigard (clt.),

"The Mooche "-Whetsol (all

tpt. solos) — others agreed;
"Saturday Night Function " and
"Flaming Youth "—as in your
review; "High Life"—Bigard
(cit.), Jenkins, Hodges (altobreak after 16 bars), Bigard
(tnr.), Nanton, Duke, Greer.

They add that from the data given in the review. "Flaming Youth" on LP (take 1) is a different master from the HMV 78 issues (take 2).



BG ON TRUMPET

a rare picture. (He played a "very acceptable" horn, says Hammond in this third instalment of his story.)

other unaccustomed rôles-on

other unaccustomed rôles—on saxophone and cornet.

The time that I really remember Benny playing saxophone was at the Black Cat, a night club in Greenwich Viliage.

The Count Basie band had just arrived in New York—this was in December, 1936. Basie was at Birdland, and playing in the band down at the Black Cat there was a guitar player called Preddie Greene.

It was a wonderful place for musicians to play, even though at that time it was non-union and I was trying to organise it. In fact, we had to wait until after midnight when the Local 802 pickets went away before we could go in the place without crossing the picket line!

### **BG** meets Pres

Anyway, one night I brought Benny, Lester Young, Buck Clayton, Walter Page and Jo Jones down to the Black Cat, to sit in together. This was the first time that Benny had ever had a chance to hear Lester in person. At that time Benny was playing at the Pennsylvania Hotel—now the Statler—had brought his clarinet along, and Lester had brought his horn.

When Benny first heard Lester, he said to me: "John, this is the only man that has ever played the tenor saxophone with the right sound. He's not forcing, like Coleman Hawkins; he's playing it easily."

And Benny got so excited that he went up to the stand and gave Lester his clarinet and took over Lester's tenor. It's hard to believe now, but Benny blew Lester's horn and sounded almost exactly like him.

That was an interesting night, because Benny was so knocked out both by Lester's tenor and clarinet playing that he gave Lester his clarinet on the spot. I had heard him take up trumpets occasionally during rehearsals, and Benny played very acceptable trumpet, but it

rehearsals, and Benny played very acceptable trumpet, but it couldn't compare with what he did with Lester's tenor that night.

That was the first and last time that I ever heard Benny Goodman blow tenor.

(To be continued)

# 

S a paid watcher of TV. I occasionally adopt peculiar postures. Two Mondays ago, for example, I was on all fours, nose pressed against the screen, on the trembling brink of

Suspicion forced me to give such close attention to Jack Payne's Off The Record. Pocus of my interest was Patti Lewis's corsage.

I felt that she was con-cealing something. She was, indeed—nothing less than a miniature transmitter. This I have on the authority of Jack Payne.

Idea, of course, is to give the vocalist freedom of movement.

Pity that it backfired on Patti, to produce terrible distortion. At least, she can be consoled by the thought that she practically made history.



mitter was developed several years ago and it is strange that it has only recently been adopted over here. microphone trans-

The vocalist uses it within the range of a pick-up aerial and—apparently— hopes for the best.

hopes for the best.

Best spot in the Payne show was a song from Frankie Vaughan, sung to his dancing partner. This presentation was fine—much better, in fact, than the posturing "angels" that fluttered their hands at Frank Weir while he played "Journey Into Space" on the soprano saxophons. And Vaughan proved in this one number that he has some pretensions as a singer and can deliver a straight ballad at least as well as his British contemporaries



REFRESHING to hear Harry Gold making jazz sounds on his saxophones in a recent Jack Jackson Show (ITV). This programme is developing a high degree of polish and promises to hold its own for a long time to come.

I can't share the en-thusiasm that Jill Day seems to arouse in other quarters. I have, without any doubt, seen her often enough on the home screen to make up my mind. Once again, I gazed at her on the BBCs late Variety on Monday week—and wished that she had been as well endowed vocally as she has been in other respects.

The Day voice is small and hard and, at that sublimated to a roguish, small-girl delivery that doesn't raise my temperature one degree. Less of that, more emotional warmth . . and I might become a Jill Day

Tony Brown

Edited by Max Jones and Sinclair Traill

trumpet to Miley, but agree it could have been Whetsol or, of course, the unknown trumpet who replaced Metcalfe.

"Finally, on the subject of Louis Metcalfe, I would like to know which early Ellingtons he can be heard on."

can be heard on."

Two Metcalfe solos are mentioned on the sleeve of a Vogue-Coral LP reviewed this week. They are "Yellow Dog Blues" and "Tishomingo"; other reputed solos are on "Immigration Blues" (Vo.), "Hop Head" (Co.). "Down In Our Alley Blues" (Co.), "Harlem River Quiver" (Vo.), and "Bugle Call Rag" (Ha.). Any conflicting views on this?

### Soloists

Then, from George Ellis and Eric Thomas, of South-East London, comes this list of soloists for the sides in question—taken from the 78 r.p.m. issues:—
"Creole Love Call"—as in your review; "Got Everything"—Miley, Hardwick (alto), Nanton, Bigard (cit.), Nanton, Hardwick (bass sax) with Whetsol (obligato), Miley.

"Black And Tan"—as in your

"Black And Tan "-as in your

## JAZZ ON THE AIR 400630630C000

9.10-9.30 G: Shearing Quintet. -10.5-10.45 P 2: Lunceford, Hefti,

Dorsey, etc. 10.30-11.0 W: Swing Club. 10.35-11.0 Y: Jazz, 1958. 12.0-1.0 a.m. E-Q: Saturday Night

11.30-120 midday A 12: American

MONDAY, JANUARY 38: 9.15-9.55 p.m. 8: West Coast Bop. 9.30-10.0 B: Armstrong. 10.30-11.0 J: Cool Castle.

TUESDAY, JANUARY 31: " 4.30-5.0 p.m. C: AVRO Jazz Club. 8.20-8.50 G: K. Winding, J. J.

WEDNESDAY, FEBRUARY 1: 9.0-9.30 p.m. P 3: Jam Session. 9.15-9.55 S: Jazz In Europe.

THURSDAY, FEBRUARY 2:

Condon. 10.35-11.0 H: The Vibraphone. 11.10-12.0 E: For Jazz Fans.

FRIDAY, FEBRUARY 3:

KEY TO STATIONS AND

A: RTF Paris-Inter: 1-1829m, 48.39m.

D: BBC: E-European 224m. E: NDR/WDR: 309m, 189m, 49,38m. Compiled by F. W. Street

The Keith Bird Quintet, photographed at its début at London's Florida Club. Show Band star Keith (right) is seen with George Chisholm (tmb.) and Brian Brocklehurst (bass). Don Lawson (drs.) and trombonist Eddie Harvey—on piano!—somplete the group.

G: Austrian Radio: 513m, 293m. H: RIAS Berlin: 303m, 407m, 49.94m. O: BR Munich: 375m, 187m, 48.7m. 195m, 41.29m.

J: AFN: 344m, 271m, 547m. 245m, 306m, 506m, 49.46m.

SBC Stockholm: 1571m. 255m,

M: Copenhagen: 283m, 210m.

SWP Baden-Baden: 295m. 363m. P: 8DR Stuttgart: 522m. 49.75m. Q: HR Frankfurt: 506m.

S: Europe I: 1647m.

W: Luxembourg: 208m. NR. Oslo: 1375m; 337m, 228m, YI SBC Lugano: 566.6m; Z: SBC Gengya/Lausanne: Bilm.



FAMOUS ALBERT NICHOLAS, THE -FROMAMERICAN JAZZ CLARINETTIST, PARIS . . .

ON JELLY ROLL MOR- the Young Olympia Band; that TON: He was one of the most unselfish musicians I ever knew; he helped all the youngsters coming up. I knew Jelly when I was a kid, and I'd call him one of the finest, as well as one of the first musicians to leave New Orleans.

Jelly knew how to handle musicians, knew what he was doing in a record studio. On those last recordings he made for Victor, I recall him trying to perfect the balance during a run-through. He was on top form, telling famous musicians how they would make their names recording with Jelly Roll.

Suddenly he asked the drummer: "Hey! Zutty! Can you hear the plano okay?" Zutty replied that he couldn't hear it too good—and Morton shouted back cheerfully: "That's hecause you're playing so dogbecause you're playing so dog-



ON FATE MARABLE: It was always our ambition to play with Fate in the early days. He had those Scott Joplin numbers, the green book of rags and the other rag books, too. If you played on the boats with him, you were a musican when you came of





ON NEW ORLEANS JAZZ-MEN: When I was coming up, I admired Picou, Tio and Jimmie Noone—and I've admired plenty since. Right now, I listen when I hear a good player . . . Buddy de Franco, whoever it may be.

Trumpets? Keppard, Manuel man played the Perez and Joe Oliver. Then there when he played the Lyric Tagatre—he blew great. And Buddy Pettit with musician.



ON LOUIS ARMSTRONG: That man is such a great leader, great man and great musician still That horn don't blow itself, you know. He believes there are no bad tunes; they're all good if you know how to play them. He believes it and he's right. I think so, too.

I've heard a lot of trumpets, and great ones, too, but I still like Pops. That big sound: that man just hits a note when he's warming up and that big A makes all the others sound like little boys.

ON TOURING WITH ARM-STRONG: We used to work in that band. There were days when we were doing four or five hundred miles, really doing one-nighters, sometimes not hitting a bed in three nights...times we'd do seven weeks of jumps and be dead tired....

Guys would be squawking:
"Sure be glad when this hop's
over. Don't know how I'm going
to make the show tonight. So
beat." Then Louis comes in,
always on time, says: "Gimme
that A"—and, dong! into
"Swing That Music," and it's
moving.

Louis goes into that theme— it has about eight choruses for trumpet—and somehow all our tiredness is forgotten. I don't ON JONAH JONES: That I used to do it myself.



ON BRUCE TURNER: There's a real sound when that guy comes in.



ON MUTT CAREY: I give Papa Mutt a lot of respect. That old man played those tunes right. When he played a tune, you heard the melody. He never was a loud man, and his was a good musician.



Club. 1.5-2.0 H-Q: Hollywood-New York. SUNDAY, JANUARY 29: Folklore.
2.45-3.45 p.m. A 12; ChampsElysées Jazz.
8.20-9.0 A 1 2; Hamp.
8.45-9.0 S; N.O. Jazz.

9.5-9.55 S: Jazz Requests.

Johnson.
8.30-9.0 P 1: World Of Jazz.
9.15-9.45 B-258m: The Real Jazz.
9.15-9.55 S: Jazz Concerts.
10.5-10.45 A 12: Jazz Today.

9.30 K: Jazz. 11.5-12.0 O: Heath. 11.0-12.0 I: Edelhagen.

3.30-4.0 p.m. K: Jazz For Youth.
6.35-7.0 L: Jazz.
8.15-8.45 DE: Lyttelton Wax Works.
8.30-9.0 J: Instrumental Mood.
8.30-9.0 F 2: For Jazz Fans.
9.15-9.55 S: Middle Period Jazz.
9.30-10.0 F 4: Billy Kyle.
9.45-10.15 I: Disc Review.
10.0-11.0 P: Hawes, Paul Smith,
Condon.

3.0-3.30 p.m. I: Turk Murphy. 4.10-4.40 K: Jazz. 9.15-9.55 S: Jazz Developments. 10.0-11.0 Q: Jazz In USA. 10.30-11.0 J: R-and-B Showcase.



8: RTP Parisien: 280m, 218m, 318m. 359m, 445m, 498m. C: Hilversum: AVRO/VARA 402m.

Beller Badlot 1-4869. 2-424m.

# PICTURES

A GIRL photographed with her face against a mirror? No—there are two people in the picture below: the Mackell Twins, 19-year-old singers from Wimbledon

singers from Wimbledon Park, London.
The Twins made their professional début in BBC TV's Showcase last March, followed this with a five-month season in Lawrie Wright's On With The Show at Blackpool last summer.
Now they are to appear for two weeks in cabaret at London's Café de Paris, starting on Monday. They can also be seen currently in BBC TV's Dave King series.
Which is which? So far as we know, that's Pat on the left, June on the right.



# Stars on RECORD

LAURIE HENSHAW'S PLATTER CHATTER

THE name of RUSS COLUMBO will not mean much — if anything —to today's fans. But back in the early 'thirties he was-potentially con-sidered BING'S biggest rival.

Columbo was killed in a millionto-one accident in September, 1934. An antique pistol he

went off and the bullet, which ricocheted off a table-top, struck him in the brain.

The song with which Columbo is most closely identified on record is "Prisoner Of Love." of which he was part composer, He sings this and RAY NOBLE'S "Goodnight, Sweetheart" on an HMV EP entitled "Mr. Crosby And Mr. Columbo " (7EG8139).

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The songs, crooned in the plaintive style favoured in the immediate post-Depression days, will evoke nostalgic memories for many. Crosby sings "Just A Gigolo" and "I Surrender, Dear," on the reverse. Personally F always preferred the early Crosby. But then, I'm getting old, too!

Hackle Gleason "Plays Romantic Jazz" on Cap.

Interest the "HARRY JAMES In Hi-Fi" LP (Cap. LC6800). On this, James revives some of his best-known recordings from the early 'forties period. The titles are "Ciribiribin," "James Session," "I'm Beginning To See The Light" (vocal by HELEN F OR R E S T). "Cherry." "You Made Me Love You," "I've Heard That Song Before," (v. Helen Forrest). "Music Makers," and "My Silent Love" (v. BOB MARLO). Best are "See The Light" and "Cherry." Frankly, though, I fail to see the point of re-recording arrangements that were aimed at a quite different market from that existing today.

The undoubted qualities of

The songs, crooned in the plaintive style favoured in the immediate post-Depression days, will evoke nostalgic memories for many. Crosby sings "Just A Gigolo" and "I Surrender. Dear." on the reverse. Personally F always preferred the early Crosby. But then, I'm getting old too!

JACKIE GLEASON "Plays Romantic Jazz" on Cap. LC6801. The aleeve-note of this LP opens with these golden words: "It is a remarkable transition from phenomenally successful sentimental music to jazz—and only a showman like Jackie Gleason could achieve it with such delightful results."

Delightful to many, perhaps. Not

cameraman Ron Cohen was on hand recently at the Associated-Rediffusion studios when the new fortnightly programme, "Easy Rhythm." was transmitted for the first time. These backstage shots were taken during the final rehearsal of the programme, which features Reg Owen, leading an. all-star group.



Star arranger Reg (above) discusses a treatment with Patti and vibist Martin Slavin. In the foreground: the kit of drummer Eddie Taylor, pianist Max Harris, guitarist Ernie Shear Below. Reg takes a breather before the red light flicks on.



me. Gleason's idea of jazz
—even the romantic kind
—would make a Palais
leader in the provinces shake his head. But
he could probably learn
something from the
muted trumpets.

market from that existing today.

The undoubted qualities of "Hi-Fi" recording can hardly offset dated commercial arrangements — especially when one realises that only a small percentage have the equipment necessary to obtain the maximum resultafrom the improved recording technique.

ing technique.



# Sinclair Traill reviews the Jazz Discs

HENRY ALLEN AND HIS NEW
YORK ORCHESTRA (EP)

Pleasin' Paul (d); How Do They Do
It That Way? (c); Funny Feathers
Blues (b); Make A Country Bird
Fly Wild (a).

(HMV 7EGS135)

(a) (Am. Victor 55852), (b) (do.
55853), (c) (do. 55854), (d) (do.
55853), (e) (do. 55854), (d) (do.
55853), (e) (do. 55854), (d) (do.
65855)—Allen (tpt.); Albert Nicholas
(clt.); Charlie Holmes (alto); Teddy
Hill (tnr.); J. G. Higginbotham
(tmb.); Luis Russell (pno.); Will
Johnson (gtr.); George "Pops"
Fosier (bass); Paul Barbarin (drs.);
Victoria Spivey (on 55834), The
Wanderers Trio (on 55852) (voc.).
24 9 29. New York.
Previous Issue: (a) on HMV JF57
(deleted).

THOUGH not as excellent as
the earlier EP by the same
band (HMV 7EG8112), there is
enough good music here to make
it worth a place on your shelves.
The Luis Russell Band was
always very strong rhythmically.

being well matched by the sharpsounding horn playing of Allen.

"Pleasin' Paul" is my
favourite track. The band keeps
so perfectly relaxed, and Charlie
Holmes again showed what a fine
hot player he was. Higginbotham and Luis Russell also
solo with interest, and Allen
shows that, given the right tempo
and tune, as he is here, he could
play some of the best lyrical
blues trumpet on record.

CY LAURIE TRIO: Minuel Wobble/ Clarinet Rondo (Esquire 10-466— 7s. 4d.). With Laurie (cit.); Ted Ramm (pno.); Stan Leader (bass). 1/6/55, London.

These are both vehicles for clarinettist Laurie. They show that although he has improved technically, he still has nothing very new to offer us. The group exhibits much earnest endeavour, and I suppose the record will satisfy Laurie's many supporters.



BRUNO COQUATRIX, director of the Olympia Theatre, Paris, went home in the early hours of Friday, a happy man. Two thousand screaming spectators had given his latest jazz importation the biggest ovation of any—and only two seats were broken.

For this was music they understood; music they loved. They had revelled in every minute of it.

Lionel Hampton, following in the footsteps of Armstrong and Bechet as a Variety top-of-the-bill, had rocked them from the first bars of his opening number, and kept them at fever pitch for 90 solid minutes.

He had achieved this with the minimum of showmanship as we know the word. And with an orchestra that, how-ever brilliant individually, was obviously under-rehearsed obviously under-rehearsed.

The triumph was accomplished in fact, solely by the generation of a beat that would rock the Eiffel Tower.

### No gimmicks

Everything in this presentation is subservient to the achievement of that beat. Not content with one of the tightest rhythm sections heard this side of the Atlantic—comprising second drums, electric bass, electric guitar and plano—the brass and reeds spend more time on

## PAT BRAND reports from the Olympia Theatre

maraccas or clapping on the off-beat than in playing.

Altoist Ric Bowers is occupied almost entirely on tambourine, stroking the sides to aid the drummer's brushwork or playing an augmentory off-beat that gives sharp emphasis to what is virtually a 16-piece rhythm section.

Against this come Hampton's vibes, brittle, cascading in such slows as "Our Love Is Here To Stay" and "Clopin Clopant" (a tribute to composer Coquatrix), with the master moaning happily into the mike between phrases; or romping madly through such standards as "How High The Moon" and "Perdido," with all the interjected quotations and incredible invention expected of him.

Here was a jazzman in Europe, for once, stiff at the height of his power; a man giving, for once, a programme consisting entirely of swing. No gimmicks; no acrobatics; no gallery-fetching, repetitive riffs.

Yet number by number, as the band swung on, the tension grew until, at "Flying Home," the audience could contain itself no longer.

### Flying skirts

To the 16 sweating men (and the eight photographers) on stage were suddenly added a flurry of five dancers. More and more mounted from the auditorium. Flying skirts caught music stands and swept away the music. Louder and louder came the sound of the vibes, as Hampton moved them out of danger and nearer to the mike. His men came down towards the foots, trombone slides narrowly missing whirling jivesters. whirling jivesters.

Then came a kaleidoscopic wave of streamers from the auditorium, leisurely uncoiling themselves over dancers, musicians, photographers. In two minutes, the stage had taken on an air of mad carnival. mad carnival.

Still the music beat on. The

HAMP-he kept t w o thousand speciators at the Olympia at fever pitch for 00 minutes, says Pat Brand, And only two seats were broken!



audience was on its feet, screaming and stamping.

Hampton played on.

Every minute, another streamer fell across his vibes, clinging, obscurring them, like seaweed on a rock. On he played, whirling the coloured paper on his hammers.

### Exhausted

And then the red curtain fell suddenly. The show was over. The noise, on stage and off, gradually subsided. And people breathed again.

I watched the stage. The vibes, of their own accord, were starting to move on their rubber-tyred wheels. Down they slid. They reached the foots, and fell.

Swathed in streamers, like a drunk after a party, they lay there. They had been the focal point of this fantastic evening. But now nobody seemed to be paying them any attention.

I turned back as I left the theatre. They were still there. They gave me the impression of being utterly exhausted.

And so, frankly, was I.

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~~~~~~~~ The engagement of persons answering these advertisements must be made through a local office of the Ministry of Labour, or a Scheduled Employment Agency II the applicant is a man aged 18-64 inclusive or a woman axed 18-59 inclusive unless he or the or the employment is excepted from the provisions of the Notification of Vacancies Order 1952.

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Camp. Dorset.
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B.A.O.R. 6.
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all instruments; also Boys, 15-17, for training as musicians.—Apply, Bandmaster, Stirling Castle, Scotland.
BAND of Oxfordshire and Buckinghamshire Light Infantry has vacancies for Woodwind, Brass, Percusaion.—Apply for details to Brigade Bandmaster, 43rd Recruiting, Strensall Camp, York.
BAND, THE ROYAL INNISKILLING

master, 43rd Recruiting, Strensall Camp, York.

BAND, THE ROYAL INNISKILLING FUBILIERS requires musicians for BAXOPHONE and CLARINET; also Boys between 15-17 years, for training as musicians.— Write, Bandmaster, Warminster, Wilts.

BANDSMEN AND BOYS,—R.A.M.C. Staff Band has vacancies for Flute, Oboe. Clarinet, Bassoon, Cornet, Euphonium, Bass and Percussion, Bandsmen from 17; Boys from 15 to 17. Permanent station, Re-enlistments accepted.—Apply, Director of Music, R.A.M.C., Crookham, Hants.

BRASS AND REED Players required

BRASS AND REED Players required

by the Band, Royal Beole Grew, Va-cancies also exist now for Boy Bands, men from 15 years of are.—For full particulars, apply Capt. B. N. Ander-son, Haig Lines, Crookham, Hants, BASSIST, DRUMMER, Planist, wanted for dance band. — Box 3739 "M.M."

BEGINNERS DIXIELAND Band, all instruments except Trombone; regular rehearsals; trumpet must have some experience.—Write, 253, Camden Road, N.W.1.

CELEBRATED MILITARY BAND of well-known Engineering Works have vacancies for all instruments, especivacancies for all instruments, especially FRENCH HORN, TROMBONE, CLARINET and BASSOON: also String Instrumentalists doubling Military Band instruments. Employment found and bonus to suitable musicians.—Box 1170, "M.M."

COLOURED MUSICIANS and Catertainers wanted for summer seasons—Photos and particulars to Box 3742, "M.M." MUSICIANS WANTED-continued

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DIXIELAND PIANIST wanted; three months rehearsal; amateur status; reliable.—Write, 253, Camden Road, N.W.I.

status; reliable.—Write, 253, Camden Road, N.W.l.

ELECTRIC GUITARIST, preferably doubling Hawaiian or other instrument, required to join trio in West End club. 7-10.45, six nights weekly.—Phone: Grosvenor 1353.

GEORGE SUMNER requires Baritone/Alto/Clar., good reader, modern, doubling wocals advantage: perm. right man.—Palais, Edinburgh. Pountainbridge 1141.

GUITAR, BONGOES, for authentic Latin-American group.— Glen, Tul. 0533 (evenings). 0533 (evenings). GUITAR, PIANO, Bass; willing re-

GUITAR, PIANO, Bass; willing rehearse.—Box 3734, "M.M."

JOIN THE BAND OF 1st Br. THE BLACK WATCH—the Band that has toured Australia. New Zealand, Africa. Holland. Denmark, France (Riviera). Vacancies for musicians, Boys and Men. Brass. Reed, Bingers, Pianists (straight or jarr).—Apply. Bandmaster, 1st Bn. The Black Watch. B.P.P.O. 45.

MALE PIANIST/Entertainer for South Coast Hotel; must possess charm and interesting personality.—Klare Agency, 3. Windlesham Avenue. Brighton. Tel. 30134.

MANCHESTER REGIMENT BAND has vacancies, all instruments, for Military and Dance Band and all string players.—Apply to Bandmaster, 1st Battalion, Manchester Regiment, B.A.O.R. 29.

THE CAMERONIANS (SCOTTISH

THE CAMERONIANS (SCOTTISH RIFLES) Band has vacancies for Flute. Clar. Sax, and Brass Players, also boys 15-17.—Apply. Bandmaster. The Cameronians (Scottish Rifles), BAOR 2

The Cameronians (Scottish Rifles),
B.A.O.R. 3.

THE ROYAL ARTILLERY Portsmouth Band have vacancies for trained musicians on Violin. Cello, Double Bass, Plute, Euphonium, Bass Tuba, Drums. Enlistment, re-enlistment or transfer. National Servicemen accepted if standard of performance capable. The band is stationed in attractive old city of N.W. Germany with local musical and cultural facilities. Band maintains full Orchestra, Dance Band and Military Band.—Apply for audition to Depot, Portsmouth Recruiting, R.A. Band. Woolwich, S.E.18.

VACANCIES EXIST for Brass and

Woolwich, B.E.18.

VACANCIES EXIST for Brass and Reed Instrumentalists.—Apply. Director of Music, Grenadier Guards, Birdcage Walk, B.W.1.

VACANCIES EXIST in the Band of the East Burrey Regiment for keen boys of 15 to 17 years.—Application should be made to Officer Commanding. The Depot, The Barracks, Kingston-on-Thames, Burrey.

WANTED: CLARINETTIST (trad. jazz).—Cro. 0463.

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363, Oxford Street, W.1.

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The Corporation of the City of Aberdeen invite offers to provide an eightpiece band to play at the Beach Hallroom during a period of 12 months from May 1, 1956. The band shall play as and when required at dancing sessions and at Sunday concerts. The successful offerer will be required to enter into an agreement with the Corporation with respect inter alia to the conditions of work and minimum rate of payment of musicians and the augmenting of the resident band from time to time by additional musicians employed by the Corporation on casual engagements. A copy of the appropriate form of agreement, particulars as to the number of hours of work normally required at the ballroom and other relevant information may be had from the Manager, Beach Ballroom, Aberdeen. Offers should be lodged with the Town Clerk, Aberdeen, on or before Pebruary 11, 1956.—J. C. Rennie, Town Clerk, Town House, Aberdeen.

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IF MUSICIANS WANTED, BANDS WANTED, VOCALISTS WANTED, and SITUATIONS VACANT adverments can still be accepted for immediate insertion.



should be





PREAGER — the vand-leaders killed the Dance Band Directors' Associa-



PAYNE-MU decen't pay enough heed to artistry

ACCORDING to a report in the MELODY MAKER (7/1/56), on January 13, the following clause, part of a resolution, was due to be discussed at the London Branch of the Musicians' Union:

To consider, with the BBC, ways and means whereby any musician joining a BBC contractual orchestra will, after a probationary period, be deemed a member of that orchestra until attaining the age of retirement.

It might be thought that this extraordinary proposal concerns only the Musicians' Union and the BBC.

Think again.

The main object, apparently, is to provide a safe job for the musician, all other considerations being ignored. The implications are that he is a tradesman, and there is no suggestion that music is a form of art demanding a high degree of art demanding a high degree

of skill.

The BBC engages the men, tries them out—and then is stuck with them, regardless of any falling-off in their musical standards, practically for life.

Mark you, I don't know the outcome of the discussion, but I am watching with close interest. Other people should be paying a lot more attention—particularly those of you who profess to be interested in the best in music.

And you, the bandleaders. This could be the not very thin end of an immense wedge.

If certain members of the MU were able to force through a virtual life-contract policy and persuade the BBC to do business on that basis, would they not at some future date try an extension of the scheme?

How long would it be before they got around to the leaders themselves?

## Naive, stupid

Bandleaders at the moment count for almost nothing in union affairs. The "man out in front" is a mere rank-and-file member of the Union who lacks the strength in most cases to negotiate with anybody.

The Union, in dealing with the BBC and proprietors of hotels, theatres, dance halls, etc., frequently ignores the bandleaders' interests, concerning itself (as it must) with the claims of the musicians it represents. musicians it represents.

musicians it represents.

In fact, where a bandleader is resident in a particular hotel, dance hall or other establishment, the MU prefers to view him as an employee. This is often a cynical disregard for the true state of affairs. The bandleader is often the employer of the musicians, having contracted with the management to supply the band. It is he who engages, pays and discharges the musicians.

if the Union's attitude under-mines the authority of the band-

of us put a

The DBDA was to provide a very necessary negotisting body—to bring recognition to band-leaders and enable them to deal with others with the strength which results from unity.

There was vigour at first, Band-leaders came along with their grievances which, in more cases than not, were ironed out. But I remember that the main complaint of one was that he didn't have enough work. As he became increasingly prosperous, he lost interest. interest.

This unfortunate attitude was

leader, then he has only himself to blame.

The Union safeguards the interests of the musicianary enough supid enough to something to them. They were naive enough supid enough to believe that selfishness was enough to sustain the idea.

The function of any employee by an unscrupulous employer; and the function of a union is to speak with one voice, backed by the mass of its members.

The bandleader speaks weakly—as an individual.

This need not have been so.
I recall the day, many years ago, when I had a 'phone call from Jack Hylton. He was extremely interested in a project outlined by Lou Preager and wanted to discuss it with me.

The outcome of that discussion was the Dance Band Directors' Association, formed in 1937, Several of us put a sub stantial sum of money others of a like mind. The

sum of money to launch Lou's scheme but, though it was greeted with great enthusiasm, not everyone was willing to back words with cash.

The DBDA was to provide a very necessary negotiating body—to bring recognition to bandleaders and enable them to deal with others with the strength which results from unity.

There was vigour at first. Bandleaders came along with their bandleaders themselves became.

The DBDA—or Musical Directors' Association, as it later became.

became.
"What I and several others fought for while it lasted was practical assistance from the MU in fighting our battles, always assuming that these were in accordance with MU principles. In this I had no success

### red up

"I wanted to resist that ter-rible agreement between the BBC and the Music Publishers' Association that brought the 60 Association that brought the 60 per cent. plug-rule into being. I felt that the bandleader should have a say in the type of programme he had to play—to put it mildly, at least as big a say as the music publishers.

"I was told that we, the band-

"I was told that we, the bandleaders, should attend Branch
meetings to press home our
opinions there.

"I resigned, too. I got so fedup with our own people. But I
had no quarrel with the Union."
It seems to me that even if the
bandleaders' organisation died
through a stupid lack of interest,
the MU did little enough to keep
it alive.

it alive.
The MU today is concerned to ensure that every bandleader is enrolled under its own banner. A bandleader should be a Union member, even though in certain instances he doesn't even play an instrument.

### Blacklisted

This may be very convenient for the MU, but what about the bandleader? As a member of the MU, he is ruled by the vote of other musicians and cannot argue, or state his case, except as a rank-and-file member of the MU at Branch mentions where he as a rank-and-file member of the MU at Branch meetings where he is bound to be outnumbered. This could be construed as a policy of divide and rule.

Worse still, if the MU seeks to force him to pay salary increases, he cannot negotiate. He can only do what he is told or be black-

This situation applies in his dealings with other bodies.

"If one bandleader makes a stand these days against any management," Ted Heath

pointed out to me, "he is black-listed or, rather, gets in bad odour. This shouldn't be, "The bandleader should be able to negotiate through a body so that no single person can be victimised, whatever stand he

"I think the MU is mainly concerned with what musicians are paid. It doesn't care what the bandleader gets.

"On the other hand, I must be fair. I have had a lot of valuable support from the MU for my forthcoming American tour."

## Tradesman

The bandleader is naturally interested in musical standards and in this he is likely to find himself at odds with a trade organisation that functions

merely to protect the material interests of members.

In my view, the MU's preoccupation with rates of pay and 
working conditions robs the 
musician of his rightful status. 
He is reduced in the eyes of the 
world to a tradesman, for, unlike 
other professional associations, 
the MU doesn't pay enough heed 
either to standards of conduct or 
to artistry.

either to standards of conduct of to artistry.

More than ever we need the re-formation of the Musical Directors' Association on sound lines—and independent of the MU. Not only could it protect the interests of the leaders themselves; it could also be the means of raising the professional standing of the musician and preserving the standards of British music.

That, I declare, is in every-

That, I declare, is in every-body's interest.

### Peter Leslie's

WILL song star Dickie Valentine go into pictures? That's the question to which British movie people, agents, bookers and all the backstage invisibles concerned in the world of popular music are anxiously

awaiting an answer.

Britain's Eros Films want Dickle to take the plunge;
Valentine's Variety agents in London are willing to talk business-and have, in fact, already started negotiations

But the star himself, now appearing in pantomime a

Newcastle, is not too sure whether he wants a film part.

He has two months in which to make up his mind.

"It's a difficult decision." he told MM correspondent John

Hobbs this week. "I wouldn't want a film to rely on the
pulling power of my name alone. I'm hoping they'll sign
up a star from the States, to furnish the picture with a name

tried at the box-office.
"Without this," the modest Dickie concluded. "I think the proposition is a little too risky just yet. Still, we'll The film. I can reveal, would be directed by America's Cy Enfield—the man who made that explosive study in mob violence, The Sound Of Fury.



SHIRLEY EATON-TV, radio and screen star-was 19 last week. This birthday picture was taken at Worthing's Connaught Theatre, where she is principal boy in Robinson

Busy man

DICK HURRAN, who (as announced in the MM recently) is to star Lita Roza in a sumptuous production at Southport next June, is going to be a busy man this sum-

mer.

He is also to produce two Blackpool shows for Jimmy Brennan; one at the Queen's Theatre, starring the Beverley Sisters, the Three Monarchs, the George Mitchell Singers, the brothers Arnaut and Peiro, and Gillian Moran; the other at South Pier, starring comedianne Hylda Baker, Albert and Les Ward, and the Italian Dandy Brothers.

At Southport, Lita will be

Crusos.

At Southport, Lita will be supported by the Two Earls, a great success at Blackpool last year, and other top-line acts.

### Together again

MORE show news from the Provinces tells me:

That one of the most famous show partnerships of all time, Jack Hulbert and Cecily Courtneidge, will take the stage again at the Coventry Theatre on March 12, when The Star Maker, co-starring American actor-singer Jerry Wayne, begins a two-week pre-London run;
That this production will be followed at the Coventry Theatre by the world premiere of the latest ice show; (believe it or not!) Ivor Novello's Glamorous Night:

And that, in Hull, David Whitfield has denied rumours that he may quit Britain for Hollywood, "Here we live, and here we intend to stay," says David, "I might go for a few monthsbut, whatever happens, I shall always come back to England."



Virginia Somers, Shirl Conway and Richard Derr are starring in the American musical Plain And Fancy which opened at Lendon's Drury Lane Theatre yesterday (Thursday).

## Final touch for TV

# JAZZ WAR STARTS OVER



'WO contests, each titled the "Traditional Jazz Band Championship," to be held within three weeks of each other at the same Glasgow venue, have sparked off a Scottish jazz war.

As reported last week, the Glasgow Evening News is sponsoring a contest on March 18. at St. Andrew's Hall. Eight bands have entered.

The news was followed by details of the second contest at the same place on April 8—this time sponsored by the Committee of the Scottish Jazz club Presidents.

### All but one

One of the club presidents, Cliff Stanton, of Glasgow Jazz Club, told the MM that groups entering the second contest must eigh an agreement not to appear on the Evening News show.

Eleven bands have so far entered for the April 8 battle. At least four of these were among those listed for the Evening News contest, but he says they have signed his agreement.

Commented Mr. Stanton: "Every jazz band in Scotland—from Edinburgh to Aberdeen—has entered for our championship with the exception of Jim McHarg's Band from Glasgow.

"McHarg is running the News championship." He said that last year he organised the first Scottish trad, contest and allowed the Evening News to sponsor it.

"The Committee of Scottish Jazz Club Presidents is now the authoritative body in charge of all jazz championships in Scotland."

Pretty cabaret singer Sonya Cordeau puts last-minute touches to her hair-do before appearing in the new BBC-TV series" Camera One." Sonya reopens at the Côte d'Azur, Frith Street, on Monday for a two-week season. She has recently been starring at the El Toro Club, Hampstead, and was previously filming in Spain.

### **BIRDLAND REOPENS**

The Birdland Jazz Club, Chadwell Heath, the only modern club in the liford area, reopens on February 3.

# Another Europe

GRACIE COLE'S All-Girls' Orchestra is set for a Continental trip, and starts a month's residency on March 1 at the USAF Base, Ramstein, Germany.

This is the band's third trip

This is the band's third trip to the Continent within a year.

Last month the Cole band finished an eight-week tour of American bases in Europe and North Africa.

Four personnel changes have occurred in the orchestra.

Joining are ex-Ivy Benson singer Gloria Russell, bassist Mavis Coe, baritone-saxist Jean Croucher and planist Jerrie Hull.

The musicians replace Una Mellor, Ann Gilbert, who is now a hairdresser, and Mary Gamble.

## **COTTON JOINS BBC FOR 3 YEARS**

Apart from his sound radio series, he will be the compère of the new BBC-TV shows which start on February 6.

In March the Cotton band will appear on TV prior to its own series which is planned for May.

# 'Goon Show' MD

good progress.

Meanwhile, his work with the Goons and Philips is being handled by Bruce Campbell.

Billy Cotton has agreed to sign with the BBC for his exclusive services over the next three

# getting better

Wally Stott, "Goon Show" and Philips Records MD, who entered hospital on Monday, is making

# TEDDY BOYS fought police and other teenagers outside the Ideal Ballroom, Bradford—where Melody Maker West Riding reporter, Stanley Pearson, was barred after he was threatened by Edwardian gangs. This was the third outbreak of gang warfare near the hall and on one occasion three girls were stabbed. Five of the boys were arrested and later fined. Following complaints from Bankfoot residents, demands for the closing down of the hall were successfully repealed by owner Bert Shutt. Former RAF padre, the Rev. Maurice Barnett, who made a tour of Bradford dance halls with Pearson, is making a success of his club for Teddy Boys in the Bradford Eastbrook Hall Methodist Mission. Dissatisfaction has been ex-TEDDY BOYS fought police pressed in West Riding dance circles, however, because the club permits and fosters jiving. Ballroom owners locally are worried that it may revive the craze in their own halls. TUBBY PLAYS FOR

Holland's Rita Reys, whose sextet is now resident at the USAF base. Burtonwood, is pictured with Tubby Hayes on their "British Jazz" airing. The Reys sextet appears here under an exchange deal which has taken the Johnny Gray group to Amsterdam.

# REYS AIRING

Gray group to Amsterdam.

# The national final will be held

SINGER Frankle Vaughan, who is to spend five months during the summer in Lawrence Wright's "On With The Show" at the North Pier, Blackpool, will judge the area finals of the National Association of Boys' Clubs talent competition.

These take place at Bristol, Birmingham, Wigan, South Shields and Bradford.

dist Mission. Dissatisfaction has been ex-

### MELODY MAKER

INCORPORATING 'RHYTHM' Vol. 31 No. 1167 Member: Audit Bureau of Circulations **EDITORIAL OFFICES:** 189, High Holborn, W.C.1 Telephone: TEMple Bar 2488 Editer: PAT BRAND ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2 Te ephone: TEMple Bar 2468

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Annual Subscription 30s.

in March.
Frankie has just recorded the vocal theme from another film.

Escape In The Sun, and will be seen in ATV's "Sunday Night At The Palladium" on March 4.

in London in the Spring.

The Ramsbottom Rides Again film in which Frankie appears with Arthur Askey, Sabrina and

Shani Wallis, is to be released

THE Pieces of Eight have broadcasts lined up on February 8 and 15 (Light), March 5 (Light) and 8 (French Overseas). These are the first airings since Laurie Gold took over leadership from brother Harry.

Recordings of Glenn Miller's Band of the AEF will be broad-cast in the Light Programme on February 4.

Trumpeter Nat Gonella is featured in the "Max Miller Show" on ITV. February 2.

Bassist Ossle Newman has left Churchills and joined the Treble-tones, the vocal and instrumental group, He replaces Cliff Ball.

Owing to the demand for the King Oliver disco-biog. Erian Rust is awaiting fresh supplies from America. Lennie Tristano's first LP in several years is due this month on Atlantic.

Chris Staunton, bassist with the Alex Welsh Dixielanders, emigrated to Australia last week, and his place in the group is being filled temporarily by Archie



THE entertainments committee of Dover Corporation are trying to solve the problem of overcrowding at their Town Hall dances.

In future the council are letting 600 instead of 500 people into the dances as a temporary arrangement in the hope that this will at least ease the crush on the door

door.

door.

Last year the dances made over £200 profit.

BELFAST. — The Belfast Saints, a new jazz group, led by planist Terry Cooper, has replaced Bryan McCluney and his Ulster Rhythm Kings on Saturday nights in the Students' Union, Queens University.

University.

KENT.—Herne Bay guitarist Tommy Martin and his Modern Ensemble have been booked for a series of dates at the Coronation Ballroom.

at the Coronation Ballroom.

Ramsgate.

SOUTHAMPTON. — Soton

Branch MU's annual band

parade at the Guildhall was

compered by Nat Gonella,

who led a jazz group in a

special star spot of local

talent. Eleven bands took

BRIGHTON. — Comedian

BRIGHTON. — Comedian

Jimmy Edwards, who rides
with the Southdown Hunt,
will appear at their annual
ball at Lewes Town Hall, tonight (Friday), when Hotel
Metropole MD Bobby Martin
will lead a nine-plece band.

BRADFORD. — Vibistleader Bunny Bower, who recently lost drummer Ray
Sutcliffe to Les Garratt,
plans several changes. . . A
new ballroom is to open at
Five Lane Ends,
HASTINGS. — First local
modern group, the Contemporary Swingtet, have
started Thursday night appearances at the Olympia
Ballroom, now being run as
a club.

EASTBOURNE. — Ronnie

a club.

EASTBOURNE. — Ronnie
Hancox and his Orchestra
have been booked for their
third summer season at the
Pier Ballroom.

NORWICH.—Jack Hornsby
(tnr.) has succeeded Frank
Kelly as leader at the Arlington Ballroom. . . Les Hague,
leader at the Gala Ballroom
for the past two years, has
signed for a further two
years.

—Jerry Dawson ≣ 

VIEWERS of Monday even-ing's "Come Dancing" programme from the Birmingham Casino were unaware that bandleader Oscar Rabin and vocalist David Ede had just escaped a serious crash.

Travelling from London on lcy roads that morning, they had gone into a skid 15 miles out-

# Escape—then

side Wakefield, striking an oncoming lorry head-on.
The impact caused their car to spin tall-first into a following | show.

lorry and rebound into a ditch. The front and back of the car were telescoped, and three doors

The artists escaped through an The artists escaped through an offside door, Oscar with a dislocated shoulder and David uninjured but badly shaken.

Both travelled on to Birmingham and insisted on proceeding with rehearsals for the night's

THIS copyright list of the 24 bestselling songs for the week ended January 21, 1956, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1 (1) BALLAD OF DAYY CROC-KETT (A) (1/6) ... Disney 2 (2) LOVE IS A MANY SPLEN-DORED THING (A) (1/6) Robbins

3 (3) LOVE AND MARRIAGE (A)

(4) SUDDENLY THERE'S A VAL-LEY (A) (2/-) .... Aberbach 5 (5) SIXTEEN TONS (A) (2/-) Campbell Connelly Bradbury Wood

10 (7) TWENTY TINY FINGERS (A) 11 (12) MEET ME ON THE CORNER (2'-) Barton 12 (10) ROCK AROUND THE CLOCK

6 (15) WITH YOUR LOVE (P) (2/-) 15 (22) YOUNG AND FOOLISH (A)

WHEN YOU LOSE THE ONE 16 (14) SEVENTEEN (A) World Wide YOU LOVE (B) (1/6) 17 (18) PICKIN' A CHICKEN (B)

Bradbury Wood

TEXAS (A) (1/6)

Maddox-Valando

(B)

(Campbell Connelly ING SANDS (A) (2/-)

Peter Maurice

TRAP (A) (2/-)

(10) ARRIVEDEROI DARLING (P)

(2-/) Berry Music

(3-/) TWENTY TINY FINGERS (A) New World 21 (23) OLD PI-ANNA RAG (B)

22 (17) HEY, THERE! (A) (2/-) Lawrence Wright 

(8) BLUE STAR (A) (1/6) Chappell

Chappell

Chappell

Chappell

Chappell

Chappell

A (24) PLL NEVER STOP LOVING

(B) (2/6) Chappell

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"tied" for 12th position.

(2/-) Chappell

A—American; B—British; P—Others.

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