

Melody Maker

JANUARY 12, 1957

EVERY FRIDAY 6d.

Condon's Story

See pages 2 & 3

GARY CROSBY TO STAR IN TWO TV SHOWS

And Eartha, too



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

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 impresario 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 deejay 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 Germany.

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

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Fans stampede Haley cinemas

A BOX-OFFICE stampede has followed last week's **MELODY MAKER** announcement of Bill Haley's forthcoming 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 concerts.

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 still 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 Grade.

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

'JAZZ TODAY' MEN IN ACTION



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

GEORGE LEWIS TO PLAY BRITAIN

NEW ORLEANS clarinetist 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 clarinetist is expected to start his tour on March 10.

He will be sponsored 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.

McKiernan hopes to start the

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: "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."

GUY MITCHELL RETURNS

A **AMERICAN** song star Guy Mitchell is returning to Britain on February 10 for a star appearance in Val Parnell's "Sunday Night At The London Palladium" TV show.

Leslie Grade, of the Lew and

Leslie Grade Agency, fixed the deal over trans-Atlantic telephone on Wednesday night.

Says Leslie: "Guy may also do a few one-night dates while here, and another TV show. He will stay for about a week."



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Vera Lynn on the air



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

FULL 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 Barber and the Lonnie Donegan Skiffle Group.

Guest singers will include Ottilie Patterson, George Melly, Neva Raphaello and Beryl Bryden. Instrumentalists are Ken Rattenbury (tpt.), George Chisholm (tmb.), Bob Clarke (vin.), Dill Jones (pno.), Ken Sykora (str.), Jack Fallon (bass) and Alan Ganley (drs.).

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

BBC SPONSORS SECOND TV POP FESTIVAL

TOP-LINE singers, vocal 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 Competition on March 6 from Frankfurt.

Star bill

Bill for the first programme includes David Hughes, Lita Roza, Dennis Lotis, Marion Ryan, the Bill McGuffie Quartet, the Keynotes 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 selection committee is Ronnie Wald-

man, Jack Payne, Cyril Stapleton, Harry S. Pepper and recording 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

Festival was "Everybody Falls In Love With Someone" 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.

Producer of the series is Francis Essex.

SKIFFLE INVADES VARIETY



GROUPS CASH IN ON THE SKIFFLE CRAZE

TWO skiffle groups have been signed this week for Variety shows aimed at teenage audiences.

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: (l-r.) guitarists Chas McDevitt, Alex Whitehouse, Nancy Whiskey and Dennis Cwter. 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).

Dave Brubeck hopes to come to Britain

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.

He will bring his Quartet—and his family.

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.

More Fantasies

Weiss is here as a cameraman attached to the Otto Preminger team producing "Saint Joan." But he is working for his label at the same time.

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

"The big thing in the States right now," he said, "is organ music. Organs in Hi-Fi!"

Stephane Grappelly 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).

'High Society' is disc of the year

Capitol Records' "High Society" LP has won the *News Chronicle* Gold Record of the Year award.

A judging panel comprising disc-jockey Sam Costa, music publisher Bill Phillips, NJP secretary Harold Pendleton and the Editor of the *Melody Maker* under the chairmanship of *News Chronicle* record critic Leslie Mallory, this week chose this disc from 11 previously selected as Records of the Month.

The LP features Bing Crosby, Frank Sinatra, the Louis Armstrong All-Stars with the MGM Orchestra conducted by Johnny Green, singing and playing the music of Cole Porter.

Dill Jones injured in car smash

Pianist Dill Jones was due to have his right knee-cap removed yesterday (Thursday) at St. Mary Abbot's Hospital, Kensington.

He smashed his knee on Sunday morning in a car crash.

Dill also suffered slight head and facial injuries and expects to be in hospital another three or four weeks.

News in brief

ONE of London's few remaining Variety theatres—Brixton Empress—closes after tomorrow (Saturday's) 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.

First heat in Lou Preager's Jazz Band Contest was won at Hammer-smith Palais last Friday by the Seth Marsh Band, which goes through to the Final.

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

Paul Conrad joins David Whitfield as MD next week.

Stanley Black was unable to appear in "Off The Record" on Monday because of a throat infection.

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SHOWTALK

COMPERING 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 preparedness.

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 first-class 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 dragged on is precisely why the bands in which they play are first class.

Encouraged

I WAS interested—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 one).

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 until I'm 80!"

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

• HEATH



advance bookings for his forthcoming U.S. tour prove that. And they prove, too, that he deserves his position as top of the bill on the touring package show.

Ted himself is very confident of the outcome, he told me when I ran into him this week. "The only thing I am worrying about," he said, "is the weather—notoriously treacherous in an American February."

"And the main worry is 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 be 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 between dates?

Because, he replied, it would add far too much to the over-

head expenses of the tour. And I 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 America will bring to British dance music, let's keep our fingers crossed for a fine Febru-



Frankie Vaughan lends a hand with a record press at the Philips factory to help meet the demand for "Garden Of Eden."

What makes a top-class band?

ary on the other side of the Atlantic!

Allegorical

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 Garden Of Eden" when Frankie 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 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.

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 recent 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 songs.

By Jack Payne

SU HTIW LLOR 'N' KCOR

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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THE ROCK"**

**HOOK, LINE
& SINKER**

**HOT DOG
BUDDY BUDDY**

**I CRY
MORE**

**DON'T KNOCK
THE ROCK**

**RED LIGHT,
GREEN LIGHT
PRISCILLA
SINGING THE
BLUES**

**CHOO CHOO
CH' BOOGIE
RUDY'S ROCK
BLUEBERRY
HILL**

**BLUE COMET
BLUES**

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RADA GIRL AT CLUB HALEY



From RADA to rock-'n'-roll singing is the record of 18-year-old Celia Carey. Celia, an ex-student at the Royal Academy of Dramatic Art, is now the featured rock-'n'-roll singer at the Club Haley, Mapleton Restaurant, W.

Karl MEYER
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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 wanderers

TYPICAL of the difficulties caused to touring bands by the petrol shortage is Chris Barber's story of the first week of the tour. He told the MM this week: "In four days we played at Hull, Bury St. Edmunds, Newcastle and Manchester which involved us in 38 hours' railway travel for nine hours' playing. The Barber band uses 200 gallons of petrol a month in its two cars. 'I read in the papers something about getting 50 per cent. of normal requirements,' comments Chris, but they are giving us about 4 per cent. Travelling expenses are now trebled."

Don't be late

Anybody wishing to attend should be at the studios before 5.30 p.m. The Barber Band, with vocalists Otille Patterson, has been signed for a tour of Scandinavia in September. From September 27 it will play four dates each in Denmark and Sweden, and two in Norway. The group's Tiger Rag recorded for Tempo has proved a top seller in Sweden. For the third time in 12 months, Chris had a sell-out last Sunday for a concert at Bradford.

ROCK-'N'-ROLLING CHAMPS

TWO Yorkshire villages have found champions of rock-'n'-roll from different (and unusual) sources.

Village No. 1 is Batley. 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 welcoming 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, shock 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.

Collectors' Corner

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, grieving over the death of his wife a couple of months ago. "Fulford was best known for his work with the late Chick Webb's orchestra," writes Feather. "He joined Webb in the summer of 1935, remained with the band until Webb's death, and subsequently worked 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 for the past few months. Andre Persiani, 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 Singleton on drums." Panassié'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 Hugué, 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.

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 twelfth. He was also on shoals of Ellas, with the Savoy Eight (1936-40) and Famous Orchestra (1939-42), and on sides by Slim Gaillard (1941), and the Gotham Stompers (1937). W. McChie, 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.

Before getting on with the deletions, here is a letter on the Festival Hall subject. "I was interested by your remarks regarding the Festival

Hall acoustics in Collectors' Corner last week. "Like you, I heard Lennie Bush perfectly, but Sid Phillips was completely inaudible most of the time. What a curious parallel to the ghostly Bigard on the Handy LP!" "In my experience at the Festival Hall, the bassists always come out well—in particular the phenomenal bass player who was responsible for a large part of the swing generated by the Lionel Hampton rhythm section. "I rather doubt whether there is 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, Essex.

Edited by

Max Jones & Sinclair Trail

BRUNSWICK DELETIONS

- NOBLE SIZZLE AND HIS ORCHES.**
01861 Loveless Love/The Old Ark Is Movin'
STUFF SMITH AND HIS ONYX CLUB BOYS
02450 Twilight In Turkey/Where Is The Sun?
WILLIE "THE LION" SMITH (Solo Piano)
02722 Pastellette/Morning Air
WILLIE "THE LION" SMITH AND HIS CUBS
02388 What Can I Do With A Foolish Little Girl Like You/Echo Of Spring
02389 The Old Stamping Ground/Blues Why Don't You Let Me Alone
02636 I've Got To Think It Over/Honey-mooning On A Dime
02659 Streamline Gal / Swing, Brother, Swing
02692 Get Acquainted With Yourself/Knock Wood
JOE SULLIVAN (Solo Piano)
02699 Little Rock Getaway/Minor Mood
MAXIME SULLIVAN (Vocal)
02346 Loch Lomond/Just Like A Gipsy
03446 Kentucky Babe/My Curly-headed Baby

- ART TATUM (Solo Piano)**
01871 Moonlight/The Shout
02489 Beautiful Love/Liza
ART TATUM AND HIS BAND
02417 With Plenty Of Money And You/What Will I Tell My Heart (1937)
02518 Body And Soul/I've Got My Love To Keep Me Warm (1937)
03430 Battery Bounce/Lucille Blues (1941)
03463 Lonesome Graveyard (vocal: Joe Turner) (1941)/Moseley
JACK TEAGARDEN ORCHESTRA
03323 Blue River/A Rhythm Hymn
FRANK TRUMBauer ORCHESTRA
01192 Georgia On My Mind/Honey-suckle Rose
01226 Bass Drum Dan/Nichols
ETHEL WATERS (Vocal)
01518 I Can't Give You Anything But Love/Don't The New Low Down (Mills Brothers)
01523 Porgy/St. Louis Blues
01848 Miss Otis Regrets/Moon Glow
01975 Dinah/When It's Sleepy Time Down South
02045 Trade Mark/I Ain't Gonna Sin No More

- CHICK WEBB AND HIS ORCHESTRA**
02029 Don't Be That Way/It's Over Because We're Through
02162 What A Shuffie/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/Facts And Figures
02381 There's Frost On The Moon/ Love Marches On
02396 Swinging On The Reservation /I Got The Spring Fever
02536 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
02669 Soluna/ The Webb Wacky Dust
02680 Macpherson Is Rehearin'/I Let A Tear Fall In The River
02687 Ella/I Found My Yellow Basket
02725 Gotta Pebble In My Shoe/ Who Ya Hunchin'
02743 Undecided/In The Groove At The Star
02745 It's Slumber Time Along The Swanee/Chew, Chew, Chew
02777 I Can't Stop Loving You/ Tain't What You Do
02796 I'm Up A Tree/Have Mercy
02818 F.D.R. Jones/Little White Lies
02847 Heart Of Mine/Stairway To The Stars
02871 My Heart Belongs To Daddy/ That Was My Heart
02875 That's All, Brother/Out Of Nowhere

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LETTERS

A plea for artistry in jazz

I WONDER how many of to-day's music lovers and record collectors really appreciate 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 now the "Blue World," do record companies need such things as rock-'n'-roll to sell their discs? The Haleys and Presleys are ten a penny; but Tormé is priceless.—Edward G. Hill, Gillingham, Kent.

It will prevail

HOW refreshing to read the letter from H. R. Silk (5/1/57). Matt Dennis is undoubtedly a genius in his particular field: one of the "greats" who receive little or none of the recognition they deserve. His compositions are magnificent and his delivery of lyrics a thing of beauty. Though such singers as Dennis, Tormé and their female counterparts Jeri Southern, Carmen McRae and our own superb Cleo Laine, are well above that atrocious Hit Parade category, the success of Mel Tormé in this country proves that even in this day and age of rock-'n'-roll, artistry still prevails and, I believe, will one day win.—V. F. Kelly, Coventry.

Dankworth a joy

TODAY I had the pleasure of hearing the Johnny Dankworth Orchestra, and this evening (11/1/57) 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'-roll 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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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 literature.)"

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 causes me less concern than it might: even the rock-n-roll wonder-boys are 11-plus. But what happens in eight or ten years' time, when musicians in their late teens are turning 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 sake.

All 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

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 jazz. So, at any rate, the readers seemed to think.

Suicide

One 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 centenary compared with the rest of us, but he is 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 judgment 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 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 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 musicians 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 perceptive judges, and sample each new thing as expectantly as in those dim, uncritical days of youth.

EDDIE CONDON (From Page 3)

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 months.

GEORGE GODFREY WETTLING, drums, has made his own transition: from wire brushes to paint brushes. A friend and student of the noted modern painter Stuart Davis, he has been an enthusiastic amateur painter for the past decade and several exhibitions of his work have been held in New York.



MUSIC FOR ALWAYS.
BBC SHOW BAND.
7.30 p.m. 4/1/57.

THE Show Band is beginning to lose its *faisan 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 initiative. Yet the blame lies not with them, but with the 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 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 own free way.

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.

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 Perlick, both of whom would have done better had they been given the chance to speak more than one sentence 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. 1/1/57.

ALAN DELL, who introduced the programme, is our most skilful and sensitive disc-jockey. He ran the different Dorsey records into each other in such a clever musical manner that he effected, or, if you like, actually fashioned true and original modulations from record to record.

Apart from the patience

RADIO

By Maurice Burman

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.

● The late Tommy Dorsey—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 programme.

● WORLD OF JAZZ. "THE ROLLING BLUES." ERNEST BORNEMAN. 11.15 p.m. 2/1/57.

A STRAIGHTFORWARD 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 above reasons.

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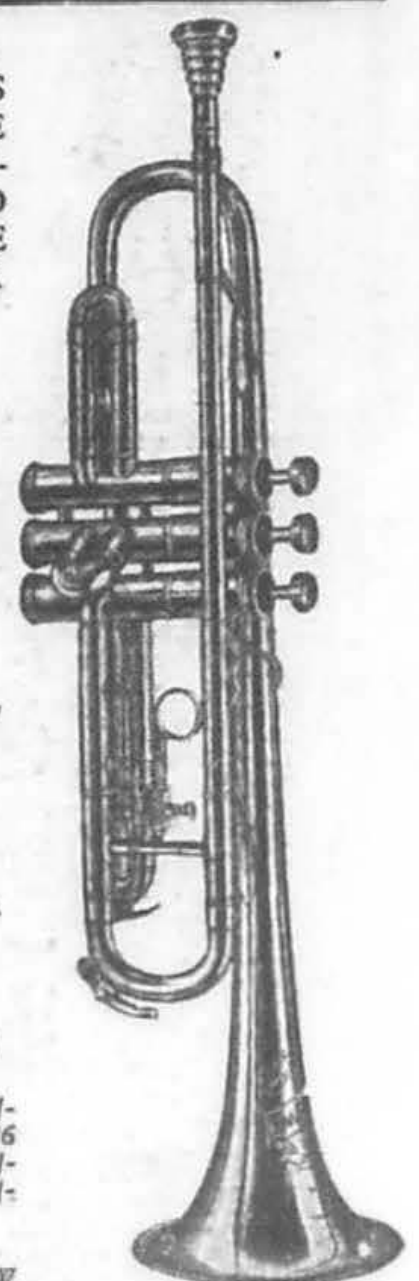
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BEVS SITTING PRETTY IN GREENSLEEVES

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



The Beverley Sisters (above) throw new light on an old saying.

Here is the answer: Their impact was such that their London Records disc, "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 Koridites (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."

A STAR IN STRIPES!



New star in stripes—HILARY MARTYN (above), once a singer and dancer at London's Windmill Theatre, joined the Irvy Benson Band as vocalist at the end of the year. We shall hope to see her on TV with Irvy on January 15.

New York Diary

THURSDAY.—What do you think New Orleans jazz is coming to? This evening, with Ahmet and Nesuhi Ertegün, of Atlantic Records, I dropped in to catch the De Paris and at Jimmy Ryan's, now the sole remaining jazz club on that once fabulous block of 52nd Street (between Fifth and Sixth Avenues), where a half-dozen spots used to radiate the ultimate in jazz during the 'forties.

And what do you think I heard? Wilbur and his boys were playing a Cole Porter 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 medley 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 his pocket, pulled out a mouth organ and did the number as a harmonica solo!

Incidentally, Emmet Berry, buried for the past couple of years in the ram-and-blues groups, was on trumpet that night in place of Sidney de Paris, who's on vacation.

Another anomaly

SATURDAY.—Walking along Seventh Avenue in a blinding snowstorm at 15 above zero, Fahrenheit, I ducked into the Metropole for shelter at 2 p.m. this afternoon—and found another anomaly. I looked up at the long bar to see an intriguing convention of cosmopolitan characters aiming their blues at the public from their perch on the shelf.

Three musicians of unmistakable New Orleans cast and style—Wingy Manone, Tony Parenti and Zutty Singleton—were ranged alongside one typical swing-era New York native, Benny Morton, and one immigrant Frenchman, André Persiani.

The styles didn't clash at all, strange to relate.

—LEONARD FEATHER



THE PAT BRAND COLUMN

ON THE BEAT

"YOU can't escape Elvis on Broadway. Every other shop seems to be selling Presley pants, Presley shirts, Presley caps, Presley handkerchiefs, Presley badges."

So I reported from New York seven weeks ago. This week, in London, I met the man behind this fabulous exploitation of a famous name; the man who, in the last three months, has sold over 22 million dollars worth of goods bearing the name of Elvis Presley.

From guitars, book-ends, bracelets and fluorescent autographed pictures to shoes, jeans—and lipsticks described as Hound Dog Orange, Heartbreak Red, Pink and Tutti Frutti Red. Henry G. Saperstein.

Staggering

A YOUTHFUL-looking 38-year-old, he can reel off statistics that stagger the brain with their frightful fascination. Three million fan pictures sold in 30 days; 72,000 pairs of jeans with Presley's name and picture on the pocket; 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 first month; 6,000 Woolworth stores simultaneously staging Presley weeks.

Fantastic

AND now? Stand by, Britain! Henry G. is over here to extend this fantastic business to Europe.

"It's a new form of business," he told me. "The association of a famous name with everyday products. Walt Disney was first in the field with his Mickey Mouse books and toys. 'Liberace was the first to

bring it into the adult market. Now comes Presley—the biggest of the lot."

What, does he, personally, think of The Pelvis?

Mean

"HE has a mean sex appeal. He brings out the best in every woman. He is a phenomenon. Twentieth-Century put him into 'Love Me Tender'—and broke even on costs within three weeks!"

"I give him another two years as a top merchandising subject. Then the market will taper off to a lower level. Say 40 per cent. of his present rating."

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.

52 weeks

WHICH singer holds the record for the most consistent appearances on the ITV? My vote goes to Marion Ryan.

She has appeared on every "Spot The Tune" programme since the series started last May. Her contract has just been extended for the fourth time (it doubles the salary at which she started) taking her on into next May. By which time she will have appeared every week for a year!

This is in addition to her other solo appearances and her regular work with the Ray Ellington Quartet.

Quartet Time

I HEAR, incidentally, that the Quartet is likely to appear regularly in the "Alfred Marks Time" series. It is already re-booked for the January 31 edition.

Competition

BACK in Britain after ten years on the American 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 Coast's high standard of musicianship? The climate, which attracts jazzmen from all over the States. And the terrific competition, forcing everyone to give of his best all the time. Home for family reasons, he's hoping to continue playing here.

Tailpiece

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



So much fuss has been caused by Rock-'n'-Roll that one rather expects each new film of the crop to wear an "X" label. Warner Bros. "Rock, Rock, Rock"—like the Bill Haley epic—gets the tamest rating of all. "U," which I always interpret to mean "suitable for children of all ages." The censor apparently hasn't heard about Rock-'n'-Roll hooliganism. In "Rock, Rock, Rock," a tenuous and tedious thread of story barely holds a series of acts together, no fewer than 13 in fact. They include Connie Francis, the Moonglows, Chuck Berry, Frankie Lymon and the Teenagers, the Flamingos and the Coney Island Kids. The whole, including Allan Freed's big R&B band, is something of a bore, though there are individual flashes of talent. LaVern Baker (see photo above) is an entertainer worthy of better handling; she contrives to be wickedly feminine in her one song, "Tra-La-La." —TONY BROWN

HOLLYWOOD HEADLINES



DORIS DAY —an extremely pricey pair of pyjamas!

BRITISH-born Jean Simmons is in "This Could Be The Night" but doesn't sing any of the five tunes (writes Howard Lucraft). . . . Fred Astaire and Cyd Charisse do a dance on bicycles, to music conducted by Andre Previn, in "Silk Stockings". . . . Doris Day gets a solid 250,000 dollars for "Pajama Game."

NITERY NOTES. . . . Ella 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 Fernando Valley. . . . The Miles Davis Quintet holds the stand at Jazz City.

DISC DATA. . . . Leonard Feather's intriguing "Vibories" group, with the keyboard vibraphone, is on the ABC-Paramount label. . . . Lyrical Lucky Thompson (tr.) along with the fantastic 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 "Swinging In Hi-Fi" LP presents modern jazz arrangements of all the recent rock-'n'-roll hits. . . .

DID YOU KNOW THAT. . . . There are over 35 million TV sets in the United States, turning 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 from NEW YORK

BRITISH immigrant Ralph Sharon's wife is featured on a new LP the piano star has recorded for Bethlehem (writes Leonard Feather). Mrs. Sharon is the former Susie Ryan, from Chicago.

The LP features the Sharon all-star Sextet in six instrumentals and five vocals. In addition to many standards, the set includes two originals by Ralph, one entitled "Mynah Lament."

THE famous Roseland Ballroom on Broadway closed down last week after 31 years of operation.

It was immediately replaced, however, by a new Roseland on 52nd Street, just off Broadway.

NAT COLE is set to play the title role in the film story of W. O. Handy's life, now that the picture has been switched from Universal-International to Paramount.

As U-I planned the production, Cole might have been unable to appear in the film because the studio insisted upon releasing the soundtrack on Decca instead of Capitol, with which the entertainer has an exclusive recording pact.

BLUES singer James Rushing plays some piano on his new Columbia LP. Personnel includes Buck Clayton, Gladie Wells and other ex-Basie sidemen.

NOT SO CRAZY HAZEL!

MEET HAZEL GARDNER (right), glamorous wife of comedian-disc jockey LEN MARTIN. Hazel, currently providing eye-appeal with the CRAZY GANG at London's Victoria Palace, has small parts in three new movies—"Up In The World," "Zarak" and "Touch Of The Sun."

Viewers may remember her (they should!) from her recent appearance with the Gang in ITV's "This Week" programme.



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MILLS BROS

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KITTY KALLEN

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Songsheet

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 matrix.

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 handicapped 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.

Three in a row

IT is perhaps lucky that there are quite a few independent disc jockeys around who have some considerable say 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.

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for freshness and value is unexcelled



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TOP TWENTY

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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended January 5, derived from information supplied by 24 leading record stores.*

This week	Last week	Title	Artist	Label
1	(2)	SINGING THE BLUES	Guy Mitchell	Philips
2	(3)	EDDIE THE BLUES	Tommy Steele	Decca
3	(1)	GREEN DOOR	Frankie Vaughan	Philips
4	(1)	JUST WALKING IN THE RAIN	Johnnie Ray	Philips
5	(5)	ST. THOMAS OF THE ROSES	Billy Cotton (Dec); Judy Kline (Lon)	HMV
6	(4)	CINDY, OH CINDY	Eddie Fisher	HMV
7	(7)	TRUE LOVE	Yvonne Preley (Col); Vince Martin (Lon); Denny Dennis (Emb); Bryan Johnson (Ori)	Capitol
8	(10)	ROUND DOG	Ted Heath (Dec); Ruby Murray (Col); Four Grads (Ori); Jane Powell (HMV); Eve Howell (Par); Kitty Kallen (Bruna); Joan Campbell (Poly)	HMV
9	(20)	FRIENDLY PERSUASION	Pat Boone	London
10	(7)	RIP IT UP	Bill Haley	Brunswick
11	(—)	GARDEN OF EDEN	Joe Valino (HMV); Dick James (Par); Frankie Vaughan (Phil); Winifred Atwell (Dec); Monty Norman (HMV); Frankie Laine	Philips
12	(—)	MOONLIGHT GAMBLER	Winifred Atwell (Dec)	Philips
13	(19)	BLUEBERRY HILL	Fats Domino	London
14	(17)	LOVE ME TENDER	Louis Armstrong (Bruna); Teddy Foster (Par)	HMV
15	(9)	MY PRAYER	Platters	Mercury
16	(18)	MORE	Perry Como (HMV); Robert Earl (Phil); Alan Kent (Poly); Don Ross (Emb); Billy Thorburn (Par); Victor Silvester (Col)	Decca
17	(—)	ROCK AROUND THE CLOCK	Bill Haley	Brunswick
18	(—)	GARDEN OF EDEN	Frankie Vaughan	Philips
19	(—)	DON'T BE CRUEL	Elvis Presley	HMV
20	(13)	A WOMAN IN LOVE	Frankie Laine	Philips

*Three records "tied" for 15th position. Two records "tied" for 18th position.

*STORES SUPPLYING INFORMATION FOR RECORD CHART

Radio for Records, London, E.10; Dave Whelan, Ltd., Manchester, 1; Ryker Record Shop, Middlesbrough; Sheela, Cardiff; W. A. Clarke, London, S.W.5; Imhof, London, W.C.1; J. W. Mansfield, Ltd., Woking; Engineering Services Co., Bolton; McCormack's, Glasgow, C.2; Sydney Scarborough, Ltd., Hull; R. J. Carroll, Manchester, 18; Nickles, South; London Lighthouse, London, N.1; Glyn Lewis, Blackwood; Butcher's Music Store, Leeds, 1; James Stanish and Sons, Ltd., Dudley; A. R. Tingle, London, S.E.15; Saville Bros., Ltd., South Shields; Merriam's Music Mart, Metherby Tydd; R. C. Maxwell, Ltd., Birmingham, 3; A. V. Bishopp, London, E.C.3; Reg. W. Reed, Ltd., London, S.E.15; Popular Music Stores, London, E.6; Nemo, Ltd., Liverpool, 4.

THIS copyright list of the 24 best-selling songs for the week ended January 5, 1957, 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/-) Frank
2. (1) JUST WALKING IN THE RAIN (A) (2/-) Frank	
3. (6) TRUE LOVE (A) (2/-) .. Chappell	
4. (3) MORE (A) (2/-) Berry	
5. (4) TWO DIFFERENT WORLDS (A) (2/-) Spier	
6. (2) GREEN DOOR (A) (2/-) .. Francis Day	
7. (7) AUTUMN CONCERTO (F) (2/-) Macmelodies	
8. (10) CINDY, OH CINDY (A) (2/-) .. Dash	
9. (8) A HOUSE WITH LOVE IN IT (A) (2/-) Lawrence Wright	
10. (9) ST. THERESE OF THE ROSES (A) (2/-) Dash	
11. (11) A WOMAN IN LOVE (A) (2/-) .. Morris	
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/-) .. Duchesne	
16. (13) IN THE MIDDLE OF THE HOUSE (A) (2/-) .. John Fields	
17. (—) FRIENDLY PERSUASION (A) (2/-) Robbins	
18. (15) LAY DOWN YOUR ARMS (F) (2/-) Francis Day	
19. (19) COME HOME TO MY ARMS (B) (2/-) Sterling	
20. (16) ROCKIN' THRU' THE RYE (A) (2/-) Sterling	
21. (21) A LETTER TO A SOLDIER (B) (2/-) David Toft	
22. (22) ROCK AROUND THE CLOCK (A) (2/-) Kanner	
23. (16) CHRISTMAS ISLAND (A) (2/-) Macmelodies	
24. (20) LOVE ME AS THOUGH THERE WERE NO TOMORROW (A) (2/-) .. Robbins	

(All rights reserved.)
A—American; B—British; F—Others

BRITAIN'S TOP JAZZ RECORDS

London

(Supplied by Pyle's, Ltd., Charing Cross Road, London, W.C.2)

1. ELLA AND LOUIS (LP) HMV-Verve
2. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone
3. CONCORDE (LP) Modern Jazz Quartet, Esquire
4. DON'T YOU ROCK ME, DADDY-O Vipers Skiffle Group, Parlophone
5. CUBAN FIRE (LP) Stan Kenton, Capitol
6. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve
7. BAD PENNY BLUES Humphrey Lyttelton, Parlophone
8. THAT PATTERSON GIRL—Volume II (EP) Ottilie Patterson, Pye-Nixa
9. GEORGE LEWIS RAGTIME BAND—Volume II (LP) Esquire
10. FIREHOUSE FIVE PLUS TWO (LP) Good Time Jazz

Belfast

(Supplied by the Gramophone Shop)

1. ELLA SINGS THE COLE PORTER SONG BOOK—Volume I (LP) Ella Fitzgerald, HMV-Verve
2. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone
3. LOUIS ARMSTRONG AT THE ORESCENDO—Volume I (LP) Brunswick
4. BIXIELAND (LP) Eddie Condon, Philips
5. SOUVENIR (EP) Sidney Bechet, Vogue
6. RUBY BRAFF SWINGS—Volume I (EP) London
7. GOLDEN DISC JAZZ CONCERT—Volume I (LP) Sidney Bechet, Vogue
8. LOUIS ARMSTRONG WITH KING OLIVER (LP) London
9. CHRIS BARBER PLAYS—Volume I (LP) Pye-Nixa
10. HAWAIIAN WAR CHANT Avon City Jazz Band, Tempo

AMERICA'S TOP DISCS

(Week ended January 5)

"Variety" are not printing a US "top disc" list this week as they are publishing a souvenir issue which was printed in advance. This MM list is compiled from other authoritative American sources.

1. SINGING THE BLUES Guy Mitchell
2. GREEN DOOR Jim Lowe
3. LOVE ME TENDER Elvis Presley
4. BLUEBERRY HILL Fats Domino
5. JUST WALKING IN THE RAIN Johnnie Ray
- TRUE LOVE Bing Crosby and Grace Kelly
7. LOVE ME Elvis Presley
8. A ROSE AND A BABY RUTH George Hamilton IV
9. ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY Jerry Lewis
10. MOONLIGHT GAMBLER Frankie Laine
11. THE BANANA BOAT SONG Tarrara
12. HEY, JEALOUS LOVER Frank Sinatra
13. CINDY, OH CINDY Vince Martin
14. DON'T FORGID ME .. Pat Boone
15. CINDY, OH CINDY Eddie Fisher
16. GONNA GET ALONG WITHOUT YOU .. Patience and Prudence
17. YOUNG LOVE Sonny James
18. ANASTASIA Pat Boone
19. THE BANANA BOAT SONG Harry Belafonte
20. MARY'S BOY CHILD Harry Belafonte

Three records "tied" for 14th position. Two records "tied" for 8th, 11th and 18th positions.

Birmingham

(Supplied by the Bakery, 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) Pye-Nixa
6. KID ORY—Volume II (EP) Vogue
7. ORIGINAL DIXIELAND ONE STEP Kid Ory, Vogue
8. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone
9. JAZZ GIANTS '54' (LP) Columbia-Clef
10. GEORGE LEWIS NEW ORLEANS RAGTIME BAND—Volume II (LP) Esquire

CALL SHEET

(Week commencing January 13)

- Johnny DANKWORTH and Orchestra
Sunday: Hippodrome, Coventry
Monday: Palais, Hammersmith
Thursday: Corn Exchange, Colchester
Friday: Civic Hall, Wolverhampton
Saturday: Town Hall, Longton
- Eric DELANEY and Band
Sunday: Gaumont, Doncaster
Week: Green's, Glasgow
- Lena KIDD Seven
Sunday: USAP, Sculthorpe
Monday: USAP, Sculthorpe
Friday: USAP, Moleworth
Saturday: USAP, Moleworth
- The KIRCHIN Band
Sunday: Hippodrome, Dudley
Thursday: Galety, Ballroom, Grimsby
Friday: St. George's Hall, Hinkley
Saturday: Civic Hall, Nantwich
- Terry LIGHTFOOT Jazzmen
Sunday: Pavilion, Liverpool
Monday: Regent Ballroom, Preston
Tuesday: Astra Cinema, West Kirby
Wednesday: White Hart, Southall
Thursday: Batha Hall, Ipswich
Friday: Star Hotel, Croydon
Saturday: Royal Albert Hall, London
- Sid PHILLIPS and Band
Sunday: Palace, Reading
Friday: Drill Hall, Bedford
Saturday: Trocadero, W.I.
- Freddy RANDALL and Band
Sunday: Royal Forest Hotel, Chingford
Thursday: Manor House, Pinsbury Park
Friday: Corn Exchange, Ashford
- Alex WELSH and Band
Sunday: Jazz Club, Wood Green
Tuesday: Swindon
Friday: Royal Albert Hall, London
Saturday: Peterborough

Songwriters

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

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 valid until January 26, 1957, for readers in Britain; until February 26, 1957, for foreign and Colonial subscribers.

Glasgow

(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2)

1. CUBAN FIRE (LP) Stan Kenton, Capitol
2. ELLA AND LOUIS (LP) HMV-Verve
3. CHRIS BARBER PLAYS—Volume II (LP) Pye-Nixa
4. JACKPOT (LP) Woody Herman, Capitol
5. STAN KENTON IN HI-FI (LP) Capitol
6. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
7. DIXIELAND PARTY, No. 2 Joe Daniels, Parlophone
8. HIAWATHA Charlie McNair, 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 Fitzgerald, HMV-Verve

Manchester

(Supplied by Hime and Addison, Ltd., and Record Rendezvous)

1. ELLA AND LOUIS (LP) HMV-Verve
2. GEORGE LEWIS RAGTIME BAND—Volume II (LP) Esquire
3. VIC DICKENSON SEPTET WITH RUBY BRAFF (EP) Vanguard
4. CONCORDE (LP) Modern Jazz Quartet, Esquire
5. LULLABIES OF BIRLAND (LP) Ella Fitzgerald, Brunswick
6. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
7. BOBBY SHAFTEE Chris Barber, Decca
8. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick
9. STACK O' LEE BLUES Saints Jazz Band, Parlophone
10. BAD PENNY BLUES Humphrey Lyttelton, Parlophone

ESQUIRE

RING IN THE NEW SOUNDS ON EXTENDED PLAY

... the sound of classic British Trad.

HUMPHREY LYTTLETON and his band

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

... the sound of classic Pop.

SAM MOST (clarinet and flute)

E.P. 113 Undercurrent Blues; Sometimes I'm Happy; First On The Most; Takin' A Chance On Love.

... the sound of a classic setting.

BENNY GREEN with strings

E.P. 112 Serenade 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 Dix; The Man I Love.

... and wishing you 'the most' in 1957 from

ESQUIRE RECORDS LTD.

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

REFRESHING

PAT BOONE

PAT 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 vein.

★
Pop discs reviewed by

LAURIE HENSHAW

DORIS DAY devotees have a representative selection 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 able to project both on wax.

★
"Miracle Of Love" and "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. Titled 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 Balalaika-styled ballad is ROSANNE JUNE (London 45-HL-UB352). 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.

★
TONY BENNETT'S "Happiness 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 previously won my praise for his light orchestral performances. He certainly seems to extract more ensemble precision and beat from an orchestra than many British contemporaries.

★
Cast in the immaculate Martin mould is "Piccadilly 2 A.M.," a well-chosen collection of tunes played in an evocative manner (Columbia 33S1052).

★
Titles are: "Big Ben Blues," "The Very Thought Of You," "The Touch Of Your Lips," "I'll See You Again," "By The Fireside," "Goodnight Sweetheart," "Piccadilly 2 A.M.," "London By Night," "Mayfair Model," "These Foolish 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.



● Marion Ryan

—her latest disc is reviewed below by Laurie Henshaw.



A start to 1957

A wonderful new

Nat 'King' Cole

"NIGHT LIGHTS"

with 'DAME CRAZY'

Al Martino

"I'M SORRY"

with 'A LOVE TO CALL MY OWN'

Franck Pourcel "THE HIPS"

with 'FROU-FROU'

Capitol Artists — Capitol Entertainment Electric & Musical Industries Limited (Record Division), 5-11 Great Castle Street, London, W.1.

THE GREATEST JAZZ CATALOGUE IN THE WORLD

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12 inch Long Playing 33 1/3 r.p.m.
"JAZZ WEST COAST" Vol. 1

Featuring Gerry Mulligan, Clifford Brown, Zoot Sims, Bob Gordon, Bud Shank, Bob Brookmeyer, Bill Perkins, Shorty Rogers, Chet Baker, Lee Konitz, Laurinda Almeida.

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"JAZZ INTERNATIONAL"

Featuring Kenny Clarke, Jimmy Deuchar, Bill Byers, Allen Eager.

LAE 12029

Gene Norman Presents
MAX ROACH and
CLIFFORD BROWN IN CONCERT
LAE 12036

SIDNEY BECHET with
SAMMY PRICE'S BLUESIANS
Saint Louis Blues; Darktown Strutters Ball; Back Home; Memphis Blues; Yes, we have no bananas; Dinah; Tin Roof Blues; Jazz me Blues.
LAE 12037

Extended Play 45 r.p.m.
"DIXIELAND JUBILEE"

NEW ORLEANS ALL-STAR BAND
EPV 1153 That's a plenty; Tailgate Rumbles; 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 Rag; Pineapple Rag.

BOB SCOBAY'S 'FRISCO BAND
GV 2412 All the wrong things you've done to me; Peoria.

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

Extended Play 45 r.p.m.
BURT BALES AND HIS
RAGTIME PIANO
EPG 1179 Oh, you beautiful doll; Dill Pickles; 12th Street Rag; Canadian Cavers.

VOGUE RECORDS LTD., 113/115 Fulham Road, London, S.W.3.

Tel.: KNightsbridge 4256/7/8

TROPICANA

JOSE ESBRI (EP)

"Songs of Mexico"

Jalisco; Pajaro cu; Los altos de Jalisco; Ne he de comer esatura (Feisted ESD 3838)

THIS is an exceptionally pleasant, 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 concise sleeve notes tell us (accurately, for once) that the corrido is an extension of the old Spanish romance or ballad, with lyrics that comment (like the calypso) 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, gaiety and fire. All his tunes have lovely melodies and his guitar sets a nice, tricky beat. Buy this.—Ernest Borneman.

HUMPHREY LYTTELTON CLUB

Mack's, 100 Oxford St., W.1

Friday, 11th January
ALEX WELSH'S DIXIELANDERS

Saturday, 12th January
**HUMPHREY LYTTELTON
AND HIS BAND**

Sunday, 13th January
THE CRANE RIVER JAZZ BAND

Monday, 14th January
CHRIS BARBER'S JAZZBAND
with OTTILIE 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.)

Details of Club and Sessions from H.L.C. Office,
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The most wonderful place
there has ever been for jazz!

"JAZZ AT THE
FLAMINGO,"

at the ultra-luxurious
PIGALLE RESTAURANT,
199, Piccadilly, W.1.

Your hosts: "Pop" and Mrs. Kruger.
SUNDAY (13th), starting at 7.15 p.m.
Last Sunday's session was the
greatest ever! Thanks, Johnny Dank-
worth. This week: More of the same,
Lionel Hampton trumpet star, Jimmy
Deuchar Quintet, fantastic Phil Sea-
men Quintet. Again! "Battle of the
Trumpets" set by Jimmy Deuchar and
Dizzy Reece. Guest stars include Bob
Efford, Dave Goldberg, Ken Wray.
Compère: Tony Hall. Everyone comes
to the Flamingo. So follow the crowd
—and come early. Doors open 6.30.

And the FLORIDA CLUB,
Cafe Anglia, Leicester Square,
SATURDAY (12th), 7.30-11.15 p.m.

There is no better jazz bill in Town!
"American Ambassador," Ronnie
Scott Quintet: only appearance this
week. Tony Kinsey Quintet, featuring
Don Rendell: by demand! "Two
Trumpets" set by Jimmy Deuchar and
Dizzy Reece, Tony Hall emcees.
Enjoy yourself even more than usual
by coming early.
YOU'RE CRAZY if you're not a
member! Combined membership
Flamingo/Florida only 10/- Saves you
a packet! P.O. and s.a.e. to 9, Wood-
lands, North Harrow, Middx.

Europe's No. 1 Jazz clubs.

Our motto: "Complete jazz value
for your money." Come along and
see if we are boasting or not. Luxury
in music and surroundings.

CLUB "M" Mapleton Restaurant,
39, Coventry Street, W.1.

FRI, 8-11.30: Friday—relax at the "M,"
Swinging jazz with Tubby
Hayes, Keith Christie, Harry
Klein, Derek Smith Trio and
the Delinquents.

SUN, 7-11: "Jazz from London" is in
Town. That means all the
country's finest jazzmen will
be around to play for you.
Tubby Hayes—Jimmy Skid-
more Quintet (Dill Jones, Bill
Eyden, Phil Bates); plus
Harry Klein, Keith Christie,
Derek Smith Trio (Sammy
Stokes, Allan Ganley). Your
compère: The old man him-
self—Bix Curtis.

WED, 7.30-11: Our usual thrilling jazz
bottle: HAYES and SKID-
MORE, with Eyden, Jones,
Bates. Interlude by the Delin-
quents.

CLUB BASIE Bix Curtis's "Club Basie,"
Doric Ballroom,
10, Brewer Street, W.1.

SAT, 7-11.30: Still the "most" in luxury
and jazz. Your parents not
only trust us—they come too!
Dancing, relaxing, relaxing.
Room for all this. Music from
Tubby Hayes, Jimmy Skid-
more, Dill Jones, Bill Eyden,
Phil Bates. Hear this
thrilling outfit. Then there's
the Derek Smith Trio, with
Allan Ganley, Sammy Stokes
backing Keith Christie and
Harry Klein. Who can offer
you more for your Saturday
night's entertainment?

CLUB HALEY Mapleton Restaurant, 39, Coventry Street, W.1.

8-11: Every Thursday and Saturday,
ROCK-'N'-ROLL CLUB, with
Rory Blackwell's Rock-'n'-
Rollers plus guests.

NOW: Send s.a.e. and P.O. for 5/-
for membership of clubs on our
circuit: Club Haley, Club "M," Club
Basie. Membership to all only 5/-.
—Membership, 23, Wardour Street,
London, W.1.

• FRIDAY (TONIGHT) •

A KEN COLYER session at Studio
51.

ALL CHEAM memberships valid.
THAMES HOTEL, Hampton Court;
MIKE DANIELS DELTA JAZZMEN.
Listen. Live. Licensed. 8-11 p.m.



CLUB CALENDAR

FRIDAY—contd.

BIRDLAND, Chiswell Heath,
7.30-11.30. Friday, 11th: BERT
COURTLEY, with all-star group.
Licensed bar.

CIVIC HALL, CROYDON, TO-
NIGHT: SANDY BROWN'S JAZZ-
BAND, with A. Fairweather, RIVER
CITY JAZZMEN, plus Pete Curtis
Folk and Blues Quartet. Book now:
Cro. 3336.

CROYDON JAZZ CLUB, Star Hotel,
London Road: GRAHAM STEWART'S
SEVEN.

CY LAURIE Jazz Club: ALEX
REVELL BAND, with COLIN SMITH,
7.15-10.45.

EALING: The famous Southern
Stompers — "Fox and Goose"
(Hanger Lane Station).

ELTHAM: RON PURVER'S DIXIE-
LANDERS, DELTA SKIFFLE.—Arcade
Ballroom.

ERIC SILK'S SOUTHERN JAZZ-
BAND, Southern Jazz Club, 640, High
Road, Leytonstone.

FARNHAM: BILL BRUNSKILL'S
JAZZMEN.

REDHILL, "GREYHOUND": OWEN
BRYCE.

SUTTON JAZZ CLUB, Red Lion,
7.45: BRIAN WHITE'S MAGNA JAZZ-
BAND.

THE SWAN, Mill Street, Kingston:
DON RENDELL and the Brian Wood
Quartet, 8-11.

SATURDAY

A KEN COLYER session at Studio
51.

COOK'S FERRY INN, Edmonton:
MIKE DANIELS
DELTA JAZZMEN,
JOHNNY BARNES TRIO,
DOREEN BEATTY,
Dance, Listen, Bar.

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, Willington Road,
off Westbury Avenue, Turnpike Lane,
N.22: MIKE PETERS' JAZZBAND.
New members welcome.

HIGH SPOT BALLROOM (over
Montague Burton's), 12-18, High
Street, Walton-on-Thames: ERIC
SILK AND HIS SOUTHERN JAZZ-
BAND. Admission at door, 5/- Doors
open 7.45.

KENT, CRESCENT City Jazz Club,
"The Bell," Bredhurst, Crescent City
Jazzmen and Tony Pitt Skiffle.

KINGSTON, "FIGHTING COCKS":
Jubilee Jazzmen. GIRLS HALF-
PRICE.

RICHMOND: BILL BRUNSKILL'S
JAZZMEN.—Opposite Rita Cinema.

WHITTINGTON HOTEL,
Cannon Lane, PINNER (buses 299,
183; Tubes South Harrow or Pinner):
ALAN LITTLEJOHNS' JAZZMEN
8-11 p.m. Licensed bar.

WOOD GREEN: SANDY BROWN'S
JAZZBAND.

World's Most Beautiful Ballroom,
THE CRYLTON ROOMS,
140, MAIDA VALE, W.9.
In Person—the Entire Evening—
TED HEATH
AND HIS MUSIC.

FULLY LICENSED, 7.30-11.30 p.m.
Easy to get to: Buses 1, 8, 16, 60, 178,
260, etc., stop outside. Nearest
stations, Kilburn Bridge, Kilburn
High Road.

SUNDAY

A KEN COLYER session at Studio
51.

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

ALL TRAD. musicians, Sunday
afternoons, 3-6 p.m. Sit-in with
the Bill Brunskill Jazzmen at Cy
Laurie Jazz Club, Members 2/6, guests
3/-.

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 El-
sdon and the Chas. McDevitt Skiffle
Group, 7.15-10.45.

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

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

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

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

QUEEN VICTORIA, North Cheam:
MIKE DANIELS DELTA JAZZMEN,
plus Cotton Pickers Skiffle,
Listen. Live. Licensed. 7-10 p.m.

STAINES: CHICAGO Jazzmen plus
CAVEMEN SKIFFLE.—Boleyn Hotel,
7.30.

WOOD GREEN: ALEX WELSH
DIXIELANDERS.

MONDAY

A KEN COLYER session at Studio
51.

CY LAURIE CLUB: NANCY WHIS-
KEY'S ALL SKIFFLE NIGHT,
NEW

DOWNBEAT CLUB,
Manor House, N.4 (opposite Tube),
presents "THE BEST IN JAZZ," with
RONNIE SCOTT, TUBBY HAYES
QUINTET, plus JACKIE SHARPE
QUINTET, 7.30-11. Licensed bar.

MONDAY—contd.

EGHAM JAZZ CLUB, Hythe Social
Centre, 8 p.m.: CRANE RIVER JAZZ-
BAND.

KINGSBURY BATHS CAFE, 8 p.m.:
GRAHAM STEWART'S SEVEN.

TUESDAY

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

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 DEUGAR, Derek HUMBLE,
Eddie Thompson, Jack Fallon, Jackie
Dugan.

FORTY-FOUR CLUB, 44, Gerrard
Street, 8-11: JOHN HASTED Skiffle
and Folk Song Group, with FRANK
OGRODOVITCH and "ZOM."

Guests: DAVE 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 Jazzmen, Rail-
way Hotel, Pitses.

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

STREATHAM JAZZ Club, Bedford
Hotel, Balham Station: The DAVE
CAREY Jazzband. Guests: The PORT
LOUIS QUARTET.

WOOD GREEN: BOB BURNS JAZZ-
MEN.

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
MELLY.

DICK CHARLESWORTH'S JAZZ-
BAND, Purley Hall.

EWELL JAZZ CLUB, "Organ Inn,"
8 p.m.: BRIAN WHITE'S MAGNA
JAZZBAND, plus Skiffle.

HARRINGAY JAZZ CLUB, "Gayes
Academy," 49/51, Willington 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.

ST. ALBANS JAZZ CLUB, Market
Hall, St. Peter's Street: CHRIS
BARBER JAZZBAND, with OTTILIE
PATTERSON, MONY SUNSHINE, plus
JOHNNY DUNCAN SKIFFLE GROUP.

TERRY LIGHTFOOT Jazzmen,
"White Hart," Southall.

THURSDAY

AGTON: JIMMY SKIDMORE
Quintet, Terry Brown, Dill Jones
Trio. Now eight till eleven—"White
Hart."

THURSDAY—contd.

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

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

CY LAURIE Jazz Club: ALEX
REVELL BAND, with COLIN SMITH,
7.15-10.45.

KEN NINE JAZZBAND, Havill
Street, S.E.5 (rear of Camberwell
Town Hall).

KINGSTON JAZZ CLUB (over Bur-
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George Chisholm was the British trombonist chosen to play with Louis Armstrong at the recent 'Aid For Hungary' concert at London's Festival Hall. The above shot shows Chisholm and Louis with Sid Phillips, Lennie Bush and Jack Parnell at rehearsal. Below, Sinclair Traill reviews a new Chisholm LP.

ROOSEVELT SYKES AND HIS HONEYDRIPPERS

Fine And Brown/Too Hot To Hold (Vogue V2339)

Security Blues/Walkin' This Boogie (Vogue V2393)

Sykes (pno., voc.) with instrumental accomp. Recorded Chicago.

ROOSEVELT SYKES, who re-until 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 releases.

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 boogie piece begins with the line: "Don't talk me to death because I ain't ready to die"), or expressing hostility in directly threatening terms.

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

Today, 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 Drifters. But the old bantering flavour is still present in the mildly philosophical "Security

Blues," and so are the beat and power.

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

On "Walkin' This Boogie" Sykes knocks out some vigorous piano and shouts a couple of verses which jump effectively across the band's thrashing beat.

The other coupling, less attractive on balance, offers two more Sykes "originals."

"Fine And Brown" features virile singing of a slowish 12-bar song plus a lot of buzz-toned saxophone in solo and supporting roles.

The reverse, described as "Boogie woogie instrumental," has a traditional piano intro, and first chorus leading to three choruses of appropriately dirty "alley fiddle."

Solos by piano and guitar follow and the fiddle returns for four more, egged on by occasional cries and some resolute drum sloshing.

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

siderations but still refreshingly different from run-of-the-mill rock-'n'-roll trash.—M. J.

DILL JONES (EP)
Viper's Drag; Blues For An Ancient Virgin; Moonglow; Deed I Do. (Nixa NJE1924)

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

FOR Waller's fine tune Dill plays some very creditable barrelhouse-type piano. He makes a courageous attempt to get away from the Waller original and to create something different—not an easy thing to do with a tune of this description. His left hand is remarkably good, particularly in the last chorus, but I find the solos for drums and bass altogether out of character.

The short blues track is delightful. Dill plays the eerie 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 nice swing. The latter tune is Dill at his very best. His improvisations are excellent, and he plays with a happy relaxation. This is good jazz piano playing.—S. T.

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

Makin' Whoopee (a); I Gotta Right To Sing The Blues (a); Needle-Noodle-Noo (b); Sonny Boy (c); Lazy River (d); Just You, Just Me (b); "Deed I Do" (d); Georgetown (a); When Your Lover Has Gone (c); Weekend Male (e); Blues For Two (d); I May Be Wrong (c). (Decca LK4147).

(a) George Chisholm (tmb.); Joe Harriott (alto.); Bob Burns (tr. cl.); Harry Klein (bar.); Max Harris (pno.); Jack Llewellyn (gtr.); Joe Muddel (bass); Phil Seamen (drs.). 22/3/56. London.

(b) Chisholm, Burns, Harris, Muddel, Seamen; Ken Goldie (tmb.); Derek Collins (tr.); Bill Le Sage (vibes). 14/5/56.

(c) Chisholm, Burns (alto.), Harris, Muddel, Seamen; Ken Goldie (tmb.); Derek Collins (tr.); Bill Le Sage (vibes). 14/5/56.

(d) Chisholm, Collins, Goldie, Muddel, Seamen; Bertie King (alto.); Alan Clare (pno.); The Isaacs (gtr.). 23/3/56.

ALTHOUGH there is much good solo work to be heard on this record, its overall effect 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 a real jazz should.

On some of the up-tempo numbers, "Deed I Do" and "Weekend Male," for example—the music moves a little, but most of the slow sound somehow lacks a daisical, rather as if nobody cared very much.

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 "Whoopie," and showing his keen imagination on "Blues For Two." Other soloists to shine are Bertie King, Bob Burns and Harry Klein.

I have a fancy that the results could have been very much better.—S. T.

GEORGE MELLY (EP)
Send Me To The 'Leisure Chair' (a); Cemetery 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 Appleby (drs.).

(b) Ian Christie (clt.); Mick Mulligan (tpi.); Parr (tmb.); pno., gtr., bass, drs. as for (a).

(c) Mulligan (tpi.); pno., gtr., bass, drs. as for (a).

(d) Duff (pno.); Duddington (bass).

All Vogue. 13/9/56. London.

THERE is nothing relaxed about George's singing, but he at least has the courage of his

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 "Leisure Chair."

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

"Blue Spirit" also suits 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."

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

OSCAR PETTIFORD (LP)

Another One; Minor 7th Heaven; Stardust (x); Bohemia After Dark; Ocellus; Scorpio; Titore; Don't Squawk; Kamman's a-Comin'.

(12-in. London LTZ-N15035)

(Am. Bethlehem)—Pettiford (bass); Gigi Gryce (alto, cl.); Jerome Richardson (tr.); Duke; Donald Byrd, Ernie Royal (tpi.); Bob Brookmeyer (tmb.); Don Abney (pno.); Osie Johnson (drs.). (x)—Pettiford/Abney bass pno. duet. 12/2/55. 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 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 not at his best but still turns in a good performance whilst Gryce, Abney and drummer Johnson are all very good. Richardson I prefer 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 (tr.); George Barrow (bar.); Peter Urban (Art Farmer) (tpi.); Don Butterfield (tuba); Mal Waldron (pno.); Jimmy Raney (gtr.); Teddy Kotick (bass); Joe Harris (drs.). January, 1956. New York.

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

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

"Vibrations" 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 discordant 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 Rainey and Charles provide some good spots.

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' Brigade drumming is pretty ghastly.

Of "Lydian M-1" I will merely 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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The music comes first, of course. Nothing can replace performance. But jazz has a literature too; a growing catalogue of books, rich, varied, rewarding, their possession almost indispensable for a full appreciation of jazz music. In addition to the many notable books published in recent years there are some "classics" that are out of print, others have never even been published in this country. Thus the collecting of a representative set of books about jazz is difficult—not to mention expensive. It is to remedy this that the Jazz Book Club has been formed. Its bi-monthly selections, issued to members only at a specially low price, will constitute an unequalled library of jazz literature.

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

1957 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 inspiration for this award winning novel was the music, but not the life, of a great musician, Leon (Bix) Beiderbecke. (Gollancz: out of print).

If you would like to know more about the Club and how it works, write immediately to the Organiser, Herbert Jones, 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1.



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PAT BOONE—THE TANNER SISTERS—VICTOR FELDMAN

'STAR'-STUDDED AIRPORT

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 immediately 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 smiling 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

pictured talking to a group at his farewell party on Tuesday at the Star Club, Wardour Street.

With Victor (second right) are (l.-r.) bassist Lennie Bush, pianist-leader Alan Clare, trumpeter Henry Shaw and drummer-leader Tony Kinsey.

Victor was scheduled to leave London Airport yesterday (Thursday) and on Tuesday reports to the U.S. Army for his second medical.

Victor, who had his first medical six months ago, had intended rejoining the Woody Herman Orchestra. But the next two years look like being spent in uniform.

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 Shirley 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 Oiro'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 MELODY 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 company specialising in Show Business.

Holiday resorts facing MU boycott

THE Musicians' Union this week told its members that they must not sign certain contracts for the 1957 summer season. This is the

result of a breakdown in negotiations between the Union and the Association of Health and Pleasure Resorts over pay and conditions for musicians taking summer engagements in municipal establishments.

Pay increases

Harry Francis, Assistant Secretary 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 conference with British film chiefs. He told the MM: "I am writing a film which, I hope, will be made in this country."

Brighton, where most of the entertainment is handled by private enterprise, will not be affected by the ban.

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 GETS ROLLING!

ROCK-'N'-ROLL is paying off in a big way for 19-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 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).

CONCERTS IN SCOTLAND FOR EDDIE CONDON

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 N.J.F. at 37, Soho Square, London, W.1.

The N.J.F. 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 outfit 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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