Melody Maker

JANUARY 12, 1957

EVERY FRIDAY 6d.

Condon's See pages 2 & 3

RY CROSB

Gary Crosby is seen in this exclusive MM picture filming in Hollywood with actress Debbie Reynolds.

Fans stampede

BOX-OFFICE stampede has followed last week's Back Page, Col. 4

coming luxury cinema tour. Within 24 hours of the news, the Lew and Leslie Grade Agency, which is handling the Haley tour, was compelled to book additional London con-

These will be staged twice-nightly at the Gaumont State, Kilburn, on Sunday, Monday

POSSIBLE PRESLEY

NEW YORK, Wednesday.

The on-off Elvis

Presley visit to Britain may

be on again. Negotiations are proceeding with a London agent for possible concert dates around April.

and Tuesday-February 24, 25

and 26, Box-offices are not officially open until January 18. Seats range from 5s, 6d. to 21s, at all the venues.

The exclusive news that the Vic Lewis Orchestra was in line to tour with Haley's Comets was confirmed this week by Leslie

"We are also putting Mal-colm Vaughan, HMV recording star, and his partner Kenneth Earle on the bill," he said.

SINGER Gary Crosby, 23-year-old eldest son of Bing, is coming to Britain in March to appear on two Val Parnell TV shows.

Phil Raymond, London-based Irish im-presario who is arranging the deal, told the MELODY MAKER on Wednesday: "Gary arrives in Britain on March 1, stars in 'Sunday Night At The London Palladium' on March

3 and in 'Startime' on the 7th
"These will be his only British appearances, as the visit is intended as a holiday."

AFN deejay

Gary broadcasts as a disc-jockey over AFN and has been singing with a German band over the network.

Entering the U.S. Army seven months ago, Gary Crosby was assigned to duty at AFN Frankfurt—the network's key station—early in November.

He is also producing the popular AFN programme "Music In the Air."

The MM spoke to Gary Crosby's AFN chief by 'phone on Wednesday. He said that Crosby's Geejay programmes over Christmas had been tremendously popular.

Crosby's Corner

"Crosby is now starting a new series for the winter," he said. "Titled 'Crosby's Corner,' the programme is aired at 9.15 p.m. (German time) on Tuesdays and Thursdays."

Gary Crosby had just left to attend his brother Phillip's farewell party. Phillip is returning to the States after spending his two-year Army service in

his two-year Army service in

Promoter Phil Raymond also told the MM that he is nego-tiating through the Oscar Rabin agency to bring Alan Freed's rock-'n'-roll show to Britain in

JAZZ TODAY' MEN IN ACTION



Three of the stars at the National Jazz Federation's "Jazz Today" concert on Tucsday at the Royal Festival Hall's Recital Rooms—Bruce Turner, Dave Shepherd and Don Rendell,

NEW ORLEANS clarinettist George Lewis, the idol of Britain's revivalist jazz groups, is to make a 15-day tour of Britain playing with the Ken Colyer Band.
In exchange, Colyer will play
for the same period with the

Lewis Band in America later this year. The 56-year-old clarinettist is expected to start his tour on

March 10. He will be aponsored by

Manchester impresario Paddy McKiernan in conjunction with the Brand Lane Agency.

Lewis, who is at present with his band at the Tin Angel Club, San Francisco, may visit the Continent after his British

tour at the Free Trades Hall, Manchester, and will offer Lewis and Colyer to recognised jazz promoters in the big provincial centres. He will probably arrange a London appearance.

Colyer met and played with Lewis during his "pilgrimage" to New Orleans in 1953.

Ken told the MM this week: an Francisco, may visit the ontinent after his British our.

McKiernan hopes to start the to go to the States."

Ken told the MM this week:

"It will be really great to have him working with the band. No date has yet been fixed for me to go to the States."



And Eartha, too

A sultry pose from singer and actress Eartha Kitt—the latest U.S. visitor to England. Viewers can catch her set on ATV's London Palladium show on Sunday.

A MERICAN song star Guy
Mitchell is returning to
Britain on February 10 for a
star appearance in Val Parnell's
"Sanday Night At The London
Palladium" TV show.
Leslie Grade, of the Lew and



* New Parlophone record R4256 "Twilight Theme"

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ROCK-'N'-ROLL TO THE RESCUE!

rock-'n'-roll music is attracting crowds of over a thousand every Monday.

MIDLANDS. - Sandy Brown's MIDLANDS. — Sandy Brown's
Jazz Band pays its first visit to
the Windsor Theatre, Bearwood,
on Bunday, January 20. Other
outfits booked include Chris
Barber (February 10), Jazz from
London unit (24th), Terry Lightfoot (March 10) and Dave Carey
(24th). The Mac Thomas
Orchestra is playing every Satur-

Winstone's Orchestra is the Gardens on January 31. One of

YORKSHIRE. — Bradford Tex-tile Hall leader Les Garratt has reduced his resident band (as forecast in the MM recently). Trumpeter Dennis Draper, pianist Pete Sugden and vocalist Rita Kerrigan have left. Pianist Web Thorne and guitarist Ken Jack Thorpe and guitarist Ken Mohammet have joined the

WINCHESTER.-The Eric Silk Southern Jazz Band appears at the Lido Ballroom next Thurs-

(Times: GMT)

530-6.0 a.m. J: D-J Shows (daily).

4.10-4.45 P 1: Jazz Developments,

5.6-5.30 P 2: For The Jazz Fan. 5.40-6.0 C 2: Jazz Session,

\$.30-12.0 Q: Top Pops, Alto-Sax,

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performance.

SEE HOW THE BRILLIANT NEW

Aristone

1.18-7.0 M: Jazz Men On Jazz.

11.30-12.0 A 1: Armstrong, Lucky

Thompson, Cy Touff, Miles Davis.

EATURDAY, JANUARY 12:

16.36-11.30 J: As above.

4.0-5.0 J: D-J Shows.

danz Dises, etc

12.0-12.15 A 1 2: Spirituals,

BENNY FREEDMAN and his and his Dixieland Band appear at the Colston Hall on Sunday at the Savoy Ballroom, Southsea will be heard in a Light Prothe Savoy Ballroom, Southsea

—rock-'n'-roll.

For years, Monday has been a poor night, and even guest-band visits have not helped.

Now rock-'n'-roll music is

LIVERPOOL — The Johnny Dankworth Orchestra plays the first of the Spring series of first of the Spring series of Sunday concerts at the Empire Theatre on January 20. Eddie Condon with "Humph" appears on February 3. . . . Vocalist Flo Downey, who some weeks ago appeared in the BBC's "What Makes A Star," was heard again last Wednesday (9th) in a following programme "Second Chance." up programme, "Second Chance."
. Paul Simpson (cit.) and Orchestra is playing every Saturday at Wolve hampton Civic Hall, where it has replaced the Gough-Adams Band. . . Eric Paul Simpson (cit.) and Liverpool and will re-form the Paul Simpson Dixielanders in London.

> VORK. -Two bands make their first ap-pearance at the

One of the most popular items in "Ye Bright Personal Pers

PORTSMOUTH,-Lonnie Donegan and his Skiffle group pay their first visit to Pompey on Sunday, January 27, for two concerts at the Empire Theatre.

BOURNEMOUTH. - After two months with a near-empty dance door, the Corporation - owned

9.30-10.30 W: Allan Freed.

10.10-10.30 Y: Jazz 1957.

11.5-12.0 J: D-J Shows,

SUNDAY, JANUARY 13:

1.0-12.0 J: Serenade.

10.5-11.0 J: America's Pop Music,

11.0-11.50 DL: Kenny Baker's Dozen,

12.0-1.0 a.m. E-Q: Saturday Night

1,5-2.0 H-Q: Hollywood-New York.

6.5-7.0 a.m. J: D-J Shows, 10.45-11.25 J: As above, 1.20-145 p.m. C 1: Kid Gry's Band, 9.0-10.55 B: For Jazz Fans, 9.45-10.20 B: Public Jazz Concert,

LBERT EDWIN CONDON was born in Goodland, Indiana, in 1904, and, if you squint, doesn't look a day over twelve. What he lacks in physical stature is compensated richly in a quick wit that is unique in jazz.

More has been written about him, during the past decade, even in such unlikely areas as the smart women's fashion magazines, than about any other jazzman living.

It niight also be said that more has been written by him than by any other jazzman, for in addition to innumerable magazine articles under his byline, there is now a weekly column syndicated in-many American news-

Most of his pieces are brated magazine writer
Richard Gehman, who is the McKenzie-Condon Chica- autobiography entitled We accompanying Condon on goans records of the late 1920s Called It Music, was co-accompanying Condon on were considered classics in authored by the late Thomas Sugrue in 1947. His latest book, Sugrue in 1947. His latest book, co-authored by the cele-

Banjoist

Condon's musical background covered the early days of Chicago jazz in the '20s-first as a banjoist with such groups as Hollis Peavey's Jazz Bandits and the Mound City Blue Blowers, later in partnership with Bud Freeman, Gene Krupa, Frank Teschemacher and others of the early Chicago school. The late Red McKenzie, vocalist, was his almost inseparable partner:

MONDAY, JANUARY 14: 12.0-12.30 p.m. J. Martin Block

(daily).
12.30-12.45 J: Strictly From Dixie.
9.10-10.0 S: For Jazz Fans.
9.30 (app.) K: Jazz Programme.
10.0-11.0 T: Gorman Jazz. Hackett.

Baker, Herman, Presley, etc. 10.5-12.0 J: D-J Shows (nightly).

9.10-10.0 S: For Jazz Fans. 8.15-9.56 B-258m: The Real Jazz.

12.0-12.00 p.m. A 1 2; Champs-

Elysées Jazz. 12:30-12:65 J: Strictly from Dixie.

5.20-5.50 Z 1: Jazz Session. 5.30-5.55 P 1: Modern Jazz, 1957.

5.30-5.55 P 1: Modern Jazz, 1957.
6.30-9.30 P 3: Jazz for Everyone.
8.55-9.30 Z 2: Champs-Elysées Jazz.
9.10-10.0 S: For Jazz Fans.
9.37-10.0 P 4: Big Bill Broonzy.
9.45-10.0 J: Dixietand.
10.0-11.0 O: Jazz Journal.
11.10-12.0 I: Ellington, Montrose.
11.15-11.50 D L: Jazz Band Ball.

THURSDAY, JANUARY 17:
7,15-8.0 p.m. H 1; Werner Müller.
8,16-8,55 H 2; Repeat of above.
8,30-9.0 J; Instrumental Mood.
8,20-9.0 P 2; For the Jazz Fan.
9,10-10.0 S; For Jazz Pans.
9,20-10.0 I; Jazz Discs Review.
9,30-10.0 F 4; Miles Davie.

FRIDAY, JANUARY 18: 12:30-12:45 p.m. J: Strictly

4.0-4.30 E: Jazz Programm 5.0-5.15 Z 1: Jazz Quarter. 5.10-5.40 L: Jazz Review.

8.30-9.0 J: R-and-B. 9.10-10.0 S: For Jazz Fans. 9.20-10.6 Q: King Gliver. 9.35-9.65 Z 1: For Jazz Fans.

7.0-9.0 and 10.0-12 T; This is Music

10.35-6 n.m. R: Music and News.

KEY TO STATIONS

RTP Paris-Inter: 1 — 1829m, 48.39m. 2—300m, RTP Parislen: 280m, 218m, 318m

RIF Parislen: 280m, 218m, 318m, 359m, 445m, 496m.

Hilversum: 1—402m, 2—296m.

BBO: E—464m, 41, 31, 25m. bands, 1—1500m, 247m.

NIP/WDR:309m, 189m, 49.38m.

Belgian Radio: 1—454m. 2—325m.

3—267m. 4—196m.

RIAS Berlin: 1—303m. 2—407m.

49.94m,
5WP Baden-Baden: 295m, 365m,
195m, 41.29m,
AFN: 344m, 271m, 547m,
1 SBO Stockholm: 1571m, 255m,
245m, 396m, 596m, 49.46m, 288m,
1 NR Oslo: 1376m, 237m, 228m,
477m

477m.; Copenhagen: 283m, 210m.; Copenhagen: 283m, 210m.
BR Munich: 375m, 187m, 48.7m.
SDR Stutteart: 502m, 49.75m.
HR Frankfurt: 506m.
RAI ROME: 350m.
Europe 1: 1647m.
Washington: 31 39 and 41;

Washington: 31 39 and 4'm. bands, 11.0-12.0 p m. only: 1735m.

Luxembourg: 208m. 49.26m. SBC Lugano: 568.6m. SBC Geneva-Lautanne: 1—393m.

EVERY NIGHT:

Dixle. 3.0-3.30 T: Ohris Barber.

9,30-10.0 P 4: Miles Davis. 9,40-10.0 J: Mood for Moderns, 10,0-11.0 P: Jazz on the Air. 10,25-10,65 O 1: Down Town Jazz Band with Beryl Bryden, Garner.

TUESDAY, JANUARY 15:

9.0-9,30 Z 2: Swing Screnade

9.20-10.0 A 1 2: Bud Powell,

WEDNESDAY, JANUARY 16:



LEONARD FEATHER

writes an exclusive round-up of the famous U.S group which starts its British tour at Glasgow on Thursday

when Eddie had his own per-sonal depression between gigs sonal depression between gigs on 52nd Street. Not until 1939. when Ernie Anderson took him in hand and began promoting him as the central figure in jam sessions and jazz concerts, did the second, more successful

Own club

The early '40s were marked by a long series of concerts at Town Hall in New York. third phase began when Condon opened his own club in Greenwich Vil-

Condon's career in New York co-edited by Richard Gehman, (from 1928) breaks down Eddie Condon's Treasury of Jazz roughly into three phases. The is an anthology of a few dozen pieces, fiction and non-fiction, by leading writers, now going into its 3rd edi-

Discussing his

"Oh, no," said

Eddie, "that was

before I even

knew those guys.



Eddie Lang, Dick own club in Greenwich Vil- Slevin, Jack Bland and Red lage, which last week cele- McKenzie were all there in the brated its 11th anniversary, very early '20s when the Prince Eddle's first book, an of Wales was a gay blade."

ALL-STAR JAZZMEN

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Davison

Niche

OBERT DEEWEES "Cutty"

Cutshall, Eddie's trom-

bonist, went around the big band circuit before settling into

Charlie Dornberger. Came to New York in 1939 with the Jan

Goodman in 1940, staying until

his comfortable

which he has

held since 1949.

29, 1911, in Hun-

tington County,

Pa., he studied

Symphony Or-

Joined Benny

Did radio staff

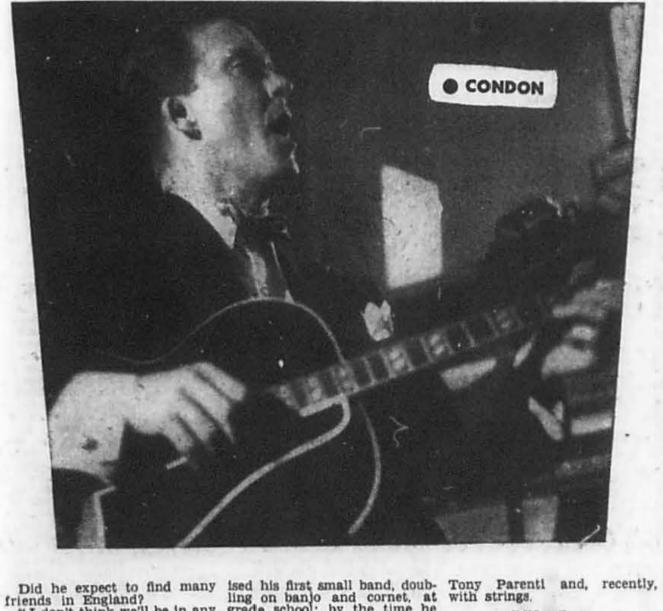
Condon

niche.

December

the first

the Pittsburgh Sidney



musician, calling his group

"The Ohio Lucky Seven."

Williams-style drunk act."

in Detroit and Chicago.

lot of him in his style.

club 11 years ago.

tened to Louis' record

Bill did some of his early

where he was a close pal of Bix.

He was in New York for a while

in 1925-6, then jobbed around

Cornet Chop Suey " and never

recovered: soon became a

buddy of Louis and retained a

Own group

Led his own groups mostly around Milwaukee and Chicago

Schroeder are the only original New York in I members who opened Condon's Savitt band.

from 1933-42. He and Gene

work around Cincinnati in 1924.

t think we'll be in any grade school; by the time he Ernie Anderson and, had started high school, he was

his twin daughters are living already a full-fledged working

Moscow for so many years, "One reason I could always lives in London now, and get Jobs with bands," he recalls, he's a good friend of ours. "was that I could sing and be

Ralph Sutton got to know a comedian. I did a Bert

"I don't think we'll be in any

Associated Press, who was in

Gerald Lascelles well while Ralph was in England, and

met him at the club later.

and the Gil-

bey family are old pals;

so I don't

have any trouble

" Is

any

getting a

bility of your touring the Continent?"

this trip.

I inquired,

we'll

there

possi-

although I'm sure I'll fly

to Paris just for a visit.'

WILD Bill Davison,

to by Condon in his

columns as "Wild Bull" and "Wild Pitch," was

born, appropriately, in Defiance, Ohio, and can

proudly claim to be one of the few sidemen who

can match Condon drink for drink (Eddie's almost

infinite capacity is the subject for endless dis-

cussions by himself, Dick

Gehman, George Frazier

and other authorities in Eddie's Treasury of Jazz).

Born in 1906, he organ-

variously referred

drink

on 6 Schrooder

Eddy Gilmore, of

from January to December, 1946. During 1947 he spent most of his time freelancing around New York playing theatres and gigging with Charlie Barnet. 1948 he worked at Nick's with Billy Butterfield Bobby Hackett.

Orleans music.

Tristano in 1952.



He names Jack Teagarden and Will Bradley as his favourites on trombone. He has been featured on numerous Dixieland discs with Jimmy Dorsey, Bob Jimmy McPartland, Maxie Kaminsky, and the Lawson-Haggart band.

Born in 1928 in New York

City and raised in Scarsdale, N.Y., he took up clarinet in 1941

and was active in school jazz

groups. Studied at Juilliard and

Eastman School of Music in

1945-6, and with Lee Konitz and

playmates has included Baby

sianoff, with whom he studied

years of Army service in 1954.

clarinet after ending his two

Bechet and Leon Rus-

took up bass at 15; at 19 he played his first job at Murrain's in Harlem, working in Clark Monroe's band with Duke Jordan and Max He was with Dizzy Gillesple for three months in 1944.

Wisconsin. He played clari-net in his high school band

in 1930-31; attended Wisconsin University Music School

in 1932. After several years

with commercial bands, he

joined Joe Marsala at the Hickory House; then in 1943

began an association with

Condon that has lasted

almost continuously since

Pioneer

EONARD GASKIN, born

was a pioneer associate of

all the early boppers.

in Brooklyn in 1920,



Pianist first

Has also been heard on many record sessions with Art Hodes, George Brunis, Sidney Bechet, back with Benny Goodman was born in 1915 in Madison,

ROBERT SAGE WILBER, Condon's clarinettist, is His combo jobs through the one of those rare musicians to years have included work have bridged the gap between Eddie South, mainstream Lennie Tristano, Charlie Shavers, and New Dixieland Charlie Parker, and a stretch



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(10643)

on the air

BBC SPONSORS SECOND



Vera Lynn turned disc-jockey on Thursday for a 13-week series on the Light Programme. She is seen here at Broadcasting House choosing the next record for her opening programme.

BANDS SET FOR **BBC TRAD SHOW**

MULL line-up for the BBC's "Jazz Saturday" at the Royal Albert Hall on February 2 will be the bands of Humphrey Lyttelton, Mick Mulligan, Cy Laurie, Sandy Brown, Chris Bar-ber and the Lonnie Donegan Skiffle Group

Guest singers will include Ottille Patterson, George Melly, Neva Raphaello and Beryl Bry-den

Instrumentalists are Ken Rattenbury (tpt.), George Chisholm (tmb.), Bob Clarke (vin.), Dill Jones (pno.), Ken Sykora (gtr.), Jack Fallon (bass) and Alan Ganley (drs.),

Tickets are on sale at the Royal Albert Hall and usual agencies.

groups and bands will be appearing in the second Festival of British Popular Songs which starts on BBC Television on January 22.

The series will run for four weeks and the winning song will be entered for the Grand Prix of the 1957 Eurovision Song Competion on March 5 from Frankfurt.

Star bill

Bill for the first programme in-cludes David Hughes, Lita Roza, Dennis Lotis, Marion Ryan, the Bill McGuffie Quartet, the Key-notes and Eric Robinson's Concert Orchestra.

Stars so far booked for the January 29 programme are Ronnie Hilton, Edna Savage and the Stanley Black Orchestra, while Carole Carr and the George Melachrino Orchestra have been named for February 5.

From 80 songs submitted by the publishers, 18 have been chosen for television. The selec-tion committee is Ronnie Wald-

He will bring his Quartet-and his family.

More Fantasies

He signed an exclusive deal with Vogue on Wednesday which will see more Fantasy releases

'High Society' is

disc of the year

record cri

Dill Jones injured

in car smash

Abbots Hospital, Kensington. He smashed his knee on Sun-day morning in a car crash.

Pianist Dill Jones was due to have his right knee-cap removed yesterday (Thursday) at St. Mary

man, Jack Payne, Cyril Staple-ton, Harry S. Pepper and record-ing executives Frank Lee and Walter Ridley.

Secret

Six songs will be presented in each of the first three rounds programmes and the top two from each will be entered for the final on February 12.

The winning song in the first cis Essex.

Festival was "Everybody Falls In Love With Bomeone," by Conquest Records A&R manager Norman Newell and Peter Hart.

As in the first Festival, the identities of the writers and composers are known only to Ronnie Waldman, and will remain secret until the end of the contest.

contest Producer of the series is Fran-

SKIFFLE INVADES VARIETY



GROUPS CASH IN ON THE SKIFFLE CRA

TWO skiffle groups have been signed this week for Variety

Agent Will Collins has booked "The Skiffle Show Of 1957," featuring the Chas McDevitt Skiffle Group, into the Metropolitan Theatre Edgware Road, for the week commencing January 21.

If audience response is good, the show will go on tour.

Pictured above are four of the group: (1-r.) guitarists Chas
McDevitt. Alex Whitehouse.

Nancy Whiskey and Dennis Car-ter. The group is completed by John Paul (bass) and Mark Shar-ratt (dra., w'bd).

Delfont tour

The second Skiffle Group—the City Ramblers—has been lined up by Billy Marsh, of the Bernard Delfont Agency, for a Variety tour starting on January 28. They will be featured with a rock-'n'-roll band in a show especially aimed at teenagers. The Ramblers have just returned from a five months' tour of Denmark, Germany and Belgium, which included eight broadcasts and three TV spots. Before the Variety tour, they will be seen on BBC-TV's "In Your Own Time" on January 23 and are booked for concerts at Manchester Hippodrome (January 20) and Liverpool Empire (February 17)



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of note ... JACKIE ARMSTRONG . EDDIE BLAIR ALBERT HALL . EDDIE HARVEY LES LAMBERT . GEORGE SWIFT TONY THORPE . ARTHUR VERY DUNCAN WHITE and a heat of other prominent players.

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DALLAS BUILDING, CLIFTON ST

Dave Brubeckhopes

DAVE BRUBECK wants to play six or seven concerts in Britain this year. He intends a European holiday-tour as soon as arrangements can be made.

Stephane Grappelly

Max Weiss, one of the three men who run Dave's "home" record label, Fantasy, discussed a deal with Harold Davison in London this week. gets London offer

Stephane Grappelly has had offers for a resident job in London and also a BBC-TV series.

The French violin star revealed this to the MM this week. At the time of going to press he had not clinched any of the offers.

Stephane arrived in Town last week and appeared on BBC-TV's "ABC Of Show Business."

He pre-records a BBC broadcast with Vera Lynn today (Friday).



you about the sales points - you will not be disappointed. Please send me FREE NAME .. illustrated brockure ELIZABETHAN DE LUXE ELIZABETHAN 56 TAPE RECORDERS) LTD. 9 FIELD PLACE, ST. JOHN ST., LONDON, E.C.1 E.A.P. (Tape Recorders) Ltd., 9 Field Place, St. John St., London, E.C.1



Dill also suffered slight head and facial injuries and expects to be in hospital another three

ONE of London's few remain-O ing Variety theatres— Brixton Empress—closes after (Saturday's) tomorrow Max Miller show.

In future the theatre is to be used as a cinema.

Billie Anthony appears in the Light Programme's "Midday Music Hall" today (Friday) and BBC-TV's "Off The Record" on January 21.

The Jimmy Cummins Orchestra started a two-week season on Wednesday at the Continental Club, St. John's Wood.

Piret heat in Lou Preager's Jazz Band Contest was won at Ham-mersmith Palais last Friday by the Seth Marsh Band, which goes through to the Pinal.

The Americana, London's Saturday all-night club, closed last week and will reopen in March Leon Roy's Group was resident,

Paul Contad joins David Whit held as MD next week. Stanley Black was urable to appear in "Off The Record" on Monday because of a throat in-

Stars appearing on Sunday's Jack Jackson Show" on ATV include Joan Small, Danny Purches, Lonnie Donegan, Purches. Michael Holliday and Alma Cogan.

Johnny Mathieson, after nearly three years on the exploitation staff of Campbell Connelly, moved last week to Robert Meilin, Ltd., as Exploitation Manager Cliff Adams has left Bluebird Music for the new Thames Music Company.

Singer Victor Labati, intro-duced on Jack Payne's "Off The Record" on Christmas Eve, has been signed by Parlophone.

The Dave Shand Band takes up residency at the Odeon Ball-room, Wembley, tomorrow (Saturday).

"The Saga Of Louis Armstrong," the film of Satchmo's 1956 European tour, has been booked for the London Pavilion as soon as the run of "Baby Doli" ends.

The Lena Kidd Band, which returned this week from a three-month engagement in Germany, starts a three-month residency on February 1 at the U.S. Base, Chaterous, France,

SHOWTALK

OMPERING a popular music TV programme, as I do in "Off The Record," gives one an excellent opportunity - in the long spells of inactivity while the artists rehearse-of observing just how well, or just how badly, these artists have prepared their acts for the cameras.

Since I began these programmes, one thing in particular has forced itself on my attention.

It is the fact that—so far as bands are concerned—the really top-class outfits, such as Heath's and Dankworth's, inevitably turn up at the studio in a state of absolute and full prepared-

THEY ARRIVE punctually for rehearsal—and they come back dead on time after tea and dinner breaks;

THEY HAVE committed their arrangements to memory; THEY ARE perfectly drilled, visually as well as musically,

Ready to go on the air

Practically all the producer and his team have to do, in fact, is to get the band satisfactorily balanced and arrange the camera moves They are then ready for the transmission.

All of which goes to show that it needs more than just the ability to play an instrument to be a member of a firstclass band.

To put it (as they say) in a nutshell, such musicians have to earn their money. And the fact that they have the attitude of mind which enables them to do so without being constantly dragooned is precisely why the bands in which they play are first class.

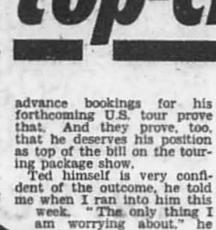
Encouraged

WAS interested - and encouraged-to see that Ted Heath (no doubt largely because of the qualities I mention above) has so impressed the American public that it has voted his band into seventh place in the annual *Down Beat* poll (Count Basie, whose band exchanges with Ted's, is, as you probably know, number

Says Ted: "When I get to Number One in the Down Beat poll, I'll call it a day. Until then, I shall go on leading a band—even if I live

There is no doubt that today there is genuinely a very large demand for the Heath band in the States—

@ HEATH



over the first two dates. We shall finish the concert at Carnegie Hall at about 3 a.m.-and we are due to open at Rochester, almost 300 miles away, at 3 p.m. the next afternoon?

"If bad weather should delay the coach, it would by disastrous. For we are all travelling together: Al Hibbler, Eddie Hayward, June Christy, the band—the whole bill. So nobody can get on stage and keep the ball rolling till we all arrive."

Missing any concert in a tight schedule such as Ted's would involve the loss of many thousands of pounds. Why, then, I asked him, did he not make things sure by flying be-

add far too much to the over-

head expenses of the tour. And can sympathise with his predicament - I remember from my own bandleading days just how many thousands a week one has to take to cover the running costs of such a foreign tour, let alone make a profit,

Knowing the added prestige that the Heath appearances in

ary on the other side of the Atlantic!

Allegorical

Frankie Vaughan lends a hand with a record press at the Philips factory to help meet the damand for

SEVERAL readers have written to ask me why, when I have previously condemned in this column the quasi-religious lyric which seems so popular nowadays, I gave such a plug to "The Gar-den Of Eden" when Frankle Vaughan sang this number in last Monday's "Off The Record."

In the first place-which is not usually the case with such numbers—the song is a potential winner.

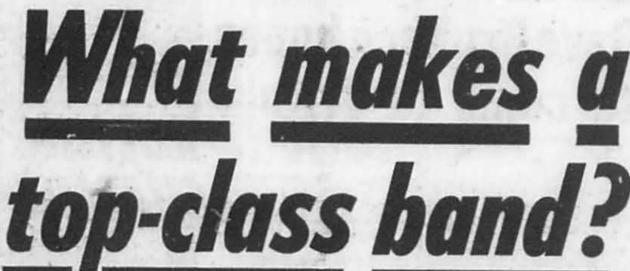
And secondly, I side with the And secondly, I side with the BBC authorities who have permitted the song to be broadcast (instead of banning it, as they normally do with religious "pops"), because it is a matter of opinion whether the story of the "Garden of Eden" is fact or fable. or fable.

The more or less allegorical use of the Adam and Eve story to point a modern moral is, to me, far less offensive than the maudlin, banal sentiments contained in several notorious "religious" songs which have been offered to the public in re-

cent years.

And, particularly, I very much prefer the way Frankie Vaughan sings "Garden Of Eden," to the nauseatingly hypocritical attempts at "sincerity" which marred so many performances of those other. performances of those other







advance bookings for his forthcoming U.S. tour prove And they prove, too. that he deserves his position as top of the bill on the tour-Ted himself is very confi-

am worrying about," he said, "is the weather— notoriously treacherous in an American February. "And the main worry is

> tween dates? Because, he replied, it would

144444444444

W LLOR 'N' K Don't be backward - 1957 is going to be a rock 'n' roll of a year - and here is the greatest selection of rock 'n' roll hits of all time.

From the Columbia picture starring BILL HALEY

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HOT DOG BUDDY BUDDY

> I CRY MORE

DON'T KNOCK THE ROCK

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CHOO CHOO RUDY'S ROCK FROM LONDON'S

The Vanguard production **ROCK, ROCK, ROCK**"

starring ALAN FREED, includes TRA, LA, LA THE BIG BEAT BABY BABY

WE'RE GONNA ROCK TONIGHT

OVER & OVER AGAIN

I KNEW FROM THE START

THANKS TO YOU

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RADA GIRL AT CLUB HALEY



SAXES

Ask your dealer, or in case of difficulty write to Selmer, 114

CHRIS BARBER has invited Melody Maker readers to attend the recordings of his new Radio Luxembourg show, "Your 9 O'Clock Date," which features the Barber Skiffle Group, with Johnny Duncan and popular singer Dennis Lotis.

The so unhappy

First of the series was heard last Monday and the next recording is at the Star Sound Studios, 18, Rodmarton Mews, Baker Street, W., on Monday

Wanderers

Ciate the showmanship, musicianship and versatility of the Velvet Fog—Mel Tormé.

Why, with an artist like Tormé waxing such LPs as "The Crescendo," "The Dek-tette" and need of companies need such their discs?

The Haleys and Presleys are ten a penny; but Tormé is priceless.—Edward G. Hill, Gillingham, Kent.

TYPICAL of the difficulties (January 14).

Leaused to touring bands by the petrol shortage is Chris Barber's story of the first week Anybody wish

A have found champions of rock-'n'-roll from different

Village No. 1 is Batley Carr. There the local RC priest, Father L. Walsh, has followed the example of the village's C. of E. minister, the Rev. R. Hardcastle, in wel-coming the "blues."

Both vicars now run dances featuring rock-n'-roll and have said they believe that the music can do good. Village No. 2 is nearby

Brighouse, The local St.
John 'Ambulance Brigade
boys' drum and bugle band,
which won 17 musical competition successes last year,
shook officers and senior
officials at a presentation
ceremony by playing credible
rock-'n'-roll.

Then they staged a passable rock-'n'-roll dance. Now
the lads want to play more
of this music.

artistry

I WONDER how many of to-day's music lovers and record collectors really appre-ciate the showmanship, musi-

Typical of the difficulties caused to touring bands by the petrol shortage is Chris Barber's story of the first week of rationing.

He told the MM this week:
"In four days we played at Hull. Bury St. Edmunds, Newcastle and Manchester, which involved its in 38 hours' railway travel for nine hours' playing."

In normal times, the Barber band uses 200 gallons of petrol a month in its two cars. "I read in the papers something about getting 66 per cent. of normal requirements," comments Chris, "but they are giving us about 4 per cent. Travelling expenses are now trebled."

Baker Street, W., on Monday (January 14).

Don't be late

Anybody wishing to attend should be at the studios before 5.30 p.m.

The Barber Band, with vocalist tottlile Patterson, has been signed for a tour of Scandinavia in September. From September and the recognition they deserve.

His compositions are magnificant thing of beauty. Though such singers as Dennis, Tormé and their female counterparts Jerl Southern, Carmen McRae and our own superb Cleo Laine, are well above that atrocious Hit Parade cate-roll, artistry still prevail the country proves that even in this day and age of rock-n'-roll, artistry still prevails and. I believe, will one day win.—V. P. Kelly, Coventry.

Dankworth a joy

Kelly, Coventry.

Tro-Day I had the pleasure of hearing the Johnny Dankworth Orchestra, and this evening (1/1/57) I had the misfortune to hear the Heath Band.

I have always enjoyed the latter. To me, it was the essence of all that was best in big band jazz; perfection in every way.

Now, alas, we hear downright vulgar arrangements; vulgar in so far as they insult the more discerning fans who voted Ted Heath top of the jazz tree in this country.

The Dankworth Orchestra, on the other hand, was really a joy to hear: intelligent arrangements, new sounds and the minimum of pops, better presentation, and none of that rock-'n'-roil trash.—N. Gerety, Willesden, N.W.2.

Modern Times

PLEASE can you tell me if there is any relationship between Sir William Haley of "The Times" and Bill Haley and his Comets?—G. Lenny, Norbury, S.W.16.

Surely, sir, you have addressed your query to the wrong newspaper.—ED.



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Collectors' Corner

Charing Cross Rd., FROM Leonard Feather comes news of the death in New York City of pianist Tommy Fulford on December 17. According to friends, says Feather, Fulford died "of a broken heart," griev
"In my experience at the Collectors' ART TATUM (Sole Piane)

(1877 Moonglow/The Shout (187 London, W.C.2 for "Catalogue Alto in "of a broken heart," grieving over the death of his Festival Hall, the bassists always clear lacquer wife a couple of months ago.

"Fulford was best known for his work with the late Chick Webb's orchestra," writes

Webb's orchestra," writes

Webb's orchestra, Webb in Chick Webb in Chi Webb's orchestra," writes Feather. "He joined Webb in the summer of 1936, remained with the band until Webb's Tenor in death, and subsequently worked lear lacquer with it under Ella Fitzgerald's leadership until 1942.

Obscurity

"Recently after years of obscurity playing for strippers and rock-'n'-roll jobs, he was hired by Tony Parenti to work at the Metropole on Seventh Avenue, and was featured there or the past few months.
"Andre Persiany, the French pianist who immigrated here some months ago, has taken Fulford's place in the Parenti group, which also includes Arvell Shaw on bass and Zutty Single-

Shaw on bass and Zutty Singleton on drums."

Panassie's Dictionary Of Jazz adds that Fulford was born circa 1912, and had been influenced by Louis Armstrong and Art Tatum. Records featuring him, recommended by Hugues, are Webb's "Clap Hands Here Comes Charlie." "I Ain't Got Nobody and "I Want To Be Happy," and "The Darktown Strutters' Ball" under Ella's name, under Ella's name

With Webb

Fulford played on all the Webb discs listed among this week's deletions with the exception of the first four, the sixth and

He was also on shoals of Ellas, with the Savoy Eight (1936-9) and Famous Orchestra (1939-42), and on sides by Slim Galilard (1941), and the Gotham Stom-pers (1937). W. McGhie, the deletions king whose alphabetical Brunswick list is concluded this week, tells us that 13 of the Fitzgerald discs

have received the axe as well as three Lil Armstrongs. deletions, here is a letter on the Pestival Hall subject.

"I was interested by your re-marks regarding the Festival

03430 Battery Bounce/Lucille Blues (1941) 03462 Lonesome Graveyard (vocal: Joe Turner) (1941)/Mozeley JACK TEAGARDEN ORCHESTRA

s anything wrong with the Hall that cannot be remedied by improved microphone set-up, although the main auditorium can never equal the more compact recital room, which is ideal for jazz groups."—F. B. Jacobs, Romford Freez suckle Rose 01225 Bass Drum Dan/Nichols 01518 I Can't Give You Anything
But Love/Doin' The New Low
Down (Mills Brothers)
01522 Porgy/St. Louis Blues
01646 Miss Otts Barrets Wood ETHEL WATERS (Vocal) 01848 Miss Otis Regrets/Moon Glow 01975 Dinah/When It's Sleepy Time

Edited by Max Jones & Sinclair Trail

" I rather doubt whether there

BRUNSWICK DELETIONS

NOBLE SISSLE AND HIS ORCHES-01861 Loveless Love/The Old Ark Is

STUFF SMITH AND HIS DNYX CLUB BOYS 02450 Twilight In Turkey/Where Is The Sun? WILLIE "THE LION" SMITH (Solo

Piano) 02722 Passionette/Morning Air WILLIE "THE LION" SMITH AND 02388 What Can I Do With A

Poolish Little Girl Like You Echo Of Spring 02598 The Old Stamping Ground/ Blues Why Don't You Let Me 02636 I've Got To Think It Over/ Honeymooning On A Dime 62659 Streamline Gal / Swing, Brother, Swing 62692 Get Acquainted With Your-self/Knock Wood

JOE SULLIVAN (Solo Plano) 02099 Little Rock Getaway†/Minor Mood†

MAXIME SULLIVAN (Vocal) 03246 Loch Lomond/Just Like A 03440 Kentucky Babe/My Curlyheaded Baby

CHICK WEBB AND HIS ORCHESTRA 02029 Don't Be That Way/It's Over Because We're Through 02152 What A Shuffle/Blue Lou 02264 Sing Ma A Swing Song/A Little Bit Later On

02290 Down Home Rag/Crying My Heart Out For You 02357 You'll Have To Swing It/ Vote For Mister Rhythm 02375 Rhythm And Romance/Pacts And Figures 62381 There's Frost On The Moon/ Love Marches On 62396 Swinging On The Reservation /I Got The Spring Fever 62536 Just A Simple Melody/Holiday In Harlem 02559 Strictly Jive/Rock It For Me 02569 The Dipsy Doodle/Midnight In Harlem 02602 I'll Chase The Blues Away/

Moonlight and Magnolias 02631 I'm Just A Jitterbug/Azure 62669 Spinnin' The Webb/Wacky 02680 Macpherson Is Rehearsin'/I Let A Tear Pall In The River 02687 Ella/I Found My Yellow Basket

02765 It's Slumber Time Along The Swance/Chew, Chew, Chew 'Tain't What You Do nerformance standards never before 02796 I'm Up A Tree/Have Mercy 62818 P.D.R. Jones/Little White attained. While Personaline reeds have that little extra playing resist-62847 Heart Of Mine/Stairway To ance and slightly thicker tip for

The Stars 02871 My Heart Belongs To Daddy/ those who desire it. That Was My Heart 62875 That's All, Brother/Out Of Nowhere

Am I fit to judge the work of a 10-year-old?

RAYMOND MORTIMER, one of the Sunday Times book critics, made an interesting point the other week. He was discussing the critic's reaction to new and unusual forms of art (30/12/56 issue).

"Everything I have read about the history of taste." he wrote, "suggests that nobody has ever been a perceptive judge of imaginative work when it has come from men younger than himself by 25 years or more. (This applies to the visual arts and music no less than to litera-

I had to read the sentence twice to make quite sure I had

it, and you may feel disposed to do the same. But the sense of his remark, in algebraic terms, is that if Performer's Age + 25 = Critic's Age, then Critic's opinion is not to be trusted.

Age gap

That makes extremely crisp reading for a critic who feels himself approaching the Sere and Yellow. In my particular case it means that I am not a perceptive judge of any imaginative work created by a 10-year-old.

As of this moment the fact

As of this moment the fact

causes me less con-cern than it might: even the rock-'n'-roll wonder-boys are 11-plus. But what happens in eight or ten when years' time, musicians in late 'teens are turn-ing out " imaginative work," and all of it is sailing right over my head because I am in my forties?

Clearly, I must fight off that widening age gap by some

means or other, perhaps by taking rejuvenating drugs, or by persuading youngsters just entering the profession to become prematurely aged for my

this, of course, if Raymond Mortimer is right. The whole point is that he isn't-at least, not in our particular branch of music.

Crossroads

When the great jazz revolution took place (round about 1946-8), and we started calling ourselves Modernists, Traditionalists, or whatever took our fancy, jazz suddenly became divisible. Almost overnight, the



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By STEVE RACE

jazz critic reached a crossroads.
Until that moment there had been only one division: namely, between Good jazz and Bad jazz. No one in those days would have dreamed of allocating records for review (as the MM now does) between critics

of sectarian tastes, The record critic of pre-1946 cheerfully reviewed the Wolverines, Benny Goodman, King Oliver and Nat Gonella, all in the same sentence.

Then came that moment of decision. To embrace modern jazz meant (for some reason I have never been able to fathom) turning one's back on free-style classic fazz. So, at any rate, the readers seemed to think.

Suicide

should not belittle the decision that had to be taken.

A great deal was involved, even a kind of professional suicide. After all, none of us was to know then that the battle would be drawn: either type of jazz might have become submerged.

The only thing to do in the circumstances was (as usual) to be quite honest. Each critic made his decision, and either welcomed the new jazz or not, according to his convictions.

We know now which course was chosen by whom. Edgar Jackson and I (for instance) went one way. Max Jones and Sinclair Traill (also for instance) went the other.

It is to Edgar Jackson that Mortimer's Sunday Times point especially applies. I don't for one moment mean to suggest that Edgar is a centenarian coms our senior critic by some years, and Edgar's decision for modern jazz gives the lie to Mortimer's proposition.

Wrong

By that move, made at that particular time, Edgar earned the right to claim perceptive judg-ment over quite a few artists who are his junior by 25 years.

So Raymond Mortimer is proved wrong in the case of at least one music critic. I hope that, as the years pass, his dictum will be disproved by others—myself among them. The next to face the danger age, by my reckoning, is Stanley Dance. I shall watch him with interest.

One sees Raymond Mortimer's one sees Raymond alortimers point, of course. It is already disturbing to find the ear affronted by Presley-type sounds, when so many of one's juniors react to it with a violence as colourful as that of acid on blue

litmus paper.

Does the critic's age make a difference? Some of the teen-

difference? Some of the teenagers would have us think so, but
I for one don't agree. The basic
standards of musical criticism
still remain, and the New must
be judged by them no less than
the Old.

If, in 20 years' time, Race appears to approve only of musicals over the age of 30, his
readers can no doubt be relied
upon to point out the fact to
him. Until then, Mortimer or no
Mortimer, we can only try to be him. Until then, Mortimer or no Mortimer, we can only try to be perceptive judges, and sample each new thing as expectantly as in those dim, uncritical days

with Miles Davis in 1945-6; he

was also with Raymond Scott's orchestra for a while. He has been at Condon's for four

GEORGE GODFREY WEITL-own transition: from wire brushes to paint brushes. A friend and student of the noted modern painter Stuart Davis, he has been an enthudastic amage

has been an enthusiastic amateur painter for the past decade and several exhibitions of his work have been held in New York.



THE Show Band is beginning to lose its faison d'être. For this programme it has been jazzed down to become a large, lush light orchestra playing the pick of the evergreen pops, an ominous step which may well herald the decline of the radio dance band.

It is true, of course, that dance bands, with two exceptions, have lost the initia-tive. Yet the blame lies not with thera, but with the

BBC itself. BBC itself.

Together with the music publishers, the Corporation tied up, hampered and restricted bands with the notorious agreement (the 60 per cent. plug rule) which forced them to play music for the benefit of the publishers.

In fact, bands have been playing their own funeral marches ever since the wretched agreement was

wretched agreement was signed. If dance bands are not soon to vanish from the air this rule must be rescinded and bands, like other people in show business, given the chance to entertain the public in their

No plugs

There were no plugs on this programme which, in itself, is significant, indeed, instead there was great preoccupation with "tunes that will last forever," a nice example of the BBC's own guilt complex towards pops and plugging

guilt complex towards pops and plugging.

The Show Band, when it gets the chance, is a good dance band, which is something rare. Therefore, it doesn't seem such a wise move to turn it into a light orchestra which, far from being rare, is quite a commonplace.

As this was a magazine programme, Cyril interviewed Ambrose and Eve Perrick, both of whom would have done better had they been given the chance to speal more than one sentence at a time.

at a time.

Lee Lawrence's singing, Cyril's announcing, the orchestra's playing and the production by John Browell were all faultless but, if it ain't got that swing, etc., etc.

THE SENTIMENTAL GENTLEMAN OF SWING. A tribute to the late Tommy Dorsey

9 p.m. A LAN DELL, who introduced the programme, is our most skilful and sensitive discipckey. He ran the different Dorsey records into each other in such a clever musical manner that he affected or if you like that he effected, or, if you like, actually jashioned true and original modulations from record to record.

the patience from Apart

Born in Topeka, Kansas, in 1907, and raised in Chicago from

1907, and raised in Chicago from 1921, he worked with commercial bands during the '20s and '30s, including Jack Hylton's first American band in 1935. Bettling in New York in 1936, he played with Artie Shaw, then with Bunny Berigan, Red Norvo, Paul Whiteman, Muggsy Spanier, Joe Marsala and the Chico Mark orchestra. From 1943-'52 he was a staff radio musician in New York, playing Jazz gigs on the side. For the past three years he has been back in Dixieland exclusively.

Page 3

Kansas, in

needed for this fascinating and ingenious task, one has to think like a musician and have a

musician's ear,

Dell has that, plus a fine announcing technique. Perhaps I can sum this programme up by saying it would have pleased the fastidious and brilliant Tommy Dorsey, who, like Glenn Miller, turned commercial dance music into an art.

musician's ear.

he "turned commercial dance music into an art."

Denny Dennis, Dorsey's one-time vocalist, came to the mike and, speaking very well, told of his experiences with the master. With the music of Dorsey, the production of Jack Dabbs, and the skill of Alan Dell, this was an immensely enjoyable pro-

> WORLD OF JAZZ. ERNEST BORNEMAN.

11.15 p.m. 2/1/57. STRAIGHTFOR-WARD austere account of the history of boogie from Africa

to America told in the sincere, severe and scientific Borneman manner. Whatever Ernest says you may be sure he believes—a refreshing change from some writers and broadcasters.

BURMAN'S BAUBLE is awarded to Alan Dell for the

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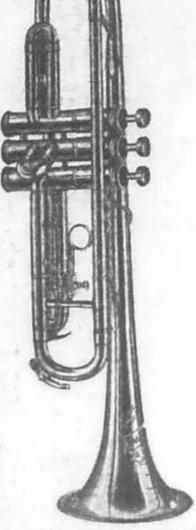
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DOP-RECORD enthustasts may have missed something that has been apparently designed specifically for them. If they care

to look beyond the misleading alliteration of

the title, Associated Rediffusion's "Cool For Cats" will introduce

them to a new disc-

jockey, Ker Robertson,

many records as he can

get into a bare 14

Miracle

This feature spot is a minor miracle of com-

pression and, if the viewer

is dazed by the rapid suc-cession of sounds and

faces, then that, of course,

is the inevitable concomi-

tant. Quite apart from

hearing six singers and

was given a peep at

Commy Steele and his

Mum and record exploita-

tion man, Bob Crabb, Ker

Robertson has to be

while fighting the clock.

that Bob Crabb

pretty nippy to extract any vital information

an orchestra last Monday.

minutes.

will introduce them briefly to as

BEVS SITTING PRETTY IN GREENSLEEVES

THERE are dozens of vocal groups in America, from the Hi-Los to the rock-

'n'-rollers. Nearly all of them record. So it is pertinent to ask: How did our own Beverley Sisters fare when they took their voices over the



The Becerley Sisters (above) throw new saying.

light on an

DORIS DAY -an extremely pricey pair of

pyjamas!

Atlantic-when they, in fact, took coals to Newcastle?

Here is the answer: Their impact was such that their London Records "Greensleeves" (to which traditional melody they wrote the words), sold over 300,000 copies in three weeks.

The New York Daily Mirror rates it among the Top Ten. The Billboard has it as Number Two. Cash Box makes it a "Sure Shot."

And the Kordites (currently in the States) have been asked to broadcast an exact copy of the Bevs' arrangement over some 400 radio stations. So obviously one can carry coals to Newcastle—if it's the

right kind of coal. Now back in Britain, and starring at the Liverpool Empire, their latest Decca disc has just been released. It couples "Mama From The Train" with "I Dreamed."

I DAID II N

BRITISH immigrant Ralph

Leonard Feather), Mrs. Sharon

s the former Susie Ryan, from

The LP features the Sharon

all-star Sextet in six instru-

addition to many standards, the

set includes two originals by Ralph, one entitled "Mynah

THE famous Roseland Ball-

NAT COLE is set to play the title rôle in the film story

of W. C. Handy's life, now that

the picture has been switched

from Universal-International to

As U-I planned the produc-

tion, Cole might have been un-

able to appear in the film

because the studio insisted upon

releasing the soundtrack on Decca instead of Capitol, with

which the entertainer has an

BLUES singer James Rushing plays some piano on his new Golumbia LP. Personnel includes Buck Clay-

ton, Dickie Wells and other ex-Basie

exclusive recording pact.

mentals and five vocals.

Sharon's wife is featured



A STAR IN STRIPES!

New star in stripes—HILARY MARTYN (above), once a singer and dancer at London's Windmill Theatre, joined the IVY BENSON Band as vocalist at the end of the year. We shall hope to see her on TV with, Ivy on January 18.

New York Diary

"HURSDAY.-We what do you think New Orleans Nesuhi Ertegun, of Atlantic Records, I dropped in to catch the De Paris and at Jimmy Ryan's, now the sole remaining jazz clu on that once fabulous block of 52nd Street (between Fifth and Sixth Avenues), where a half-dozen spots sed to radiate the ultimate in jazz during the 'forties

And what do you hink I heard? Wilbur and his boys were playing a Cole trier medley! The mere idea in itself is incongruous enough but the reality of hearing Omer Simeon playing almost straight melody on "It's All Right With Me" made the indox doubly striking, and the accompaniment—banjo and all—completed the strange picture. To top it all off on you Do Something To Me," drummer Wilbert Kirk fished in this pocket, pulled out a mouth Wilbert Kirk fished is his pocket, pulled out a mouth organ and did the number as a harmonica solo!

Incidentally, Emme Berry, buried for the past couple of years in rethm-and-blues groups, was on-trumpet that night in pace of Sidney de Paris, who's

Another * anomaly

on vacation.

man, André Persian

The styles didn't cl

SATURDAY.—Walk a along Seventh Avenue in a blinding snowstor (at 15 above zero, Fahrenheit)

I ducked into the Me pole for shelter at 2 p.m. this afternoon—and found mother anomaly. I looked up at the long bar to an intriguing convention of cosmopolitan characters aiming their blues at the public from their person of mistakable New Orleans cast and style—Wingy Martone, Tony Parenti and Zutty Singleton—were range slongside one typical swing-era New York native, Berry Morton, and one immigrant Frenchman, André Persiany

at all, strange to relate.

—LEONARD FEATHER



"YOU can't escape Elvis bring it into the adult market.

Now comes Presley—the biggest of the lot."

What does he personally ing Presley pants, Presley think of The Pelvis?

Mat does he, personally, think of The Pelvis? photographs, Presley badges.

New York seven weeks ago.

This week, in London, I met in every woman. He is a phenomenon. Twentieth-Century put exploitation of a famous name; him into 'Love Me Tender' the man who, in the last three and broke even on costs within months, has sold over 22 million three weeks!" dollars worth of goods bearing How long will he last?
the name of Elvis Presley. "I give him another two

From guitars, book-ends, years as a top merchandising bracelets and fluorescent auto- subject. Then the market will graphed pictures to shoes, jeans taper off to a lower level. Say lipsticks described as 40 per cent, of his present rat-Hound Dog Orange, Heartbreak ing." Hotel Pink and Tutti Frutti Henry G. Saperstein.

Staggering

YOUTHFUL-looking 38-year-old, he can reel you off statistics that stagger the brain had two proposals of marriage with their frightful fascination. to pass on to him since arriving Three million fan pictures yesterday! sold in 30 days: So stand

72,000 pairs of jeans with It's due to start this Spring. Presley's name and picture on 13,000,000 Presley discs sold by

RCA Victor—equal to their entire output of every other type of disc from classics to jazz; 250,000 lipsticks sold in the vote goes to Marion Ryan.

Fantastic

"It's a new form of business," he told me. "The association of other solo appearances and her a famous name with everyday regular work with the Ray products. Walt Disney was first Ellington Quartet. n the field with his Mickey Mouse books and toys. "Liberace was the first to

And will British teenagers react in the same way as Americans to these products? "Teenagers are the same the whole world over. In Canada, Mexico, Australia, New Zealand

"Britain? Well, I've already So stand by for the deluge.

52 weeks

ATHICH singer holds the record for the most consistent appearance on ITV? My

nas appeared on every 6,000 Woolworth stores simul- "Spot The Tune" programme taneously staging Presley weeks since the series started last May. Her contract has just been extended for the fourth time (at double the salary at which she A ND now? Stand by, Britain! started) taking her on into next Henry G, is over here to ex- May. By which time she will started) taking her on into next tend this fantastic business to have appeared every week for a

This is in addition to he

Quartet Time

HEAR, incidentally, that the The modern outfit Quartet is likely to appear regularly in the "Alfred Marks series. It is already rebooked for the January 31 edition.

Competition

BACK in Britain after ten West Coast is drummer Jack Turner. And, says he, Buddy Featherstonhaugh is right, You CAN make a living playing jazz in Britain, Not so ten years ago, when

Jack left to join his father at Capitol Records in Hollywood. Over there, he played with the Dave Barbour Quartet and Peggy Lee, Paul Weston, Eddie Miller, Red Nichols, on Kay Starr sessions, and in innumerable TV dates in San Francisco. The reason for the West The climate, which Home for family reasons, he's



So much fuss has been than 13 in fact. They include Connie Francis, the Moonglows, that one rather expects each new film of the crop to wear an "Rock, Rock, Rock, Rock, Pilke the Bill Haley epic—gets the tamest rating of all. "U," which I preed by the received in the result of the received in the rece

always interpret to mean "sultable for children of all ages."
The censor apparently hasn't heard about Rock-'n'-Roll hooliganism.

In "Rock Rock, Rock," a tenuous and fedious thread of story harely holds a series of acts together, no fewer

thing of a bore, though there are individual flashes of talent. LaVern Baker (see photo above) is an entertainer worthy of better handling; she con-trives to be wickedly feminine

-TONY BROWN

I learned, anyway, that Tommy's Mum is keeping an eye on the money and

used to be an alriplane pilot.

Rather daringly Robertson asked Crabb Mother from a train. I gazed if he had to offer inducements morosely at fish swimming in

if he had to offer inducements to get his records played.

Crabb said that he didn't, to which Robertson responded: "So it's all on the "old boy" level." Not exactly a plece of vital information.

The problem about a visual record programme is that of message—if there was one, and if there wasn't, then

keeping the eye amused while the ear is tickled.

I have to admit that the subtle humour of some of the images on the screen could have cluded me. While Patti If they have to be real cool. Page sang about waving why not show an iceberg?

by TONY BROWN



room on Broadway closed down last week after 37 years of operation. complete with microphone and tope It was immediately replaced, Fully guaranteed . Easy payment terms however, by a new Roseland on 52nd Street, just off Broadway.

With the Walter 303 you can-

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- rehearsals in privacy record and play back, rewind or reverse the tape, and erase—all with one control, the ingenious 'Joystick'.

You can also connect the 300 to a radio or other amplifier for greater volume-but you won't often need to! Even without an extension loudspeaker the maximum volume-3 watts-on playback is great enough to fill a medium-cize hall.

READ ALL ABOUT ITI

171, GARTH ROAD, MORDEN, SURREY. TEL: DERWINE 4Q1 Please send me free literature on the new Walter 303

WALTER INSTRUMENTS LIMITED,

DISC DATA... Leonard Feather's intriguing "Vibories" group, with the keyboard vibraphone, is on the ABC-Paramount label... Lyrical Lucky Thompson (tnr.) along with the jantastic Jimmy Cleveland (tmb.) has one of the greatest LPs of 1956... The Pacific Jazz "On Stage" LP, with the Bill Perkins Octet, is a top seller... Jerry Fielding's "Swingin' In Hi-Fi" LP presents modern jazz grangements HAZEL GARDNER (right), glamorous wife of comedian-disc lockey LEN MAR-TEN, Hazel, cur-

DID YOU KNOW THAT. . . . There are over 35 million TV sets in the United States, tuning in on 405 stations. . . . Bing Crosby has an offer of 50,000 dollars and two cars to endorse a tobacco but he can't afford to make any more money. and some

> appearance with the Gang in ITV's "This Week" programme. **医复数性 医克里氏 医克里氏 医克里氏 医克里氏 医克里氏 医**



NITERY NOTES. . . . Elia Fitzgerald plus the Lou Levy Trio are at Zardi's. . . . Carmen McRae, along with the big Maynard Ferguson band, makes the top attraction for musicians at Peacock Lane. . . . The Jack Teagarden Sextet took over from Red Nichols and his Pennies at Aster's in the San Pernando Valley. . . . The Miles Davis Quintet holds the stand at Jazz



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Coast's high standard of musicianship? attracts jazzmen from all over the States. And the terrific competition, forcing everyone to give of his best all the time. noping to continue playing here

Tailpiece

SURELY it was Halley's Comet? Or did Bill Haley Comet? Or did Bill Haley knock the "1" out of his name in the same way as he knocks it out of the music?



FREE!----B-page Art Brechure of President Drums CLIFTON STREET LONDON, E.C.2 MM 121/17

Songsheel

by Hubert W. David

IF you were asked which is the A side and B side of a record, would you know? The gramophone record in the form of a wax cylinder was invented by Thomas A. Edison in 1877, and the following year his compatriot Emile Berliner adapted the waxing process to a flat surface with the possibility of unlimited multiplication from a

By 1900 the terrific commercial possibilities of the gramophone

had become apparent and to give the buying public greater value, it was found possible to make a double-sided record.

That was when all the trouble began, for ever since then there has always been controversy raging over the flip side of a disc. I should say that more carve-ups have been perpetrated over "what goes on the other side," than any other single factor in the music business.

Serious exploitation

WITH the vast amount of time, money and energy to be spent on exploiting a record today, it has got to the stage where a record company must decide in advance which side of the record is to receive its lavish attention, for strictly speaking, no record company wants two hits on the same disc. It just isn't

economic.

Hence the birth of what we have come to know as the A and B side of a record. It is the A side which is chosen as the one for serious exploitation.

A publisher is even told these days if his number is to be the B side, and this can be a bit of a bind. He is literally out on his own, for without some plays of his side of the disc, he is

own, for without some plays of his side of the disc, he is handleapped in his own exploitation.

It is the unfortunate lot of Leslie Osborne, exploitation manager for Ascherbergs, to have such a B side on his hands at the moment. This is Alma Cogan's HMV disc of "Three Brothers."

When I first heard the song, I did not know who had written it, but I did know that it had the touch of a master! Actually I guessed the writer's name at second try—once again Paddy Roberts turns up with a masterly lyric and in this case he has also provided the melody as well.

So Leslie Osborne, in the initial stages of the song, can virtually say to himself that he has got to get all the plugs on this number, and in actual fact he is really fighting the gramophone company.

company.

Three in a row

IT is perhaps lucky that there are quite a few independent disc jockeys around who have some considerable sav in the compilation of their programmes, and of course this song "Three Brothers" is not going to be short of artistes who will want to work it on radio and TV.

For make no mistake, when Paddy Roberts writes a song, people on all sides of the music industry do sit up and take notice.

I wonder whether Paddy can make it three in a row? "Lay Down Your Arms" has been followed by his new success with Francis and Day's "A Man On The March," so "Three Brothers" may complete a lively trio of hits, notwithstanding that it is the B side of the Alma Cogan disc. the B side of the Alma Cogan disc.

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TOP TWENTY



BRITAIN'S TOP DISCS and TUNES

Phis	Last	Title	Artist	Label
Nook	week	SINGING THE BLUES	Guy Mitchell	Philips
1	- GD	Other disc-Tourny S	itoria (Dec),	
2	(0)	SINGING THE BLUES	Tommy Meets	Deces
3	(3)	Tanner Sisters (Ori) :	Frankie Vaughan of Ellington (Col); Gles Maple Leaf Four (Ori).	Mason (Par)
4	(1)	JUST WALKING IN THE RA	Hilly Cotton (Dec) : Jud	r Kileen (Lon
5	(5)	ST. THERESE OF THE RO	nes (Bruns).	II. STORY
0	(4)	CODY OF CIVIN	Vince Martin (Lon);	Denny Denni
7	(1)	TRUE LOVE	Bing Crosby and Grace Kelly	Capitol
		Ted Heath (Dee) : R Jame Powell (HMV) (Bruns) : Jean Camp	uby Murray (Col); For ; Eve Boswell (Par);	r Grads (Ori) Kitty Kalle
	(10)	HOUND DOG	Elvis Presiey	HMV
0	(20)	FRIENDLY PERSUASION Four Aces (Bruns); (V-Cor); George Ca Busch (Cap).	Pat Boons Terry Burton (Phi); Il tos (V-Cor); Fred Luc	London imitri Tiomki cas (Col) ; Lo
10	(7)	RIP IT UP Little Richard (Lon).	Bill Haley	Brunswick
11	(-)	GARDEN OF EDEN Joe Valino (HMV) :	Gary Biller Dick James (Par); Fredl (Dec); Monty Korma Frankie Lafts	Pye-Niza ankie Vaughs n (HMV), Philips
AR	()	Winifred Atwell (Dec)	L. The state of th	Net market
13	(19)	BLUEBERRY HILL Louis Armstrong (Bru LOVE ME TENDER	Fats Domino ins); Teddy Poster (Par Elvis Presley	London
15	100.00	MY PRAYER	Piatters	Mercury
10	(9)	Jeff Chandler (Bruns) Doney (Bruns); Vo Ink Spots (Bruns);	ra Lynn (Dec); Amb	Dec); Jimm rose (Bruns)
	(18)	MORR	Jimmy Young	Decca
		Don Ross (Emb); B	Robert Earl (Phi); Ala illy Thorburn (Par);	ictor Silveste
	(-)	BOCK AROUND THE CLOC	K Bill Haley . HMV); Canadians (E GM Studio Orchestra (N	Brunswick mb); Hedle (GM); Morto
18	()	GARDEN OF EDEN	Frankie Vaughan	*Philips
	(-)	DON'T BE CRUEL	Elvis Presley	HMV
20	(13)	George Melachrino (I Green (Phi); Ronnie (P-Nix); Billy Thort	Prankie Laine HMV); Four Aces (Br Hilton (HMV); Edm surn (Par); Billy McCo e); Gordon MacRae	una); Johnn und Hockrida rmack (Emb)

ASTORIES SUPPLYING INFORMATION FOR RECORD CHART
Role for Records, London, E.16; Dirwe Wholmshe, Ltd., Manchester, 1; Sykes' Becord Shop,
Middlesbrough; Buyda, Cardill; W. A. Charles, London, S.W.S.; Imbels, London, W.C.1; J. W.
Masacheid, I.M., Warthing; Engineering Service Co., Bolton; McClorunck's, Glangow, C.2; Sydnoy
Sourborrough, Ltd., Rhill; H. J. Carvolf, Manchester, 16; Hackies, Shough; Les-ding Lighting, London,
N.1; Glyn Lewis, Blackwood; Raviter's Music Store, London, 1; James Stanton and Sons, Ltd.,
Dudley; A. R. Tipple, London, S.B.16; Saville Brun, Ltd., South Shield; Meriky's Music Mart,
Marthyr Tyddi; R. C. Mansell, Ltd., Bruningham, 2; A. V. Ribblewhite, London, E.C.3; Reg. W.
Reed, Ltd., London, S.B.16; Popular Music Stores, London, E.6; Nams, Ltd., Liverpool, 4.

A GUIDE to the best selling discs for the week ended January 5, derived from THIS copyright list of the 24 best selling songs for the week ended January 5, 1967, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses)

1. (5) SINGING THE BLUES (A) 2. (1) JUST WALKING IN THE RAIN (A) (2/-) ... Frank

(6) TRUE LOVE (A) (2/-) Chappell 4. (3) MORE (A) (2/-) ..., Berry

(4) TWO DIFFERENT WORLDS (A) (2/-) Spier

6. (2) GREEN DOOR (A) (2/-) Francis Day 7. (7) AUTUMN CONGERTO (F) (2/-) Macmelodies

8. (10) CINDY, OH CINDY (A) (2/-) 9. (8) A HOUSE WITH LOVE IN IT (A) (2/-) Lawrence Wright

10. (9) ST. THERESE OF THE ROSES (A) (2/-) Dush 11.(11) A WOMAN IN LOVE (A) (2/-)

12. (12) WHATEVER WILL BE, WILL BE (A) (2/-) Melcher-Toff 13. (14) WHEN MEXICO GAVE UP THE RHUMBA (A) (2/-) Feist

14. (17) MY PRAYER (B) (2/-) World Wide 15. (-) GARDEN OF EDEN (A) (2/-)

10. (13) IN THE MIDDLE OF THE HOUSE (A) (2-) John Pields 17. (-) FRIENDLY PERSUASION

(A) (2/-) Robbins 18. (15) LAY DOWN YOUR ARMS (F) (27-) Prancis Day 19. (19) COME HOME TO MY ARMS (B) (2/-) Sterling

20. (18) ROCKIN' THRU' THE RYE (A) (2/-) Sterling 21. (21) A LETTER TO A SOLDIER (B) (2/-) David Toff 22. (22) ROCK AROUND THE CLOCK (A) (2/-) Kammer

23, (16) CHRISTMAS ISLAND (A) (2/-) Macmelodies 24, (20) LOYE ME AS THOUGH THERE WERE NO TOMOR-ROW (A) (2 -) .. Robbins (All rights reserved)

A-American; B-British; F-Others

Birmingham

(Supplied by the Diskery, 64. Hurst Street, Birmingham 5)

1. WILBUR de PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) London

2. WHISTLING RUFUS
Chris Barber, Pye-Nixa
3. DJANGO (EP)
Modern Jazz Quartet. Esquire
4. TRIBUTE TO BROWNIE (LP)
Clifford Brown, Emarcy
5. CHRIS BARBER PLAYS—Volume
II (LP)
KID ORY—Volume II (EP)
Vogue

RAGTIME BAND-Volume

('Woek commencing January 13)

Johnny DANKWORTH and Orchestra Sunday: Hippodrome, Coventry

Monday: Palais, Hammersmith Thursday: Corn Exchange, Col-

Priday: Civic Hall. Wolverhamp-

Saturday: Town Hall, Longton

Sunday: Gaumont, Doncaster Week: Green's, Glasgow

London

Helfast (Supplied by the Gramophone Shop) 1. ELLA SINGS THE GOLE PORTER SONG BOOK-Volume I (LP) Ria Pitzgerald, HMV-Verve

2. HUMPH SWINGS OUT (LP) Humphrey Lyttelton Parlophone
3. LOUIS ARMSTRONG AT THE

ORESCENDO-Volume I (LP) 4. BIXIELAND (LP)
Eddle Condon, Philips
5. SOUVENIR (EP)

Sidney Bechet, Vogue 7. GOLDEN DISC JAZZ CONCERT-

Velume I (LP) Sidney Bechet, Vogue 9. CHRIS BARBER PLAYS-Volume I

10. HAWAIIAN WAR CHANT Avon City Jazz Band, Tempo

VIDER CHARLES

(Week ended January 5)

Variety" are not printing a U.S. top disc" list this week as they

was printed in advance. This MM list is compiled from other authorita-

tive American sources.

2. GREEN DOOR Jim Lowe 3. LOVE ME TENDER Elvis Presley 4. BLUEBERRY HILL Pats Domino 5. JUST WALKING IN THE RAIN

7. LOVE ME ... Eivis Prealey A ROSE AND A BABY RUTH

S. ROOK-A-BYE YOUR BASY WITH

A DIXIE MELODY Jerry Levia 10. MOONLIGHT GAMBLER

11. THE BANANA BOAT SONG

Prack Sinatra
13. CINDY, OH CINDY Vince Martin
14. DON'T FORBID ME . Pat Boone
CINDY, OH CINDY Eddic Pisher
GONNA GET ALONG WITHOUT

YOU .. Patience and Prudence
17. YOUNG LOVE ... Sonny James
18. ANASTASIA Pat Boone
THE BANANA SOAT SONG

20. MARY'S BOY CHILD

Three records "tied" for 14th post-tion. Two records "tied" for 5th,

7th and leth positions.

12. HEY, JEALOUS LOVER

Guy Mitchell

Johnnie Ray

Tarriors

Harry Belafonte

Jim Lowe

1. SINGING THE BLUES

GREEN DOOR .

TRUE LOVE

are publishing a souventr issue which

Sunday: USAP, Sculthorpe Monday: USAP, Sculthorpe Priday: USAP, Molesworth Saturday: USAP, Molesworth The KIRCHIN Band

chester

Lena KIDD Seven

Eric DELANEY and Band

Sunday: Hippodrome, Dudley Thursday: Gaiety, Ballroom, Grimsby Friday: St. George's Hall, Hinck-Saturday: Civic Hall, Nantwich

Terry LIGHTFOOT Jazzmen Sunday: Pavilion, Liverpo Monday: Regent Ba Regent Ballroom, Preston Tuesday: Astra Cinema, West

Kirby Wednesday: White Hart, Southall Thursday: Batha Hall, Ipswich Priday: Star Hotel, Croydon Royal Albert Saturday: Jazz Club, Wood Green

Sid PHILLIPS and Band Sunday: Palace, Reading Friday: Drill Hall, Bidford Saturday: Trocadero, W.1. Freddy RANDALL and Band

Sunday: Royal Forest Hotel, Chingford Thursday: Manor House, Pins-bury Park Priday: Corn Exchange, Ashford Alex WELSH and Band

Sunday: Jazz Club, Wood Green Tuesday: Swindon Priday: Royal Albert Hall Saturday: Peterberough

Songwriters

This coupon entitles you to 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.e.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is volid until January 26, 1957, for readers in Britain; until February 26, 1957, for foreign and Colonial subscribers. subscribers.

Glasgow

(Supplied by McCormack's, Ltd., 7, Cowoaddens Street, Glasgow, C.2) 1. CUBAN FIRE (LP)

Stan Kenton, Capitol 2. ELLA AND LOUIS (LP)
HMV-Verve

BARBER PLAYS-Volume II (LP) Pye-Nixa 4. JACKPOT (LP)

Woody Herman, Capitol 5. STAN KENTON IN HI-FI (LP) 6. LONNIE DONEGAN SHOWCASE

(LP) Pye-Nixa 7. DIXIELAND PARTY, No. 2

Joe Daniels, Parlophone

S. HIAWATHA Charile McNatr, Beltona

9. SWING GUITARS (LP)
Tai Parlow, Oscar Moore,
Barney Kessel, Columbia-Clef

10. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Pitageraid, HMV-Verve

Manchester

(Supplied by Hime and Addison, Ltd., and Record Rendezvous) 1. ELLA AND LOUIS (LP)

2. GEORGE LEWIS RAGTIME BAND -Volume II (LP) Esquire

3. VIC DICKENSON SEPTET WITH RUBY BRAFF (EP) Vanguard 4. CONCORDE (LP)

Modern Jass Quartet, Bequire 5. LULLABIES OF BIRDLAND (LP) Ella Fitzgerald, Brunswick

6. LONNIE DONEGAN SHOWCASE (LP) Pye-Niza 7. BOBBY SHAFTOE Ohris Barber, Decea

S. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick

9. STACK O' LEE BLUES
Saints Jazz Band, Parlophone

10. BAD PENNY BLUES Humphrey Lyttelten, Parlophone

ESQUIRE

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E.P. 111 The Thin Red Line; If You See Me Comin'; Melancholy Bluer; Cake Walkin' Babies,

... the sound of classic Bop. SAM MOST (clarinet and flute) E.P. 113 Undercurrent Blues; Sometimes

I'm Happy; First With the Most; Takin' a Chance On Love. ... the sound of a classic setting. BENNY GREEN with strings

E.P. 112 Screnade to Love; Stardust; Embraceable You; There's A Small Hotel.

, the party sounds of. E.P. 115 MAMBO !! Billy Taylor plays jazz for dancers

a sound we're proud to export. VICTOR FELDMAN encore
(the trio and M.J.Q.)
E.P. 114 Takin' A Chance on Love;
Diggin' for Diz; The Man I Love.

and wishing you 'the most' in 1957

ESQUIRE RECORDS LTD.

76 Bedford Court Mansions, Bedford Avenue, London, W.C.1. (MUS 1810)

DAT BOONE'S refreshing voice comes as a welcome breeze after the caterwauling of the bawling brigade.

The four titles on London EP RE-D1063 make a worthy memento of Pat's British trip, though I wish an up-tempo number had been included to break the slow pace of the pieces. Titles: "No Arms Can Ever Hold You," "Rich In Love," "I Almost Lost My Mind" and "I'll Be Home."

THE JODIMARS' "Clarabella," with its Presley-styled vocal from Marshall Lytle, will obviously appeal to the rock-'n'-roll element (Capitol 45-CL14663). This certainly has the virtue of a powerful beat. Backing, "Midnight," is in similar

DORIS DAY devotees have a representative selec-tion of songs from their favourite on Philips BBE-12089. Titles: "Ten Cents A Dance." "We'll Love Again." "Let It Ring." and "Whatever Will Be, Will Be."

MARION RYAN is a girl to watch. One day soon this pert young lady will break through with a big hit. She has personality, an innate sense of rhythm, and is this to project both and is able to project both

on wax. "Miracle Of Love" and "Miracle Of Lo "Two Innocent Hearts" (Pye-Nixa N15078) are not the type of songs I would choose for Marion, but her manner of handling them— particularly the former— shows she knows what she's about.



ONE must applaud the ingenuity of songwriters, to say the least. Titling a song "The Charge Of The Light Brigade" was a novel idea—even though it may spark off explosive splutterings among the Colonel Blimps.

Girl who emotes with this Balaclava-styled ballad is ROSANNE JUNE (London 45-HL-U8352). She puts it over with spirit—but what a chance was lost to open with some real battleground sound effects.

"Broken Windows" is sung in too much of a "legit" style for its blues content.

content.



piness Street" has the virtue of a beat, but the backing, "From The Candy Store On The Corner To The Chapel On The Hill" is just what you expect—sugar without spice (Philips PB-628).



RAY MARTIN has previ-for his light orchestral per-formances. He certainly seems to extract more ensemble precision and beat from an orchestra than many British contempor-

Aries.

Cast in the immaculate Martin mould is "Piccadilly 2 A.M.," a well-chosen collection of tunes played in an evocative manner (Columbia 3381052).

Titles are: "Big Ben Blues," "The Very Thought Of You," "The Touch Of Your Lips," "I'll See

"Songs of Mexico" Jalisco; Pajaro cu; Los altos de Jalisco; Ne he de comer esatura (Felsted ESD 3838)

THIS is an exceptionally pleaeant gay and straightforward bit of Mexican folk music by a male singer who accompanies himself on guitar. The first, third and fourth tune are corridos; the second one is a huapango.

The admirably clear and con-cise sleeve notes tell us (accur-ately, for once) that the corrido is an extension of the old Spanish romanca or ballad, with lyrics that comment (like the calypso) on topical or historical

calippso) on topical or historical events or personalities.

Jalisco, the first of the three corridos, is most reminiscent of The Three Caballeros. Pajaro cu, the huapango, uses the old Mexican trick of juxtaposed 2/4.

3/4 and 6/8 time, very much in the manner of the Spanish son.

José Esbri has charm, galety and fire, All his tunes have lovely melodies and his guitar sets a lice, tricky beat. Buy this.—

Ernest Borneman. Ernest Borneman.

Pop discs reviewed by

LAURIE HENSHAW

You Again," "By The Pireside," "Goodnight Sweetheart" "Piccadilly 2 A.M.," "London By Night," "Mayfair Model," "These Poolish Things," "A Nightingale Sang In Berkeley Square," "If I Had You," "By The Sleepy Lagoon," "My London," "Limehouse Blues" and "A Garden In The Rain."



THE LP "Bing Sings Whilst Bregman Swings,"
which marks BING CROSBY'S debut on Norman
Granz's Verve label, is claimed to be Bing's first
performance with a "thoroughly modern swinging
orchestra in accompaniment" (HMV CLP1088).

Well, the BUDDY BREGMAN orchestra may be
modern from the viewpoint of the calendar, but
musically speaking, its arrangements are lamentably
dated and unimaginative. Also it doesn't swing.

Certainly "Bing Sings"—but with less than his
usual enthusiasm. And the key of the first title,
"The Song Is You," is too low for comfort—as is
readily indicated by Bing's reluctance to pitch on
notes outside his range.

A disappointing release for those who know just
how well Bing and his backings can swing.





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NEW ORLEAN'S ALL-STAR BAND

EPV 1153 That's a plenty; Tailgate Rambles I'm going home.

DIZZY GILLESPIE AND HIS ORCHESTRA

EPV 1158 Ending (School Days); Oo shoo beedo be; Intermission.

4 SAXOPHONES IN 12 TONES

EPV 1181 Crazy Quilts; I only have eyes for you; Caleta : Tone Poem.

78 and 45 r.p.m. TEDDY BUCKNER AND HIS BAND V 2414 Sweet Georgia Brown; That's my home.

GOOD TIME JAZZ

78 and 45 r.p.m. WALLY ROSE

GV 2411 Cascades Rug; Pineapple Rug.

BOB SCOBEY'S 'FRISCO BAND GV 2412 All the wrong things you've

done to me : Peoria.

THE BANJO KINGS GV 2413 Hello my baby; Alabamy bound.

Extended Play 45 r.p.m. BURT BALES AND HIS

RAGTIME PIANO EPG 1179 Oh, you beautiful doll; Dill Pickles: 12th Street Rug: Canadian Capers.

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Sunday, 13th January THE CRANE RIVER JAZZ BAND

Monday, 14th January CHRIS BARBER'S JAZZBAND with OTTILLE PATTERSON

Tuesday, 15th January ALAN LITTLEJOHNS' BAND & the VIPERS SKIFFLE GROUP Wednesday, 16th January HUMPHREY LYTTELTON AND HIS BAND

Thursday, 17th January AL FAIRWEATHER SESSION Sessions commence 7.30 p.m. (Sunday, 7.15 p.m.)

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SUNDAY (7.15) KEN COLYER'S JAZZMEN KEN COLYER'S JAZZMEN

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Last Sunday's session was the
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CY. LAURIE Jazz Club: ALEX REVELL BAND, with COLIN SMITH, 7.15-10.45.

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ERIC SILK'S SOUTHERN JAZZ-BANO, Southern Jam Club, 640, High Road, Leytonstone. FARNHAM: BILL BRUNSKILL'S

REDHILL, "GREYHOUND ": OWEN

SUTTON JAZZ CLUB, Red Lion. BAND. THE SWAN, Mill Street, Kingston; DON RENDELL and the Brian Wood

Quartet, 8-11.

SATURDAY . A KEN COLYER seesion at Studio

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CY. LAURIE Jazz Club. Mac's, Gt. Windmill Street (opposite Windmill Theatre), 7.15-10.45; CY, LAURIE BAND, plus Skiffle Group.

HARRINGAY JAZZ CLUB, "Gayes Academy," 49/51, Willingdon Road, off Westbury Avenue, Turnpike Lane, N.22; MIKE PETERS' JAZZBAND, New members welcome.

HIGH SPOT BALLROOM Montague Burton's), 12-18, Sireet, Walton-on-Thames: Silk AND HIS SOUTHERN BAND. Admission at door, 5/-open 7.45, High

KENT. CRESCENT City Jazz Club, "The Bell," Bredhurst: Crescent City Jazzmen and Tony Pitt Skillemen. KINGSTON, "FIGHTING COCKS"

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SUNDAY

A KEN COLYER session at Studio

A LEON BELL Rock-'n'-Roll session. 3 p.m., at 10/11, Ot, Newport Street, W.C.2.

ALL TRAD, musicians, Sunday afternoons, 2-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy. Laurie Jazz Club, Members 2/6, guests AT THE ROYAL FOREST HOTEL. CHINGFORD, 7-10.15: FREDDY RAN-DALL AND HIS BAND, plus LENNIE FELIX at the piano.

COOK'S FERRY INN, Edmonton: MICK MULLIGAN and his BAND MICK MULLIGAN and his BAND GEORGE MELLY. Dance. Listen. Bar.

CY. LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, with Alan Els-don and the Chas. McDevitt Skiffle Group, 7.15-10.45.

DERBY ARMS, E. Sheen: D. CHARLESWORTH'S JAZZBAND.

HOT CLUB OF LONDON, 7 p.m.:
RIVER CITY JAZZMEN, with the
PETE CURTIS Folk and Blues Quartet.—Shakespeare Hotel, Powis Street, Woolwich.

KENSINGTON J.C., "Coleherns," Earls Court: Harry Walton's Dixle-landers, Also Wednesdays.

NANCY WHISKEY CLUB, "Princess Louise," Holborn: Resident SKIFFLE Group, CHAS McDEVITT SKIFFLE GROUP, with NANCY WHISKEY, TERRY GROUP.

OUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. plus Cotton Pickers Skiffle, Listen. Jive. Licensed. 7-10 p.m. STAINES: CHICAGO Jazzmen plus CAVEMEN SKIFFLE, Boleyn Hotel,

WOOD GREEN: ALEX WELSH

MONDAY

A KEN COLYER seesion at Studio CY LAURIE CLUB: NANCY WHIS-KEY'S ALL SKIFFLE NIGHT,

NEW

DOWNBEAT Manor Home, N.4 (opposite Tube), presents "THE BEST IN JAZZ," with RONNIE SCOTT, TUBBY HAYES QUINTET; plus JACKIE SHARPE QUINTET, 1,30-11, Licensed bar.

MONDAY-contd. EGHAM JAZZ CLUB, Hythe Social Centre, 8 p.m.; GRANE RIVER JAZZ-BAND. KINGSBURY BATHS CAFE, 8 p.m.: GRAHAM STEWART'S SEVEN.

TUESDAY

BARNET JAZZ CLUB, Assembly Hall. Union Street (High Barnet Underground): MICK MULLIGAN JAZZBAND, with MELLY, plus KEN BARTON'S SKIFFLE BOYS. " White Hart

BROMLEY, KENT, "White Hart Hotel," 7.45-10.45; KEN COLYER'S Jazzmen, Bob Kelly.

CY. LAURIE Jazz Club: CY. LAURIE BAND, plus Skiffle Group, 7.15-10.45.

DAGENHAM MODERN JAZZ CLUB, Royal Oak Hotel, Green Lane: Jimmy DEUCHAR, Derek HUMBLE, Eddle Thompson, Jack Pallon, Jackle Dugan.

FORTY-FOUR CLUB, 44, Gerrard Street, 8-11: JOHN HASTED Skiffle and Folk Song Group, with FRANK OGRODOVITCH and "ZOM." Guests: DAYE LLEWELLYN and LEON FUNG. Thank you, Alex. Korner.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: TEDDY LAYTON'S JAZZ-BAND, with TREVOR WILLIAMS. ROYSTON PUNTER Jaszmen, Rall-way Hotel, Pitsea.

SOUTHALL, "White Hart ": TUBBY HAYES-KEN WRAY QUINTET.

STREATHAM JAZZ Club, Bedford Hotel, Balham Station: The DAVE CAREY Jazzband, Guesta; The PORT LOUIS QUARTET. WOOD GREEN: BOB BURNS JAZZ-

WEDNESDAY

CY, LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, with ALAN ELSDON, plus Skiffle Group, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: MICK MULLIGAN BAND, with GEORGE

DICK CHARLESWORTH'S JAZZ-BAND, Purley Hall. EWELL JAZZ CLUB, "Organ Inn." 8 p.m.: BRIAN WHITE'S MACNA JAZZBAND, plus Skiffle.

HARRINGAY JAZZ CLUB, "Gayes Academy," 49'51, Willingdon Road, off Westbury Avenue, N.22: WONDER-FUL KEN COLYER JAZZMEN, Skiffle Group and Bob Kelly.

JOE HARRIOTT at the FABULOUS CLUB PERDIDO.—8 p.m., "Fox and Hounds," Sydenham.

KENSINGTON J.C., "Coleherne," Earls Court: Harry Walton's Dixie-landers. Also Sundays.

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube). Rock 'n' Roll to the ROCK 'N' ROLL MARTYRS, with BOBBY BREEN, 7.30-11. Licensed bar.

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THURSDAY

ACTON: JIMMY SKIDMORE Quintet, Terry Brown, Dill Jones Trio. Now eight till eleveni-" White Hart,"

e THURSDAY-contd. e AT THE MANOR HOUSE, N.4 (op-posite Tube): FREDDY RANDALL AND HIS BAND, plus the CELTIC CITY DIXIELANDERS, commencing

BOURBON STREET RAMBLERS and Saiftle Group.—The Barn, Broad-lands Close, Ponders End, ENFIELD

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ODEON, BARKING - This Sunday, Jan. 13th at 7.30 p.m. JEFF KRUGER presents the BIG "IN PERSON" Jazz Show

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Y LAURIE JAZZ BAND

with ANNE VARLEY STAN LEADER TERRY PITTS SCOTT

TONY KINSEY QUINTET

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A KEN COLYER session at Studio



ROOSEVELT SYKES AND HIS HONEYDRIPPERS Fine And Brown/Too Hot To Hold (Vogue V2339)

Security Blues/Walkin' This Boogle (Vegue V2393)

Sykes (pno., voc.) with instru-

OOSEVELT SYKES, who renoted as the Honey Dripper
intil somebody took the name
away from him, has been familiar
for years to blues collectors. But
these, unless I've missed an
almost private issue at some time
or other, are his first local re-

Sykes, positive and unpolished both in his singing and playing, allows very little honey to drip. into his music,

From the number of old American Decca sides I know, it seems that he specialised in songs insulting Woman (a typical fast roogie piece begins with the line:

Don't talk me to death because I ain't ready to die ") or expressing hostility in directly threatening torms.

"Pistol Shoctin' Blues" was one of his most menacing;
"K.M.A. Blues" was a good insulter; "Dirty Mother For You" was surprisingly outspoken in all directions, while "Papa Low" remains the best Honey Dripper record of any kind I have heard.

Today, Rhythm - and - Blues roday, Rhythm - and - Blues music has reached new peaks of popularity. It has meant a softening down of the real hard" blues, and an increase in the dressed-up type—usually medium or fast tempo rockers—which holds a more obvious appeal.

Nothing here, among these four comparatively recent sides, possesses the violent quality of so many good vintage Honey Drippers. But the old bantering flavour is still present in the mildly philosophical "Security

- A STATE OF STREET

ein a

romantic mood

drummer

SENE KRIFFA with facilities from the same from the facilities of t

OSCAR PETERSON

with strings

in a romanti mood

Wonderful AMERICAN Artists

e George Chishelm was the British trombonist chosen to play with Louis Armstrong at the recent 'Aid For Hungary' cencert at London's Fostival Hall. The above shot shows Chishelm and Louis with Sid Phillips, Lennie Bush and Jack Parnell at rehearsal. Below, Sinclair Traill reviews a new Chishelm LP.

Sykes sings the first four bars of each verse alone, the rest being a loose sort of choral effort. The tune is engrging, and rather familiar; the lazy singing is atoutly accompanied by piano, guitar, bass and drums, which combine to achieve a loud, compelling swing.

combine to achieve a loud, com-pelling swing.

On "Walkin' This Boogle"
Sykes knocks out some vigorous
plano and shouts a couple of
verses which jump effectively
a cross the
band's thrash-

The other coupling, less attractive on balance offers two more Sykes "origi-

nais."
"Fine And
Brown" features virile
singing of a
slowish 12-bar song plus a lot of buzz-toned saxo-phone in solo and support-ing roles. The reverse,

described as gie instrumental," has a traditional piano intro, and first chorus leading to three choruses of appropriately dirty "alley fiddle." Boogie woo-le instrumental,"

Solos by plano and guitar fol-low and the fiddle returns for four more egged on by occasional cries and some resolute drum cries and sloshing.

In effect, this is low-down Par-lour Social music, slightly whooped-up for commercial con-

"drummer man"

GENE KRUPA with

ANITA O'DAY &

ROY ELDRIDGE

CLP1087

THIS MASTER'S VOICE

Blues," and so are the beat and siderations but still refreshingly different from run-of-the-mill rock-'n'-roll trash.-M. J.

> Viper's Drag; Blues For An Ancient Virginal; Moonglow; 'Deed I Do. (Nixa NJE1024)

> Dill Jones (pno.) with Major Holley (bass); Phil 7/9/56. London. Phil Seamen (drs.).

FOR Waller's fine tune Dill plays some very creditable barrelhouse-type piano. He makes courageous

attempt to get away from the Waller origi-nal and to create somecreate some-thing different —not an easy thing to do with a tune of this de-scription. His left hand is left hand is remarkably good, particu-larly in the last chorus. but I find the solos for drums and bass alto-gether out of

The short blues track is delightful. Dill plays the cerie little melody in the upper register of the piano, the result being piped into an echo chamber. It is a lovely little tune which I suggest Jones would do well to elaborate upon at some future recording session.

"Moonglow" and "Deed I Do" are both played with pice swing. The latter tune is Dill at his very best. His improvisations are excellent, and he plays with a happy relaxation. This is good fazz piano playing.—S. T. character.

" CHIS" (The Art Of George Chisholm) (LP)

Makin' Whoopee (a); I Gotta Right
To Sing The Blues (a); NeedleNoddle-Noo (b); Sonny Boy (c);
Lazy River (d); Just You, Just Me
(b); 'Deed I Do (d); Georgetta
(a); When Your Lover Has Gone
(c); Weekend Male (c); Blues For
Twon (d); I May Be Wrong (c).
(Deeca LK4167). (Decca LK4147).

(a) George Chishelm (tmb.); Joe Harriott (alto.); Bob Burns (tnr. clt.); Harry Klein (bari.); Max Harris (pno.); Jack Llewellyn (gtr.); Harris (pno.); Jases; Phil Joe Muddel (bass); Phil (drs.). 29-3/56. Lendon. Chisholm, Burns, Phil Seamen

(b) Chisholm, Burns, Harris, Muddel, Seamen; No Isaacs (gtr.). (c) Chisholm, Burns (alto). Harris, Muddel, Seamen; Ken Goldie (imb.);

Derek Collins (tnr); Bill Le Sage (vibes), 14/5/56, (d) Chisholm, Collins, Goldie, Muddel, Seamen: Bertle King (alto); Alan Clare (pno.), Ike Isaacs (gir.).

A LTHOUGH there is much good solo work to be heard on this record, its overall effect

Reviewed by

and Max Jones

on this record, it is a disappointment to me. The music seems to lack depth, and although it is very pretty in parts it seldom gets to swinging as real jazz should.

On some of the Sinclair Traill, Bob Dawbarn

On some of the

on some of the up-tempo numbers, "Deed I Do" and "Weekend Male," for example—the music moves a little, but most of the slows sound somehow lackadasical, rather as if nobody cared

very much. Chisholm plays a lot of fluent Chisholm plays a lot of fluent and personal trombone, excelling on good melodies such as "Lazy River." "I Gotta Right To Sing The Blues" and "Whoopee," and showing his keen imagination on "Blues For Twos" Other soloists to shine are Bertle King. Bob Burns and Harry Klein.

I have a fancy that the resu'ts could have been very much better.—S. T.

GEORGE MELLY (EP) Send Me To The 'Lestrie Chair (a); Cemetry Blues (b); Blue Spirit Blues (c); Death Letter (d).

(Tempo EXA47) Melly (voc.) acc. by: (a) Frank Parr (tmb.): Ronald Duff (pno.): Nigel Sinclair (gtr.): Allan Duddington (bass): Pete

Allan Duddington (tass). Pete Appleby (drs.). (b) Ian Christie (clt.); Mick Mul-ligan (tpt.); Parr (tmb.); pno., gtr., bass, drs. as for (a). (c) Mulligan (tpt.); pno., gtr., bass, drs. as for (a). (d) Duff (pno.); Duddington

(bass). All Vogue. 13/9/56. London.

most unpleasant harmonies. B. D.

convictions and a real liking for

convictions and a real liking for the blues.

It is a pity that his voice sounds unnatural for his diction is remarkably good and he has a sense of rhythm. The various groups back him satisfactorily, the trombonist producing an authentic blues noise on "Lectric Chair."

"Cemetry" is sung with some humour. Trumpet, trombone and piano all play well and the final all-in chorus sounds very healthy.

healthy. "Blue George's macabre sense of humour, and he puts over the incredible lyrics ("demons with eyeballs dripping blood," etc.) with zest. Mulligan's trumpet, played in echo pot, is effective and Duff provides a sure backing on this and the simple "Death Letter." Spirit" also suits

The sleeve—with George dressed like an out-of-work hussar, gazing at a skull—strikes me as revolting.—5. T.

OSCAR PETTIFORD (LP) Another Onet; Minor 7th Heaven; Stardust (x); Behemia After Dark; Oscalypso; Scorplo; Titoro; Don't Squawk; Kamman's a-Comin't.

(12-in, London LTZ-N15035) (Am, Bethlehem) Pettiford (bass);

Gigi Gryce (alto, ck.); Jerome Richardson (thr., flute); Donald Byrd, Ernie Royal (tpts.); Bob Brookmeyer (tmb.); Don Abney (pno.); Osie Johnson (drs.)... (x)—Pettitord/Abney bass pno. duet. 12/8/55, New York

† These titles are erroneously transposed on the labels

BASS players as a rule are not exactly my favourite soloists but one exception is Oscar Pettiford. On this LP he plays some superbly melodic solos on both bass and cello, extracting from the latter a sound very akin to a low-pitched guitar, He manages to attain a logical inventiveness and melody from his instrument which is unique.

Added to the brilliance of

Added to the brilliance of Oscar we have some fine work from the other members of his group.

Of the two trumpeters, Byrd takes the honours every time, Ernie Royal sounding colourless in comparison. Brookmeyer is in comparison. Brookmeyer is not at his best but still turns in a good performance whilst Gryce, Abney and drummer Johnson are all very good. Richardson I pre-fer on flute to tenor. On the latter he is inclined to be erratic. His flute tone is harsh but none the less attractive.-B. D.

TEDDY CHARLES TENTET (LP)

Vibrations (b): The Quiet Time (a); The Emperor (b); Nature Boy (a); Green Blues (a); You Go To My Head (a); Lydian M-1 (b) (12-in, London LTZ-K15034)

(a) (Am. Atlantic)—Charles (vib.);
Gigi Gryce (alto); Jack Montrose
(inr.); George Barrow (barl.); Peter
Urban (Art Farmer) (tpt.); Den Butterfield (tuba); Mai Waldron (pno.);
Jimmy Raney (gtr.); Teddy Kotick
(bass); Joe Harris (drs.). January,
1956. New York.

(b) (do.)—Same

(b) (do.)-Same Sol Schlinger (bar.) Barrow, replaces January, 1956, New York.

ONE or two crop up on this recording but they are buried under such a welter of pretentious rubbish that it is hardly worthwhile digging

worthwhile digging. "Vibrations" op opens with an excellent imitation of machines working in a Chinese marmalade factory and goes on to feature some angular alto from Gigi Gryce before a final quecordant

ensemble.
"The Quiet Time" is more pleasant and has some excellent swinging vibes and guitar, but Charles' own "The Emperor" takes us back to the factory. Drummer Harris does his best to throw the soloists but once again Hainey and Charles provide some good apots.

Best two tracks are the ballads
"Nature Boy" and "You Go To
My Head" where the overall
striving for atonal ugliness is less
in evidence. "Green Blues" with
its jerky themes and Boys Bri-

its jerky themes and Boys' Brigade drumming is pretty ghastly.

Of "Lydian M-1" I will me ely quote from Mr. Charles' sleeve note which tell us that it "utilises the principles of George (Russell's) recently developed harmonic theory 'the lydian concept of tonal organisation."

And the best of luck!

This sort of stuff does not even have the merit of originality—it has been done a hundred times over by "straight" composers during the last few decades. It amounts to a study in ugliness with a careful searching for the most unpleasant harmonies. B. D.

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Who chooses the books

Club books are chosen by Rex Harris (author of "Jazz," a Founder Member of the National Federation of Jazz Organisations) assisted by Humphrey Lyttelton and Gerald Lascelles.

Already published

MISTER JELLY ROLL by Alan Lomax

AMERICAN JAZZ MUSIC by Wilder Hobson

WE CALLED IT MUSIC by Eddie Condon

PROGRAMME

January/February

I Play as I Please

by Humphrey Lyttelton. The autobiography of Britain's outstanding jazz trumpeter. (MacGibbon & Kee 15/-. Jazz Book Club 6s.).

March/April

King Joe Oliver

by Walter C. Allen and Brian Rust. A complete account of the life, death, music, compositions and recordings made by King Joe Oliver.

(Not previously published in regular book form. Jazz Book Club 6s.).

May/June

Young Man with a Horn

by Dorothy Baker. The insplration for this award winning novel was the music, but not the life, of a great musician, Leon (Bix) Beiderbecke, (Gollancz: out of print).

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PAT BOONE-THE TANNER SISTERS-VICTOR FELDMAN

TAR'-STUDDED BRITISH and American stars flew out of London

Airport this week for destinations as far apart as the States and India.

Pictured (right) is Pat Boone, who flew back to the States im-mediately after the final con-cert of his British tour on Sun-day at the Gaumont State,

mediately after the final concert of his British tour on Sunday at the Gaumont State, Kilburn.

Seen with him is Alma Cogan, who starred with Boone on this concert. Alma herself leaves for the States shortly for a holiday and TV appearances.

Off to India

The smilling farewells (below) are from the Tanner Sisters, who left London Airport on Wednesday morning to play a two-month cabaret season at the Great Eastern Hotel, Calcutta, British multi-instrumentalist Victor Feldman (below right) is

During his few days in New York he hopes to record with his own group and also as a sideman with the other bands. He took a composition by British bassist Kenny Napper back with him.

Shirley for Vegas

Next week Shiriey Bassey leaves for Las Vegas, where she opens for a three-week season at the New Frontier Hotel on January 21. She will afterwards appear at Ciro's, Hollywood, for five weeks.

On Tuesday a dinner was held at the Savoy Hotel for Shirley to celebrate her 20th birthday.







Peter Leslie leaves

Peter Leslie, Features
Editor of the MELOPY MAKER
for the past six and a half
years, is leaving on Monday
to join agent Lyn Dutton
and recording executive
Denis Preston as General
Manager of a new publicity
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Holiday resorts facing MU boycott week told its members

Pleasure Resorts over pay and conditions for musicians taking

summer engagements in municipal establishments. Pay increases

Harry Francis, Assistant Secre-tary of the Musicians' Union, told the MM: "On September 5 the MU made its approach to the Association for pay increases.

At a meeting on December 20 we received an offer which we do not think will be acceptable to our Executive Committee. We have, therefore, for the time being at least, instructed our members not to accept or sign contracts for the summer season."

Resorts such as Blackpool and

SHAW(T) VISIT

American bandleader Artie Shaw made a flying 48-hour visit to London this week for a con-ference with British film chiefs. He told the MM: "I am writing a film which, I hope, will be made in this country."

MELODY MAKER

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result of a breakdown in negotiations between the Union and the Association of Health and Pleasure Resorts over pay and Pleasure Resorts over pay and

To be discussed

The secretary of the Association of Health and Pleasure Resorts, Mr. R. E. Goldspink, speaking from Southend, said: "The Annual General Meeting of the Association will be held next Wednesday, when this matter will be discussed."

TOMMY STEELE

ROCK-'N'-ROLL is paying year-old Tommy Steele.
On February 25 he starts his first BBC-TV series.
He is booked for the exclusive Café de Paris for a fortnight on January 21 at £400 a week.
He is also to make a film

E400 a week.

He is also to make a film built around his overnight rise to fame.

His first concert for promoter Arthur Kimbrell takes place at De Montfort Hall, Leicester, on February 3, and he has Variety dates at Chiswick (4th). Peterborough (11th) and Newcastle (18th).

FOR EDDIE COND

TWO further dates, both in Scotland, have been fixed for the Eddie Condon tour.

The band will appear at the Caird Hall. Dundee, on January 29, and the Usher Hall. Edinburgh the following day.

On the afternoon of January 15, the day he arrives, Condon is to visit Dobell's Record Shop, Charing Cross Road, to meet fans and autograph copies of his book "Eddie Condon's Treasury of Jazz." Other members of the band will be at the shop on the two following Mondays.

Midnight show

Tickets for the group's midnight concert promoted by the National Jazz Federation at the Royal Festival Hall on February 4 will be on sale at the hall from January 14, but written application can be made to the NJP at 37, Soho Square, London, W.1.

W.1.

The NJF plans to promote about 200 concerts this year and intends to spread its promotions to the provinces by sending out package shows in conjunction with local promoters.

CROSBY VISIT From Page 1

March. Freed, America's biggest promoter of rock-'n'-roll, would play at least seven dates with a package headed by Freddie Bell and his Bellboys the group which appeared with Freed and Bill Haley in "Rock Around The Clock."

Sharing the bill would be a top British band, A British out-fit would also, of course, go to the States on an exchange basis.

Torok tour

Raymond is also associated with the forthcoming British tour of American singer Mitchell Torok, and he added that all of Torok's dates are now virtually set. He opens with "Sunday Night At The London Palladium" on February 17, plays two weeks in London, then appears in Scotland and the provinces.

The 14-week tour ends at Bristol on May 20.



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