

COUNT BASIE TO OPEN AT FESTIVAL HALL

Off to Hollywood



Shirley Bassey (pictured above) this week opened a three-week season at the New Frontier Hotel, Las Vegas. She follows this season with a five-week residency at Ciro's, Hollywood.

HALL

THE sensational Count Basie Orchestra makes its British debut at the Royal Festival Hall on April 2.

This one-concert-only appearance sparks off a 21-day tour throughout the United Kingdom under the aegis of Harold Fielding.

Change of plans

In an exclusive statement to the MELODY MAKER, Harold Fielding—famed for his "legitimate" presentations—said: "The Count was originally due to start his tour on April 3. But this would have meant opening in a cinema or out of town.

"Frankly, I felt this was not good enough. Not for an orchestra held in such esteem by the fans, jazz connoisseurs and critics.

Gala premiere

"I therefore re-routed the whole itinerary so that we could present this gala opening at the Royal Festival Hall—acknowledged to be the finest of its kind in Europe.

"I cannot possibly make a profit on this one concert, but I wanted the Count to be heard in perfect acoustical surroundings. And at the right price.

"Believe me, I have studied criticisms on both these scores in the columns of the MELODY MAKER in connection with previous promotions.

"So that I could give the Count and his many admirers a square deal, I arranged a last-minute switch with the Festival Hall to enable the orchestra to debut there.

"We even had to rearrange his flight with Pan-American World Airways. They were most co-operative. The full band flies from

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DON RENDELL SIX MAKE FIRST LP



Don Rendell's Jazz Six made its first appearance this week at IBC Studios, where it issued a 12-in. LP for Nixa. L. to r. are bassist Arthur Watts, pianist Ken Moule and tenorist Don. Altoist Ronnie Ross, drummer Don Lawson and trumpeter Norman Baron complete the group, which has been signed for a Festival Hall concert on February 19.

Eartha Kitt back on Palladium TV

Eartha Kitt makes a return appearance in Val Parnell's "Sunday Night At The London Palladium" on ATV this Sunday.

AMERICAN STAR with EDDIE CONDON

George Wettling plays



Autocrat

Do you?

All-night queues for Haley seats

BILL HALEY fans queuing outside Rank cinemas for tickets for his forthcoming tour, have been a familiar sight around Britain this week.

At Manchester Odeon, for example, tickets went on sale at 11 a.m. on Friday, but the queue first formed at midnight on Thursday.

At Liverpool, fans waited for seven hours outside the Odeon to buy tickets.

Dawn rock

In Leeds, ticket-searchers sat huddled in groups singing rock-'n'-roll numbers from 4 a.m. and then bought most of the 5,000 seats within two hours.

Over 1,000 postal applications were dealt with at Bradford and nearly 500 enthusiasts waited from 5 a.m.

Disc rock

A quarter-of-a-mile all-night queue at Cardiff's Capitol Cinema was kept awake by records played from a nearby dealer's shop.

In London, at press time, 21s. tickets were still available at the Dominion, Tottenham Court Road, and a few tickets remained unsold at the Gaumont State, Kilburn.

Rosemary Clooney visits London

American singer and actress Rosemary Clooney was scheduled to arrive in London yesterday (Thursday) to join her husband, Jose Ferrer.

She may appear in television in her stay of seven days, but is unlikely to play any concerts.

Mr. Ferrer is preparing the film "I Accuse," in which he will star and direct for MGM.

YOU'RE NOT IN THE ARMY NOW!



EZ-RSM Britain demonstrated his parade-ground technique to the discomfort of singers Billie Anthony (l.) and Vera Lynn during rehearsals for BBC-TV's "Off The Record" on Monday. The RSM was featured with Billie in "The Charge Of The Light Brigade," which she recently waxed.

Bandleader dies

NEW ORLEANS, Wednesday.—26-year-old trumpeter George Girard died here last week from cancer.

He had played with Phil Zito's Dixielanders and for the past few years had been fronting his own band.

Write NOW for attractive illustrated colour brochure MM/25 of Autocrat drums.

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THE MM GOES ROUND THE WORLD—NEW YORK, MONTREAL, PARIS, ROTTERDAM & LONDON

U.S Army jazz show will visit Britain

by Leonard Feather

NEW YORK, Wednesday.—Bassist Gene Ramey, whose reminiscences of his days as a colleague of Charlie Parker in the Jay McShann orchestra appeared in the MM last year, leaves on February 4 as part of an Army-sponsored show that will tour England, France, Germany, Morocco, Libya and Turkey. Ramey will be part of the quartet led by blues singer and saxophonist Lem Johnson. The other members of the group are Herb Rainey, piano, and Eagle Eye Shields, drums.

New York's Copacabana, Pearl Bailey opened there January 24, marking the first time she has ever worked at the famous club.

Dance set

TONY SCOTT has just completed a 19-piece, jazz-flavoured dance set for RCA Victor, with arrangements by himself, Nat Pierce, Johnny Carisi, Sonny Truitt and Bill Evans. Personnel for the various sessions included Jimmy Nottingham, Thad Jones, Clark Terry, Carisi, Henry Coker, Benny Powell, Sonny Truitt, Quentin Jackson, Britt Woodman, Sahib Shihab, Gigi Gryce, Frank Foster, Zoot Sims, Frank Wes, Danny Bank, Milt Hinton, Ozie Johnson, Bill Evans, Freddie Green, Paul Motian, and Les Grinnage.

IVY BENSON BAND TO TOUR EUROPE

LONDON, Wednesday.—At London Airport on Friday, bandleader Ivy Benson signed a contract with Dutch agent Lou Van Rees for a 25-day engagement at Dusseldorf's Tabaris night club, starting on March 7.

Van Rees, who made a one-day trip to London to finalise important deals, wanted Ivy to play at the Tabaris for a month. But as other commitments prevent her from doing this, he settled for March 7-31 and will bring in a German band for the preceding six days.

After NUJ dinner

Ivy and her girls' orchestra will leave Victoria Station early on March 5, after playing at the Golden Jubilee celebrations of the National Union of Journalists at the Dorchester Hotel.

When they finish at Dusseldorf they will go to Amsterdam for



radio and television bookings between April 1-4—if the Dutch Union gives its OK. From Holland the girls go to Belgium on April 6 for two weeks each at the Ancienne Belgique

restaurants in Brussels and Antwerp, with TV dates lined up in Brussels.

Scottish dates

Returning to Britain in May, they open on May 13 for a week at the Ideal Home Exhibition in Edinburgh and follow on May 20 with a week of one-night stands in Scotland. On June 2 they return for the summer season to Villa Marina, Douglas (IOM).

Last Friday the Benson Band appeared in AR-TV's "Music Box" programme.

The band had its own spot and accompanied Bud Flanagan and other artists.

It appears again on AR-TV on February 1.

BUD SHANK TRIP WITH COOPER

by Anton Kop

ROTTERDAM, Wednesday.—When U.S. West Coast saxist Bud Shank pays his visit to Europe next March, he will not be seen with his quartet, as originally planned.

Instead of the three American rhythm men, tenor and oboe player Bob Cooper will make the tour. He and Shank will be accompanied by Continental rhythm sections.

Giuffre, too

It is possible that clarinet-tenor-baritone player Jimmy Giuffre will also play with Shank.

The tour will start at The Hague (K. and W. Building), Holland, on March 10, where two (or three) Americans will be accompanied by Dutch drummer Wessel Icken and probably a Belgian pianist and bass player.

On the same bill will be the new quartet of former Dutch Swing College bandleader Peter Schilperoord.

Alan Dean discs out in Canada

From Henry Whiston

MONTREAL, Wednesday.—First Alan Dean discs to be issued here since he left MGM have come from Apex Records.

Titles are "Life Is But A Dream," "The Memory Followed Me Home" and "The Letter I Never Mailed."

They were made for Rama Records in the States. The former consistent MM Poll Winner has won several popularity polls in Canada.

Top of the poll

Count Basie drew 48 per cent. of the ballots cast for Favourite Big Band in the year-end "Jazz At Its Best" poll, conducted through the jazz show originating from Montreal on the CBC.

Kenton, Ellington and Les Brown followed in that order. The Modern Jazz Quartet cornered the Small Group divi-

sion with 81 per cent. of the votes cast.

In the air

Ella Fitzgerald was Top Vocalist with 68 per cent., Stan Getz Top Instrumentalist with 40 per cent. Milt Jackson and Sonny Stitt followed him.

A solid core of MM readers exists among BOAC employees on duty in Canada, and they make their voice heard in shaping the CBC jazz programmes.

Now you has cameras!

MEMBERS of Bristol's seven-piece Paramount Jazz Band have just won a three-month fight—for seven gleaming new cameras.

They were presented to them

last October by the Polish Government after their successful fortnight's tour behind the Iron Curtain.

When they arrived back in this country, customs officials impounded the cameras pending payment of duty and tax.

The band took up the matter with local NU officials and several of Bristol's MPs.

Now they are happy again. The cameras have been returned to the jazzmen on the understanding that they are not sold.

And... there is nothing to pay.

ON THE MOVE

SQUIRE GIRSBACK has replaced DALE JONES as bassist with the Louis Armstrong All-Stars.

Girsbach is best known for his work on bass and tuba with the Lu Watters Yerba Buena Band.

Drummer BILLY LOCH has joined the Alex Welsh Dixielanders after 19 months with the Laurie Gold's Pieces of Eight. Billy replaces LENNIE HASTINGS, who has left to freelance.

Singer CONFREY PHILLIPS has switched from Columbia to Decca and makes his debut on the new label with two ballads, "Am I Going Out Of Your Mind?" and "Afterglow," backed by the Roland Shaw Orchestra.

MAURICE CLARK, who has been in charge of record exploitation at Francis, Day and Hunter's, has joined LES PERRIN at Record Exploitation and Artists' Promotion, Ltd., New Bond Street, W.1.

MAX BYGRAVES has left HMV and will in future record for Decca's new RCA Victor label.

Glasgow Skiffle singer JIMMY JACKSON, at present on leave from the RAP, is working with the Mick Mulligan Band until the end of the month.

Owing to pressure of work, banjoist BRIAN MUNDAY has left the Cy Laurie Band.

EDDIE SMITH (banjo) has left MIKE DANIELS to join the Chris Barber Band.

Tenorist RUDY JONES has replaced HOWARD MORGAN with Don Solloway and his Rockin' Horses currently making their Variety debut at the Chelsea Palace.

ERIC GEORGE, lead alto with Leonard Willoughby, at Eastbourne's Pier Ballroom, has joined Teddy Foster and is replaced by JEFF HIETT, who comes from South Wales.

WHO DAT MAN?



PARIS: Recognise this former idol of the teenagers? It is American ex-bandleader Artie Shaw, seen in Paris, where he arrived last week to start negotiations for a film.

Benny is back

BENNY GOODMAN returned to New York January 19 after a six-week good will tour through the Far East.

He is scheduled to fill an engagement at New York's Waldorf Astoria Hotel in March.

Seeing 'red'

IN an interview with a newspaper columnist, Ethel Waters labelled as "lies and liars" the stories and people who have reported her destitute financial condition.

She blamed "certain Communist elements" for trying to break down her spirit during the past four years.

Sarah regrets

SARAH VAUGHAN flatly denied rumours of her romance with Joe Louis and said she regretted that gossip columnists were viewing their friendship as anything but "platonic."

On the house

ACCORDING to reports, former bandleader Luis Russell is host at a steak house in Brooklyn. . . . For the third consecutive time, Lionel Hampton entertained at an inaugural ball when he appeared at the one given for President Eisenhower January 21 in Washington. . . . Duke Ellington played for the Governor of Illinois' inaugural ball in Springfield January 14, and presented the governor with a copy of "Take The A Train." Following Frank Sinatra's successful engagement at

Rock-'n'-roll festival postponed

OWING to petrol rationing, the All-Britain rock-'n'-roll festival scheduled for Brighton this month has been postponed. Local promoter Barry Lang-

ford, who was planning the event with London agent Jeff Kruger, says it will be held just after Whitsun if rationing ends in time.

Mildred's Hotel, Westgate-on-Sea, for the summer season. . . . The Tom Williams Trio will specialise in rock-'n'-roll during their stint this summer at the Mirimar Hotel, Herne Bay.

WOLVERHAMPTON.—Teddy Johnson and Pearl Carr, currently in "Cinderella" at the Grand Theatre, Wolverhampton, will be seen in the Jack Jackson show on ATV on Sunday, February 3.

NORFOLK.—Paul Chris and his Music Makers, from Fakenham, played at Sandringham House, the Queen's Norfolk country home, for the annual party of the household staff.

Six teenagers at King's Lynn have formed a traditional jazz group, the Ouse Town Stompers, to play for local dances and charity concerts.

BRIGHTON.—Trombonist Mike Collier has settled in Brighton and joined the Les Jowett Seven at the Vanguard Club, replacing founder-member Derek Staton.

Trumpeter Ernie Gaskell has joined saxist-leader Colin Nicholls for West Indian cruises on the "Empress of Scotland."

CHICHESTER.—First-ever public jazz show in Chichester will be promoted by the local jazz club at the Assembly Rooms on February 7. It will feature the Joe Harriott Quartet, supported by a seven-piece modern group led by Mole Simmonds, and the Eddie Miles Afro-Cubists.

DUBLIN.—Pat Moran, bandleader at the Four Provinces Ballroom for the past seven and a half years, is to leave at the end of January and will be replaced by Sean O'Brien. . . . Nineteen-year-old singer Henry Jack replaces Joe Cahill with Billy Watson at Clery's Ballroom. Another new face on the Clery stand is that of drummer Freddie Reynolds, who has returned to the band after a spell at the Four Provinces.

DUDLEY.—The Maple Leaf Four, Stan Stennett and Morecambe and Wise, stars of "Dick Whittington" at Dudley Hippodrome, are to appear at a midnight matinee in aid of the Birmingham Federation of Boys' Clubs at the Alexandra Theatre on February 15.

CRAWLEY.—Horsham Jazz Club's Arun River Jazz Band, led by trumpeter Guy Woodford, is now playing every Friday at the El Salvador Coffee Bar.

KENT.—The Alex Inman Trio has replaced Al Clark and his Trio at the Chez Laurie Restaurant Ballroom, Herne Bay. . . . Joe Blake and his "West-enders" are to remain at St.

WORTHING.—Stationed in Aberdeen with the Gordon Highlanders, Sierrington clarinetist Bob Lomas plays in the Regimental Band and leads a jazz sextet when off duty. . . . Recovered from his recent street accident, drummer Eddie Burton has re-

turned to the Ramblers for jazz-and-jive sessions on Mondays at the Dome Ballroom.

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TAILPIECE: "If we allow rock-'n'-roll in our dance hall there will be no floor left in a short time because if the dancers rock, the floor will roll." . . . Mr. J. J. O'Shea at a meeting of Kilrush, Co. Clare, Urban Council, which met to discuss the lack of revenue from dances at their hall.

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M.M. 261

FATS DOMINO

NEWPORT, Rhode Island, first renowned as the home of New England's elite society, has earned an additional reputation in recent years as the annual American jazz mecca, the scene of the fabulous summer festivals reported in newspapers and magazines all over the world.

There is a lesser-known aspect of Newport, however, that may be just as significant. It was the scene of one of Fats Domino's rock-'n'-roll riots.

Antoine Domino, the 28-year-old pianist, is currently responsible for almost as much mass hysteria as Elvis Presley himself, though he owns less than half as many Cadillacs (a mere two) and earns less than half as much money (a mere half-million a year).

He isn't doing badly, however, for a young man who as recently as 1949 was making \$23 a week at a bedspring factory, supplementing his labours by playing weekends with a combo.

Kept going

The story goes that he began as a vocalist one night when his bass player Billy Diamond said: "Why don't

you sing? All piano players can sing."

Fats recalls that he got hold of some records, listened and started to sing. "People said it sounded all right," he said, "and so I kept going."

He kept going until he arrived at the top of the hill—"Blueberry Hill" to be exact—for that's the title of his fantastic

record hit which causes gasps and screaming the moment he goes into the first notes on a one-night stand.

The 16-stone Fats, who makes up to \$2,500 a night, has sold close to eight million records in

the past five years. He is reputed to have been paid \$7,500 for doing just one hour's work shooting a scene from a movie, "That Girl Can't Help It," which also features Jayne Mansfield and Ray Anthony.

Unimpressed

Born in New Orleans, Fats played and sang in local bands while in his teens, and quickly became a local favourite.

The New Orleans distributor for Imperial Records heard of Fats, and company engineers from the West Coast came to record him.

His popularity grew as each new record became even a bigger seller than the previous one.

Six children

The rock-'n'-roll idol indulges himself in some of the things money can buy—like a 50-suit wardrobe, more than 100 pairs of shoes and a \$1,500 diamond horseshoe stick pin.

Although he is on the road some 340 days a year, he finds time to call his wife, Rosemary, daily.

Rosemary and their six children live comfortably in New Orleans, and appear to be completely unimpressed by the fabulous success of Fats' music.

Content to watch her husband on TV, Rosemary says: "In all the years we've been married, I've never been any place Antoine has played. I don't like clubs and parties and all those people. But that's his business and that's all right for him."

Adoring

If it's all right for Fats, then it's better than all right for his adoring fans who attend the clubs and parties where he appears.

Negotiations are under way for him to fill some engagements outside of the United States, and if past performance is any criterion we may expect Fats to be just as big in other parts of the world as he is here—unless he goes on a diet.



LEONARD FEATHER

—writes about the rock-'n'-roll star

who, in 1949, made \$28 a week.

Now he earns \$2,500 a night.

DON RENDELL suggests

A TONIC FOR MODERN JAZZ

IN a recent M.M. article, Buddy Featherstonhaugh suggested that cutting out the dead-beats may help to place modern jazz in a healthier position. But much more than cutting out dead-beats will have to be done if we want to see modern jazz "really in the pink."

The main thing killing modern jazz is the stereotyped West End club offerings.

One usually gets four or so of the same old arrangements spread over an hour with buried melody lines followed by a seemingly endless stream of choruses. What a soloist says in ten 32-bar choruses can easily be said in two or three.

Complaint

Another point of complaint is the appearance and attitude of so many musicians. As they are paid to entertain the public, why can't they at least look reasonably tidy and not put on this bored and couldn't care less act?

On our club dates, we make it a rule to wear a decent suit, white shirt and a tie. We also try to cut out the unnecessary talking on the bandstand and show an interest in the music (even when not actually playing), and in the fans.

Naturally one cannot expect musicians to be tremendous showmen. By all means let's have a relaxed and friendly feeling among the group but leave the showmanship to the theatre and stage artists.

Greasepaint

But if it does become necessary to indulge in a measure of theatricals in order to play jazz (and eat), well—reach for that greasepaint!

If all these things were studied and practised it would mean brighter presentation, happier fans and, most important of all, more interesting music.

I would like to echo Buddy's praise about the enthusiastic modern fans at Manchester and Chippenham and would add Norwich, Bristol, Peterborough and Northampton. Not only are the audiences at these clubs extremely keen but the standard of local musicians is very high. I wonder if there is a tie-up somewhere?



● RENDELL

'THE WORLD'S MOST EXCITING WOMAN'

tells her own story in

Thursday's Child

Her frank and moving story—from the cotton-fields to the

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by

EARTHA KITT

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256 pages, illustrated, 16/- net

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A NEW ROCK-'N'-ROLL SHOW ALL SET

THE success of Tony Crombie's rock-'n'-roll Variety package show has prompted impresario Bernard Delfont to launch a new rock-'n'-roll venture.

And this time a topline American Negro artist and a British skiffle group are included.

Entitled "It's (S)c(ool) For Cats," the show stars Little Abner, Harlem's "King of Rock-'n'-Roll," skiffler Russell Quay and his City Ramblers, singers Suzi Miller and Maria Pavlou, pianist Dolores Ventura, Billy "Uke" Scott, comedian-compère Dickie Dawson and other acts.

Seen in cabaret

Little Abner (real name Abner Kenon) was signed when Billy Marsh, of the Delfont Office, heard him recently in West End cabaret.

The show kicks off at Brighton Hippodrome on February 4, then goes to Finsbury Park Empire (11th), Chiswick Empire (16th) and Edinburgh Empire (25th).

Tony Crombie and his Rockets resumed their rock-'n'-roll tour for Delfont's on Monday at Chiswick Empire. Follow-up dates comprise Nottingham Empire (February 4), Sunderland Empire (11th), Brighton Hippodrome (18th) and King's Theatre, Southsea (25th).



Tony Crombie and his Rock-'n'-Roll Rockets started a new Variety tour on Monday at the Chiswick Empire. Here Tony is seen between-houses with Penny Nicholls, the featured singer on the show.

Donegan is banned from Swansea Hall

SWANSEA Corporation this week banned a concert by Lonnie Donegan and his Skiffle Group at one of its halls because their music was "unsuitable."

Promoter Arthur Howes had already printed publicity matter for the concert scheduled for the Brangwyn Hall, Swansea, on Thursday, February 7, when the committee withdrew permission. The concert has now been switched to the Sophia Gardens, Cardiff.

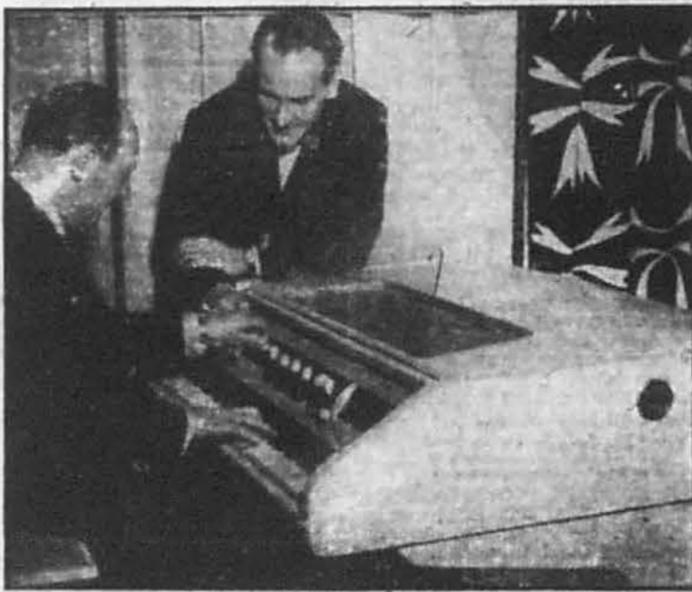
Actor, too!

Donegan begins a three-week nation-wide tour of one-night stands at Hyde, Isle of Wight, on Sunday (January 27) and will follow with weeks in Variety at Norwich (February 18), Nottingham (25th), Chesterfield (March 4) and Chiswick (18th).

On January 31, Lonnie will make his debut as an actor on ITV's "Alfred Marks Time."

On March 23 the group appears on BBC-TV and two days later leaves for a tour of America with the Harlem Globetrotters.

PALMER BROS. SHOW NEW NOVACHORD



On demonstration at the Furniture Exhibition at Earls Court is the specially designed Novachord which has been built by Ken Palmer, brother of exponent Eddie Palmer (seen at keyboard with Ken looking on). It can be seen on the stand of the Society of Industrial Artists, of which Ken is a member.

Novachords could be hired during the war, but they are now unobtainable.

KENNY BAKER SIGNS FOR BLACKPOOL

Trumpet star Kenny Baker has signed for the summer at the Central Pier, Blackpool, where he was a big success in 1955.

On February 2, he will start a series in the Benny Hill BBC-TV show.

... and Portsmouth bans Tommy Steele

PORTSMOUTH Magistrates have banned Tommy Steele from appearing at a Sunday concert at the Troxy Cinema on March 24.

The application was opposed by the police because of the nature of the programme, which they did not think fitting for the day of the week.

In turning down the application, the presiding magistrate,

Mrs. E. M. Murray, said: "A matter of principle is involved, and if a future application is made, it should go to the licensing committee."

It is understood that the Troxy will apply to the licensing committee, but promoter Stan Smith said: "We shall put on a Tommy Steele concert somewhere along the South Coast on that date."

Tommy opened on Monday at the Café de Paris for two weeks.

LETTERS

Gondon and the silent guitar

BEFORE attending the Condon concert in St. Andrew's Halls, Glasgow, I had seen Eddie Condon described as the world's greatest guitarist and the world's greatest drinker. So far as I know, his prowess as a drinker excels that as a musician.

His constant meanderings on and off the stage no doubt kept him from falling asleep but did not help me to find out (as one fan put it) if he could "play dat thing."

He tuned his instrument, and for the remainder of the evening it lay on top of the piano.—Andrew Fisher, Castlemilk, Glasgow, S.5.

Time wasted

I PAID 8s. 6d. to see Eddie Condon at Leicester on Friday, and what did I get? A collection of men in sports coats. No explanation as to why the clarinet player never appeared—although Bruce Turner, who deputised, was probably the highlight of the night, except for Cuthall. Almost no guitar from Condon, who spent the evening wandering about the stage.

About 15 minutes wasted through the band having apparently no idea what to play next and conferring with Condon.

Out of the 8s. 6d. I paid, I should think I got about 5s. 6d. worth of jazz—and 4s. of this was earned by the Lytton Band.—A. A. Minard, Earl Shilton, Leics.

These letters represent the views of many disappointed readers.—Ed.

'Pop' skiffle

JACK PAYNE referred (19/1/57) to "the traditionalists' dislike of skiffle music." May I point out that the traditionalists, as he calls us, do NOT dislike the skiffle music which is still a feature of the most popular trad. bands?

Chris Barber, for instance, nearly raised the roof of the Free Trade Hall, Manchester, during a jazz concert with the skiffle group.

We do, however, "despise" the skiffle music as played by such as Lonnie Donegan, which is an unwarranted commercialisation of our cherished folk music.—Anne E. Ruddick, Didsbury, Manchester.

How come?

IF traditionalists dislike this type of music, how come an increasing number of trad. clubs feature skiffle groups?

Britain's staunchest purist, Ken Colyer, plays skiffle at nearly all his sessions.—C. A. Macrae, Sonning Common, nr. Reading, Berks.

Heath or Dankworth?

I COULDN'T agree more with N. Gerety (12/1/57) about the success of Dankworth and the falling off of Heath. Dankworth is Britain's best this year. In 10 years' time he will be the world's greatest.—Robert Singer, Mastrick, Aberdeen.

TED HEATH is "King of Swing" in Britain, and will be for the next 10 years at least.—Leo. F. Corvesor, Kettering, Northants.

EVEN rock-'n'-roll sounds better than usual when played by Ted Heath.—A. Powell, Broughton, nr. Kettering, Northants.

Buddy F. all set for Middle East

Baritone-leader Buddy Featherstonhaugh's Quintet is due to start its two-month tour of British Army bases in the Middle East today (Friday).

Touring with the quintet will be singer Josephine Hall, singer-comedian Terry Da Costa and comedian Vic Silver.

The Featherstonhaugh Quintet is completed by Kenny Wheeler (tp.), Bobby Wellins (tr.), Jackie Dougan (drs.) and Gordon Lee (bass).

Debut fixed for new Paul Simpson Band

Clarinetist Paul Simpson has formed a Dixieland band which makes its debut on January 31 at Barrow.

His personnel now comprises Orme Stewart (tmb.), Tommy Smith (tp.), Matt Ross (pno.), Freddy Potter (drs.) and Eric Roberts (bass).

After its Barrow opening the band plays Dumfries (February 1), Hawick (2nd), Glasgow (3rd), Perth (4th), Montrose (5th), Aberdeen (6th), Dunfermline (7th), Greenock (8th) and Kirkcaldy (9th).

YOUR SHOW GUIDE

★ See also Jazz Club Calendar (Page 12)

THE EDDIE CONDON TOUR

with his ALL-STAR JAZZMEN PLUS HUMPHREY LYTTTELTON AND HIS BAND

See Them and Hear Them

25 JAN. - BIRMINGHAM	TOWN HALL
26 " - SHEFFIELD	CITY HALL
27 " - LONDON	STOLL THEATRE
29 " - DUNDEE	CAIRD HALL
30 " - EDINBURGH	USHER HALL
1 FEB. - MANCHESTER	FREE TRADES HALL
2 " - BRADFORD†	ST. GEORGE'S HALL
3 " - LIVERPOOL	EMPIRE THEATRE
4 " - LONDON	FESTIVAL HALL (Midnight Matinee)

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BRISTOL: Colston Hall Monday, Feb. 11th, at 6.20 & 8.35 p.m. Prices: 5/-, 6/-, 7/6, 8/6 & 10/6. Box office now open at Colston Hall. Tel.: Bristol 21768.	LONDON: Royal Albert Hall Tuesday, Feb. 12th, at 7.30 p.m. Prices: 5/-, 7/6, 10/6, 12/6, 15/- (Promenade 3/-). Box office now open at Royal Albert Hall and usual Agents.
SHEFFIELD: City Hall Wednesday, Feb. 13th, at 6.10 & 8.40 p.m. Prices: 3/6, 5/-, 7/6, 8/6 & 10/6. Box office now open at Wilson Peck Ltd., Fargate, Sheffield. Tel.: Sheffield 27074.	NEWCASTLE: City Hall Thursday, Feb. 14th, at 6.20 & 8.40 p.m. Prices: 5/-, 7/6, 9/-, 10/6 (Platform 3/6). Box office now open at Waddington's, Metrovick House, Northumberland Avenue, Newcastle. Tel.: Newcastle 24279.
CROYDON: Davis Theatre Sunday, Feb. 17th, at 6 & 8.30 p.m. Prices: 3/6, 5/-, 7/6, 9/- & 10/6. Box office now open. Tel.: Croydon 8311.	WALTHAMSTOW: Granada Monday, Feb. 18th, at 6.50 & 9.0 p.m. Prices: 3/6, 5/-, 7/6 & 9/-. Box office opens Sat. 26th Jan. Tel.: Larkwood 3177.

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Jack Payne's

SHOWTALK



● Pauline Shepherd (right) pictured recently with (l. to r.) singers Marion Ryan and Pat Clark. (See col. 5)

I SEE that yet another American musical—this time it's the Broadway hit, "Damn' Yankees"—is scheduled to open at the London Coliseum in March.

The news provoked an interesting discussion—or, rather, argument—among a number of Show Business back-room boys when it was mentioned in a London club the other day.

Fighting, as usual, a battle for the British composers and authors was Eric Maschwitz—who has many musical hits to his credit. He was also responsible for the book and lyrics of "Summer Song," the British musical which was taken off in what I, and many other people, thought was its prime, at London's Prince of Wales Theatre last year.

Eric was incensed that once again a ready-made transatlantic hit was being slid easily into a West End theatre.

6 To be good is not enough—you must also be different 9

Disagreement

There was disagreement to this: and though I have always supported British authors and composers and their material, on this occasion I could not altogether see eye to eye with Eric.

One has to be practical, especially in these days when the theatre business is in the doldrums, and not always blame those backers who are endeavouring to encourage live entertainment, for appearing to take the easy way out.

Considering the extortionate price that it costs today to put on a show, and the time it has to run before its production costs are covered, let alone make a profit, why should the managements be expected to risk enormous sums of money, gambling on British talent, when they can offer a ready-

made success to the public, was an argument put forward.

To which Maschwitz replied that it was only a gamble because the British writers were an unknown quantity—because they had received little encouragement in the past to prove themselves to the public. Give them the opportunity, he contended, and they would no longer be an unknown quantity. I sympathise with Eric. He

is very probably right about British writers—but I feel, giving them the initial "opportunity" is a big gamble, and, these days, which backer is prepared to take it?

The risk

Why should the men who put up the money run the risk of losing it when they can be practically certain of seeing it back

with interest by making use of a show which has already proved itself before the critical audiences in New York? And when they can also cash in on the invaluable advance publicity which Broadway shows receive over here?

All these factors help to create a demand which practically guarantees a successful show before the first-night curtain stirs.

To produce a show in this country comparable with those imported from America and which we see from time to time at such theatres as Drury Lane's Royal and the Coliseum, it costs anything between £35,000 and £45,000. Again I ask—can you blame the backers?

Different

In the West End of London there are several shows by British composers and authors, some of them doing extremely well. But to produce a musical "extravaganza" is quite a different proposition from putting on "Intimate Revue" or such-like entertainment.

I think that whenever British writers have a show which, in manuscript, is not merely good but brilliant—outstandingly ORIGINAL, more often than not they find a theatre and backer for it.

For the sad truth about Show Business today is that to be

simply good is not enough—you must also be different.

Honesty

FOOTNOTE to my recent article about the stars who exaggerate the prices they pay for their clothes when they talk to the Press:

Young Pauline Shepherd, the Nixa recording star, writes to tell me of an occasion when she was called to the stage door to speak to a crowd of enthusiastic fans.

A group of teenage girls crowded around asking for her autograph.

"What a lovely dress," exclaimed one. "How much did it cost you, Miss Shepherd?"

"Eight pounds ten," replied Pauline truthfully.

And immediately all interest faded, and the whole crowd turned away from her to seek somebody more "interesting."

Embroidery

The lesson, obviously, is that a star must be "fabulous," out of reach, "different." She is uninteresting if she wears a dress that a mere fan could buy.

Small wonder, I suppose, that some of them embroider the truth in an attempt to achieve that difference.

Let me concede the point, then, that it is understandable for an artist to exaggerate the price of a garment. But, even so, I find it hard to believe it necessary to multiply that price by five or six!



DICK KATZ IS TOO BUSY TO PRACTISE

THERE aren't all that many swinging pianists in Britain; there never were. Which makes it the more surprising that after all these years Dick Katz remains so under-rated as a jazzman.

Piano at five

Maybe it's because he takes too few solos. When I commented on this, he told me one reason is that he is too busy to practise! Managing and arranging for the Ray Ellington Quartet

and Marion Ryan are more than a whole-time job, anyway. Born in Hanover in 1916, he lived from 1919 to 1933 in Berlin. His father played piano and his mother was a trained singer. Dick started on piano at five.

The rise of Hitler caused the split-up of his family and he

By Jeff Aldam

went to Holland when 17 and got a technical job with a recording company.

Here it was that he came into close contact with coloured artists. One group that he

recorded was the Willie Lewis Orchestra, with Bill Coleman (trumpet) and Herman Chittison (piano). Whenever possible he used to jam with the boys, and with Hawkins and many other visiting jazzmen.

In 1935 Dick came to England to work for a recording company, but kept up his piano practice and jammed whenever he could. His first professional job here was in 1941 with Carlo Krahmer at the "West One."

Dick worked for a year with the Vic Lewis-Jack Parnell Jazzmen and then transferred to the Caribbean Club, where he stayed four years.

One night towards the end of 1947 Ray Ellington walked into the Caribbean and from then on the Trio became a Quartet. With Ray leading, they have become immensely popular, on radio—they are an integral part of the Goon Show—records and TV.

Jazz

Dick emphasises that the Quartet plays plenty of jazz—especially on one-nighters. Radio and TV appearances are performed more commercial, but there are many swinging instrumentals in the book.

Dick's piano style I have always classed as basically "stride" playing, happily retaining much of the feeling of the Fats Waller school. He admits learning a very great deal from Fats and, whatever he may say, I know he can play that style better than anyone around.

Apart from Fats, the strongest influences on Dick's playing have been Duke Ellington, Nat King Cole for single-line right-hand ideas, and Milt Buckner for full-voiced chording. He reveres Erroll Garner, too, feeling that he is the modern Fats—a strong beat, very melodious and full of humour. Art Tatum has been the unattainable ideal.

The beat

Dick has very decided views on jazz. The beat, he insists, is the first essential. Basic melody is also most important. A successful improvisation must possess definite melodic content, not just consist of exercises that fall under the musician's fingers. Jazz is highly individualistic and the player's personal feelings are what have to be communicated.

The really great jazzmen are timeless, says Dick. And whatever company they are playing in, you can recognise them at once.

For him, Dizzy Gillespie, Charlie Parker, Waller, Garner, Tatum, Bechet and Armstrong are all great—great individualists. They could take the same well-known tune and make it sound as if it was a special composition, just written for them.

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TEDDY BOY element is fouling JAZZ



© Bruce Turner plays with Condon—see pages 8 and 9.

SAYS STEVE RACE

"WHY is it," asked the young man with a bootlace instead of a tie, "That when there's a fight in the street between a Teddy Boy and a Square, the Teddy always gets the blame for starting it?"

The occasion was "Under Fire"; one of those "Good-evening - Ladies - and - Gentlemen - well - here - we - are - oh - dear - it's - time - to - go - Goodnight" ITV programmes, which have no sooner claimed the viewer's interest than the whole thing is over.

In this instance teenagers from the North were firing questions at a panel of adults in London, the panel consisting of an M.P. and a lady social worker.

Defying convention

"I forget the answer they gave. Maybe they said that if one of the boys wants to make himself conspicuous by wearing flashy clothes, he mustn't be surprised if he gets most of the publicity.

They may even have suggested that the Teddy Boy probably did start the fight. (Or maybe I just thought that). Aggressors or not, the Teddies of this world have chosen to defy convention, and they can't complain if convention defies them once in a while.

Among my readers there are quite a few Teddies, together with young ladies in leopard-skin trousers, young men with 5in. sideburns, and a woman in Clitheroe who makes up with woad and claims to be the reincarnation of Boadicea. They are all charming people, I'm sure.

Let's get one thing straight: It is none of my business if some of our younger citizens like to wear conspicuous clothes, nor for that matter if the lady in Clitheroe likes to charge up and down the Pennines shouting "Down with the Romans!" Let everyone enjoy himself in his own way.

Chacun, as Billy Cotton would say, a son gout.

Let 'em talk

But... and it's a big but: people who make themselves conspicuous mustn't mind if other people talk. The 20th century Boadiceas doesn't give a hoot what is said about her. When people make caustic remarks, she doesn't run.

COLLECTORS' CORNER

"Ah, the king of the xylophone players," Condon announced, spotting Wettling; "How's the drums coming on?" (Wettling had brought only cymbals with him, was using a hired kit.) "They're coming on like We, The People," Wettling told him.

The morning routine from then on was disrupted by requests for ale and spirituous liquors. "Can we have breakfast—some matured whisky?" asked Condon.

At about this time an un-nerved waiter let fall a heavy charge of silver and crockery. "That the manager unpacking?" Condon inquired.

A haze

The rest of the day in Glasgow passed in a haze of welcomes. One local notability called in with a bottle of the home product. "Just a little medicine for you, Eddie," he said. "We're nuts about medicine on the rocks," said Eddie.

All the time the telephone was ringing. "That'll be Bix Belderbecke's mother," Condon predicted with resignation. In fact it was Billy Mason from the Loch Lomond regions. "I must tell you, the water's very strong up here," Condon complained.

Soon Mason was in the swim, and he remained *chez* Condon until the time came for a descent on Leicester the next morning.

Satisfying

From midnight until 8 a.m., almost the entire personnel of the two visiting bands, plus sundry congenial spirits, relaxed at the home of the supremely hospitable Norman McSwann, a Glasgow doctor and jazz collector.

But before that came the Glasgow opening (reviewed on pages 8 and 9). There were pauses between some of the numbers, while Condon pondered the programme, and this incited one disapproving citizen to shout: "Why don't you go home and sober up."

"May we have your keys?" Condon asked back before waving the band into "Fidgety Feet."

All in all it was a satisfying musical performance. But the Condon band is not a show band—I imagine that Condon dislikes any kind of ordered presentation—and a few of my neighbours felt vaguely cheated. It will be interesting to see what effect Britain has on Condon's ideas.—*Max Jones.*

her chariot wheels over their feet, or report them to Caesar. She says "Let 'em talk" (or its equivalent in Ancient British). Do the Teddy Boys? Apparently not.

Another thing. Many people say she is mad. (It so happens that she is not mad, merely eccentric). So many of the people who think they are Queen Boadicea really are mad, however, that you can hardly blame the non-Boadiceas of Clitheroe when they make signs to each other indicating that the worthy Queen has a screw loose.

I'm sure you get my reasoning. These days a lot of Boadiceas are mad; therefore people think the Clitheroe Boadicea is mad. You can't blame them, and the lady in question doesn't.

Boadicea's uniform

If she did, there would be just one thing to do—get out of Boadicea's uniform. Then she would be an ordinary commoner again. To put it simply, the remedy is in her own hands.

It seems to me that the same reasoning applies to Teddy Boys who don't like being called juvenile delinquents. A great many juvenile delinquents are Teddy Boys.

Therefore if the rest don't like the stigma, all they have to do is to get out of Teddy clothes and put on a nice quiet suit.

You understand, of course, that I personally don't care a fig what they wear. Their mode of dress only becomes my affair when they put on clothes that attract attention, and then complain at the attention they attract.

What's a Square?

We return now to the original question. "Why is it that when there's a fight in the street between a Teddy Boy and a Square, the Teddy always gets the blame for starting it?"

Answer: because, I repeat, the Teddy probably did. After all, what (in this context) is a "Square?" Presumably he's someone who dresses like the crowd.

A Teddy is someone who doesn't; who likes to draw attention to himself by his dress, maybe because he can't attract attention any other way—by his wit, for instance, or by his good looks.

Blacklegs

There are those who will be asking what in heaven's name sartorial fashions have to do with jazz, and why is the old fool going on about Teddy Boys when he ought to be discussing the influence of the Gerry Mulligan Quartet on Kid Ory?

The answer is that all jazz fans are becoming tarred with the same brush. We are constantly being attacked on all fronts simultaneously: artistic, social, behavioural, even sartorial.

The quiet jazz student working in a solicitor's office suffers because while he was playing "Ella And Louis" to himself at home last night, 300 of his contemporaries were marching down the High Street shouting: "Rock, Rock, Rock!"

The girl behind the counter at Boot's gets funny looks because 10 teenagers who swing bicycle chains at a dance last night are jazz enthusiasts and so is she. Just how far can we go in fouling our own nest, I wonder?

No exhibitions

That is why I have opposed rock-n-roll in this paper and elsewhere. I'm not really bothered about Bill Haley, who has a tremendous beat and whose tenor player was at least raised on jazz. I don't even mind Elvis Presley's singing as such, though it hurts when I compare his record sales with those of Ella or Mel Tormé.

I don't mind the fact that the same old tune keeps being published under different names. I don't mind hearing the word "Rock" every hour of the day, and seeing references to it on every other page of the papers. It's a nine-day wonder, and we may already be four days through it.

What I do object to is being classed with the exhibitionists and delinquents, just because I happen to like jazz.

For anyone such as I, who happens to be the reincarnation of Hengist and Horsa, it's downright awful. And just when jazz was becoming respectable, too...

SPENDING two or three days on the road with Eddie Condon and his staff is no rest cure. I found it an absorbing experience, in both senses of the word, but tough to sustain.

It was easy to enjoy, but it's hard to describe, since impressions which were vivid at all material times soon became obscured by the fatigue of day-long journeys and night-long parties.

Still, I am capable of making a fragmentary report on events which took place between the London departure, in the middle of last week, and the end of the Glasgow visit.

The send-off from Euston was enlivened by the exuberant mid-night arrival of Eddie Condon, Ernie Anderson and author Dick Gehman, whom Condon refers to as his night-manager or night-damager, according to taste.

By plane

All three were booked as members of the train company, but preferred to remain overnight in London and catch the morning plane to Glasgow. They had, nevertheless, come to commiserate with the railroad-bound Condon and Lyttelton musicians.

The journey was comfortable, uneventful but interesting, for there is no lack of variety about the Condon personnel.

Conversation can range freely from Baby Dodds and Billie Holiday to clothes and collages in the company of George Wettling, for instance. Wettling, an ardent buyer of British apparel,



happily installed himself in his bunk in the glory of a new Burberry overcoat and Dunn's cap. Leonard Gaskin and the equally quiet and serious Bob Wilber are, naturally, on better terms with modern jazz than Wettling (or Condon) is.

Parker, Gillespie and particularly Duke Ellington are agreeable subjects to Gaskin, who also digs cigarette lighters and wine. Wilber takes a lively interest in Bechet's work on "Kansas City Man" and "Atlanta Blues," is at least as informative about Parker, Rollins, Konitz and topics like Bartok and dissonance. He has a disarming habit of saying "Musicians think..." as though he didn't number among them.

Cutshall, by instinct and upbringing a strong Teagarden man, combines trombone lore with a liking for railways. "You know that track is a different

gauge from ours," he informed us, though this was during a daylight run from Glasgow to Leicester. And he's knowledgeable about the advantages of Diesel over steam.

What with one thing and another, we arrived in fair shape in Glasgow Central somewhere around 9.30 on a cold, misty morning—definitely in Scotland before Condon and Co.

Balked

This balked the several photographers and prowlers who had turned up at the station to meet the Groucho of the guitar. Most of them then laid siege to the big local hotel for the day.

Before many courses had passed down the hatch the air passengers invaded the breakfast room, which rang for a while with rare foreign greetings.

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MAURICE BURMAN addresses an urgent plea to the Light Programme



● Duke Ellington (right), with Jimmy and Marian McPartland.

WAKEY, WAKEY!

ONE of the last monopolies of sound radio will vanish when BBC-TV and ITV commence their evening programmes in February, one hour earlier at 6 p.m. They are out to get the teenagers who, according to the Light Programme, prefer sound radio. Yet what has the Light done to keep them tuned in?

Doubled

Last year it ran the successful "The Song's the Thing" featuring pop singers and records five days a week at this time (6 p.m.), and promptly doubled its listening figures.

But recently "Our Kind of Music," a dull, hybrid pro-

gramme, has taken its place and has achieved the spectacular results of a rapid drop in listening figures.

Apparently, belatedly realising its peril, the Light has now put on "Pick of the Pops" and "Records at Six" on Thursdays and Saturdays.

Choirs

Even so, "Our Kind of Music" persists on odd days, plus a new programme "Let the People Sing," which is a "contest between 32 amateur choirs." No doubt this is admirable in itself, but is it, at this vital time, going to help the Light? Meanwhile, what is BBC-TV going to do at 6 p.m.?

It is going to feature bright jazz groups, pop singers, and is to go over to the Continent on numerous occasions to have a look at the European jazz clubs.

It will be doing this, presumably, while the Light will be busy letting the 32 amateur

choirs sing to each other—everyone else will be watching television.

Quite seriously, if the Light wants to hold its own, and there is no reason why it can't, it must come to terms with modern demands and adopt a realistic policy.

People coming from work at 6 p.m. want light entertainment. They need good bands, good singers and good records.

WORLD OF JAZZ, JAZZ 1956.
11.15 p.m. 10/1/57.

REMEMIND me, one day, to tell you about the effects and psychology of signature tunes and theme songs. Ellington's "East St. Louis Toodle-oo" is probably the best and most indicative of all band identification music.

Its beauty and effect, unlike other signature tunes, depends on hearing it right at the beginning, before the growl trumpet obligato entrance.

Pleasant

Hector Stewart, who introduced this review of events and records of 1956, unfortunately and regrettably spoke over the beginning of the record and continued to do so up to the trumpet, thereby spoiling for me, at any rate, the whole point of the composition.

Apart from this lapse, I found Hector a much improved speaker, and though the programme was biased towards "Traddery," he has moved with the times and can now appreciate the Modern Jazz Quartet. A pleasant and enjoyable programme.

JAZZ ON THE AIR

(Times: GMT)

SATURDAY, JANUARY 26:

5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
11.30-12.0 A 1: Sonny Boy Williamson, Bechet, Peiffer, Clarke.
11.45-12.15 p.m. DE: Sandy Brown's Band.
12.0-12.15 A 1 2: Lillian Randolph Singers.
1.55-2.30 C 1: Jazz Session.
3.40-4.5 C 1: Dutch Swing College.
4.10-4.45 P 1: Jazz Developments.
4.15-4.45 Z 1: Swing Serenade.
5.45-6.0 C 2: Jazz Music.
6.45-7.30 M: Lester Young.
9.30-9.57 B: Panassié on Tatum.
9.30-10.0 W: Allan Freed.
9.35-9.57 F 4: Jazz Review.
9.45-11.0: 11.10-1.0 a.m. I: Edelhagen, Pops, Combo, etc.
10.0-10.30 W: Swing Club.
10.5-11.0 J: America's Pop Music.
10.0-10.30 Y: Jazz 1957.

11.0-11.50 DL: Baker's Dozen.
11.5-12.0 J: D-J Shows.
11.10 app-12.0 Q: Jazz Discs.
12.0-1.0 a.m. E-Q: Saturday Night Club.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, JAN. 27:

6.5-7.0 a.m. J: D-J Shows.
11.0-11.25 J: Sunday Syncope.
12.45-1.45 p.m. A 1 2: Champs-Elysees Jazz.
6.45-7.0 P 2: Prado, Horns.
9.0-10.0 S: For Jazz Fans.
9.45-10.30 B: Bechet, Rewellioty, Jam Session, etc.
10.35-10.55 C 1: Dixieland.

MONDAY, JANUARY 28:

12.0-12.30 p.m. J: Martin Block (daily).

TUESDAY, JANUARY 29:

8.30-8.45 p.m. H 2: Tropicana.
9.0-9.30 Z 2: Swing Serenade.
9.10-10.0 S: For Jazz Fans.
9.15-9.55 B-355m: The Real Jazz.
9.30-10.0 A 1 2: Modern Jazz 1957.
10.35-11.0 H 1: Edelhagen.

WEDNESDAY, JANUARY 30:

12.30-12.45 p.m. J: Strictly Dixie.
5.30-5.55 P 1: Modern Jazz '57.
7.0-8.0 Z 2: Champs-Elysees Jazz.
8.30-9.30 F 3: Jazz For Everyone.
9.10-10.0 S: For Jazz Fans.
9.35-10.0 P 4: Goodman Festival.
9.45-10.0 J: Dixieland.
10.15-11.0 O: Chet Baker.
11.10-12.0 I: Swing Serenade.
11.15-11.50 DL: Jazz Band Ball.

THURSDAY, JANUARY 31:

3.30-4.0 p.m. C 1: Dixieland.
4.10-4.30 F 1: Ray Anthony.
8.30-9.0 J: Instrumental Mood.
8.30-9.0 P 2: For The Jazz Fan.
9.0-10.0 S: For Jazz Fans.
9.20-10.0 I: Thad Jones - Chet Baker.
9.30-10.0 H 2: Edelhagen (R).
9.30-10.0 P 4: MJO.
9.45-10.0 J: Mood For Moderns.
10.0-11.0 P: Jazz On The Air.
10.35-11.0 H 1: Anthony Plays Miller.

FRIDAY, FEBRUARY 1:

10.0-10.30 a.m. F 3: Hamp, Louis.
3.0-3.30 p.m. I: Star Jam Sessions.
5.10-5.40 L: Jazz Session.
8.30-8.55 H 1: Mississippi Jazz.
9.10-9.30 Z 2: For Jazz Fans.
9.10-10.0 S: For Jazz Fans.
9.30-10.0 Q: The Jazz Situation.
9.35-9.45 Z 1: Jazz Selection.

EVERY NIGHT:

7.0-9.0 and 10.0-12.0 T: This Is Music, USA.

KEY TO STATIONS

A: RTP Paris - Inter: 1-1829m, 48.30m, 2-193m.
B: RTP Parisien: 280m, 210m, 318m, 359m, 445m, 496m.
C: Hilversum: 1-402m, 2-298m.
D: BBC: E-454m, 41, 25, 31m, bands, L-1500m, 247m.
E: NDR/WDR: 309m, 189m, 49.38m.
F: Belgian Radio: 1-484m, 2-325m, 3-267m, 4-198m.
H: RIAS Berlin: 1-303m, 2-407m, 49.94m.
I: SWP Baden - Baden: 295m, 363m, 195m, 41.29m.
J: APN: 344m, 271m, 547m.
K: SBC Stockholm: 1571m, 255m, 246m, 306m, 506m, 49.46m, 388m.
L: NR Oslo: 1376m, 337m, 228m, 477m.
M: Copenhagen: 283m, 210m.
O: BR Munich: 375m, 187m, 48.7m.
P: SDR Stuttgart: 523m, 49.75m.
Q: HR Frankfurt: 506m.
R: RAI Rome: 356m.
S: Europe I: 1647m.
T: Washington: 31, 39 and 41m, bands, 11.0-12.0 p.m. only: 1730m.
W: Luxembourg: 288m, 49.26m.
Y: SBC Lugano: 568.9m.
Z: SBC Geneva/Lausanne: 1-292m, 2-91.2m.

—F. W. Street



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Songsheets

by Hubert W. David

AT long last, by the kind assistance of Mr. H. Walker, the West Worthing TV and radio dealer, we have been able to let Tony Smith, of Lancing, have the use of a tape recorder to further his songwriting activities.

I would also like to acknowledge the kind help given to Tony by Mrs. Marie McNeill, herself a songwriter, and an old correspondent of this column.

Sixty-one-year-old Tony Smith, a veteran of two world wars, has written songs for Max Miller, The Crazy Gang and the Beverley Sisters, and he now has Vera Lynn interested in some of his material; all this despite his being bedridden.

Yet, with his handicaps, he has a very philosophical outlook on life. He has recently sent me a lyric called "Don't," where the operative lines are "Don't mumble or grumble though castles may tumble, there's many worse off than you."

That is truly fighting adversity with a grin in his particular case.

Tony needs quite a lot more help to further his activities, so if any of you feel like dropping him a line, the address is Tony Smith, York Lodge, South Street, Lancing, Sussex.

An 'OSCAR' for someone

DURING the past few weeks, music publishers have been sending in their nominations for this year's Ivor Novello Awards.

Each year seven Bronze Statuettes are awarded for outstanding contributions to British popular music. The various classes cover "pop," the most-performed song, light orchestral, rhythmic contributions, etc.

In addition to the Statuettes presented for the outstanding songs and orchestral items, there is a special award for the person who has made the greatest service during the year to British popular music.

By unanimous vote, this went last year to Britain's No. 1 disc jockey Jack Payne, who has always been helpful to the British songwriter.

All nominations for this year's awards should have reached the Songwriters' Guild, Ltd., by this week-end. No news is yet available as to when and where the awards will be made, but a possible date is set for mid-March.

The right mood

I WOULD like to answer a query which keeps cropping up in so many readers' letters. You are continually asking whether it is necessary to write a verse to a popular song.

Generally speaking, the answer is "No." This has come about because recording artists seldom use a verse on a record, hence the publisher only prints on the sheet music what the public hears on the record.

But in the case of a number in comedy vein, the present style usually consists of several verses with one short "jingle" chorus. The whole song is a "story" in itself and it progresses its action through the verses telling that story.

So be wary. It does happen also that although an artist may not include a verse on a record, he, or she, may use a verse when singing the song on stage, radio or TV.

Professional writers are always willing to provide a verse as and when required. Actually it is much easier to write a verse at the same time as you complete a refrain while you are still "in the mood."

If any of you have not yet received word about this question of "the verse," please take this as a reply to your own query.

New from NORMAN GRANZ'



series

The Charlie Parker Quartet

(Charlie Parker, alto sax.; Hank Jones, piano; Teddy Kotick, bass; Max Roach, drums)

I hear music
Laird baird
LB10051 (78 r.p.m.)

Count Basie and His Orchestra

Vocal by Joe Williams
Alright, okay, you win
(In the evening) When the sun goes down
LB10052 (78 r.p.m.)

Art Tatum

I'm coming Virginia
Wrap your troubles in dreams
LB10053 (78 r.p.m.)



From THE GREATEST JAZZ REPERTOIRE IN THE WORLD—ON...

COLUMBIA
records

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended January 19, derived from information supplied by 24 leading record stores.*

This week	Last week	Title	Artist	Label
1	(3)	GARDEN OF EDEN Other discs—Joe Valino (HMV); Dick James (Par); Winifred Atwell (Decca); Gary Miller (P-Nix); Norman (HMV).	Frankie Vaughan Phillips	Phillips
2	(1)	SINGING THE BLUES Tommy Steele (Decca).	Guy Mitchell	Phillips
3	(2)	SINGING THE BLUES	Tommy Steele	Decca
4	(4)	FRIENDLY PERSUASION Four Aces (Bruna); Terry Burton (Pho); Dimitri Thonkin (V-Cor); George Catos (V-Cor); Fred Lucas (Col); Lou Busch (Cap).	Pat Boone	London
5	(7)	ST. THERESE OF THE ROSES Billy Ward and Dominoes (Bruna).	Malcolm Vaughan	HMV
6	(5)	TRUE LOVE Ted Heath (Decca); Ruby Murray (Col); Four Grads (Ori); Jasur Powell (HMV); Eve Boswell (Par); Kitty Kallen (Bruna); Jean Campbell (Poly).	Bing Crosby and Grace Kelly	Capitol
7	(5)	JUST WALKING IN THE RAIN Tanner Sisters (Ori); Billy Cotton (Decca); Judy Kison (Lon).	Johnnie Ray	Phillips
8	(8)	CINDY, OH CINDY Tony Brent (Col); Vince Martin (Lon); Denny Dennis (Emb); Bryan Johnson (Ori).	Eddie Fisher	HMV
9	(10)	HOUND DOG	Elvis Presley	HMV
10	(4)	GREEN DOOR Jim Lowe (Lon); Ray Ellington (Col); Glen Mason (Par); Tanner Sisters (Ori); Maple Leaf Four (Ori).	Frankie Vaughan Phillips	Phillips
11	(14)	DON'T YOU ROCK ME, DADDY-O Bob Coart (Decca); Vipers Skiffle Group (Par).	Lonnie Donegan	Pye-Nixa
12	(11)	MOONLIGHT GAMBLER Winifred Atwell (Decca).	Frankie Laine	Phillips
13	(12)	BLUEBERRY HILL Louis Armstrong (Bruna); Teddy Foster (Par).	Fats Domino	London
14	(13)	RIP IT UP Little Richard (Lon).	Bill Haley	Brunswick
15	(30)	GARDEN OF EDEN	Gary Miller	Pye-Nixa
16	(—)	IT WON'T BE LONG Four Johns Boys (Decca).	Flatters	Mercury
17	(—)	DON'T YOU ROCK ME, DADDY-O Vipers Skiffle Group	Vipers Skiffle Group	Parlophone
(—)	(—)	YOU DON'T OWE ME A THING	Johnnie Ray	Phillips
(15)	(—)	DON'T BE CRUEL	Elvis Presley	HMV
(—)	(—)	GREEN DOOR	Jim Lowe	London

Two records "tied" for 9th position. Four records "tied" for 17th position.

*STORES SUPPLYING INFORMATION FOR RECORD CHART

Doves Wholesale, Ltd., Manchester, 1; Imhof's, London, W.C.1; J. W. Mansfield, Ltd., Worthing; A. E. Tipples, London, S.E.15; Path and Co., Ltd., Torquay; McCormack's, Ltd., Glasgow, C.3; Hulton, South; Mercury Music Mart, Mercury Tapes; Engineering Service Co., Bolton; Hartley's Music Store, Leeds, 1; Reddy Brothers, Ltd., Hull; Sykes Record Shop, Middleburgh; W. A. Clark, London, S.W.5; A. V. Kibbikwita, London, E.C.3; Saville Bros., Ltd., South Shields; Boyde, Cardiff; Popular Music Store, London, E.8; H. J. Carroll, Manchester, 18; Leading Lighting, London, N.1; Glyn Lewis, Blackwood; Bandpart Music Store, Ltd., Edinburgh, 1; Role for Records, London, S.19; Astley's, Glasgow, C.1; Nemo, Ltd., Liverpool, 4.

THIS copyright list of the 24 best-selling songs for the week ended January 19, 1957, is supplied by the Popular Publishers' Association of the Music Publishers' Committee, Ltd. (Last week's placings in parentheses.)

1.	(1)	SINGING THE BLUES (A) (2/-)	Frank
2.	(2)	TRUE LOVE (A) (2/-)	Chappell
3.	(5)	GARDEN OF EDEN (A) (2/-)	Duchess
4.	(3)	JUST WALKING IN THE RAIN (A) (2/-)	Frank
5.	(4)	GREEN DOOR (A) (2/-)	Francis Day
6.	(12)	FRIENDLY PERSUASION (A) (2/-)	Robbins
7.	(8)	ST. THERESE OF THE ROSES (A) (2/-)	Dash
8.	(9)	AUTUMN CONCERTO (P) (2/-)	Macmelodies
9.	(7)	CINDY, OH CINDY (A) (2/-)	Dash
10.	(6)	TWO DIFFERENT WORLDS (A) (2/-)	Spier
11.	(10)	MORE (A) (2/-)	Berry
12.	(11)	A HOUSE WITH LOVE IN IT (A) (2/-)	Lawrence Wright
13.	(14)	WHATEVER WILL BE, WILL BE (A) (2/-)	Melcher-Toff
14.	(13)	A WOMAN IN LOVE (A) (2/-)	Morris
15.	(16)	MY PRAYER (B) (2/-)	World Wide
16.	(21)	A LETTER TO A SOLDIER (B) (2/-)	David Toff
17.	(17)	COME HOME TO MY ARMS (B) (2/-)	Sterling
18.	(16)	WHEN MEXICO GAVE UP THE RHUMBA (A) (2/-)	Foist
19.	(24)	I DREAMED (A) (2/-)	Duchess
20.	(—)	YOU, ME AND US (B) (2/-)	John Fields
21.	(19)	IN THE MIDDLE OF THE HOUSE (A) (2/-)	John Fields
22.	(—)	MOONLIGHT GAMBLER (A) (2/-)	Morris
23.	(20)	ROCKIN' THRU' THE RYE (A) (2/-)	Sterling
24.	(18)	LAY DOWN YOUR ARMS (P) (2/-)	Francis Day

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

BRITAIN'S TOP JAZZ RECORDS

London

(Week ended January 19)
(Supplied by Collet's Record Shop, 79, New Oxford Street, London, W.C.1.)

1. DJANGO (EP)
Modern Jazz Quartet, Esquire
2. CONCORDE (LP)
Modern Jazz Quartet, Esquire
3. GEORGE LEWIS RAGTIME BAND—Volume II (LP) ... Esquire
4. FONTESSA (LP)
Modern Jazz Quartet, London
5. NEW ORLEANS JAZZ (LP)
Louis Armstrong, Red Allen, Zutty Singleton, Jimmy Dodda, Jimmy Noone, Brunswick
6. LOUIS ARMSTRONG HOT FIVE (LP) ... Columbia
7. MISSISSIPPI BLUES (EP)
Muddy Waters, London
8. CALIFORNIA CONCERTS (LP)
Gerry Mulligan, Vogue
9. LEE KONITZ WITH WARNE MARSH (LP) ... London
10. THELONIOUS MONK PLAYS (LP)
Esquire

Belfast

(Supplied by the Gramophone Shop)

1. LONNIE DONEGAN SHOWCASE (LP) ... Pye-Nixa
2. I'M ALABAMY BOUND
Lonnie Donegan, Pye-Nixa
3. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP)
Ella Fitzgerald, HMV-Verve
4. AVON CITIES JAZZ BAND (LP)
Tempo
5. HUMPHREY LYTTLETON AND HIS BAND (EP) ... Tempo
6. ELLA AND LOUIS (LP)
Ella Fitzgerald and Louis Armstrong, HMV-Verve
7. TAKE THE "A" TRAIN (EP)
Dave Brubeck, Vogue
8. CHRIS BARBER SKIFFLE GROUP (EP) ... Pye-Nixa
9. MARDI GRAS
Humphrey Lyttleton, Parlophone
10. GOLDEN DISC JAZZ CONCERT—Volume II (LP)
Sidney Bechet, Vogue

Glasgow

(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.1.)

1. ELLA AND LOUIS (LP)
Ella Fitzgerald and Louis Armstrong, HMV-Verve
2. CUBAN FIRE (LP)
Stan Kenton ... Capitol
3. JACKPOT (LP)
Woody Herman ... Capitol
4. FONTESSA (LP)
Modern Jazz Quartet, London
5. JAZZ LAB. 1 (LP)
John Graas ... Brunswick
6. LIONEL HAMPTON IN THE OLD WORLD (LP) ... Phillips
7. CONCORDE (LP)
Modern Jazz Quartet, Esquire
8. BABY DOLL
Ted Heath ... Decca
9. WHISTLING RUFUS
Chris Barber ... Pye-Nixa
10. DON'T YOU ROCK ME DADDY-O
Lonnie Donegan ... Pye-Nixa

Birmingham

(Supplied by The Diskery, 64, Hurst Street, Birmingham, 5)

1. MODERN JAZZ QUARTET (EP)
Esquire
2. DJANGO (EP)
Modern Jazz Quartet, Esquire
3. HIGH SOCIETY
Chris Barber, Pye-Nixa
4. CONCORDE (EP)
Modern Jazz Quartet, Esquire
5. WHISTLING RUFUS
Chris Barber, Pye-Nixa
6. BECHET-SPANIER BIG FOUR (EP) ... Melodisc
7. LONNIE DONEGAN SHOWCASE (LP) ... Pye-Nixa
8. I'M ALABAMY BOUND
Lonnie Donegan, Pye-Nixa
9. ELLINGTONIA '52 (LP)
Johnny Hodges, Columbia-Clef
10. TUXEDO RAG
Chris Barber, Pye-Nixa

Manchester

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

1. ELLA AND LOUIS (LP)
Ella Fitzgerald and Louis Armstrong, HMV-Verve
2. CHRIS BARBER SKIFFLE GROUP (EP) ... Pye-Nixa
3. LONNIE DONEGAN SHOWCASE (LP) ... Pye-Nixa
4. STAN KENTON IN HI-FI (EP)
Capitol
5. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP)
Brunswick
6. BACKSTAIRS SESSION (EP)
Lonnie Donegan, Pye-Nixa
7. BLUE TURNING GREY OVER YOU
Saints Jazz Band, Parlophone
8. MARYLAND, MY MARYLAND
Kid Ory, Good Time Jazz
9. ELLINGTONIA '52 (LP)
Johnny Hodges, Columbia-Clef
10. GEORGE LEWIS RAGTIME BAND—Volume II (LP) ... Esquire

CALL SHEET

(Week commencing January 27)

Winifred ATWELL
Week: Prince of Wales, W.

Tony BRENT
Week: Empire, Middlesbrough

Eddie GALVERT
Week: Empire, Pinnerbury Park

Joe DANIELS and Band
Sunday: Palace, Hull
Thursday: Locarno, Swindon
Saturday: Newark

Johnny DANKWORTH and Orchestra
Sunday: Hippodrome, Manchester
Thursday: New Theatre Ballroom, Amesbury
Saturday: Windmill Club, Rusden

David HUGHES
Week: Prince of Wales, W.

The KIRKIN Band
Sunday: Palace, Reading
Wednesday: Baths Hall, Leyton
Saturday: Festival Hall, Kirkby-in-Ashfield

Terry LIGHTFOOT Jazzmen
Sunday: Shakespeare Hotel, Woolwich

Tuesday: Maek's, Oxford St.
Wednesday: White Hart, Southall
Thursday: R.A.P., Stoke Heath
Friday: Trent Bridge Hotel, Nottingham

Saturday: City Hall, Newcastle

Freddy RANDALL and Band
Sunday: Royal Forest Hotel, Chingford

Eric SILK and Southern Jazzband
Friday: Southern Jazz Club, Leytonstone

Saturday: New Carlton Ballroom, Shepherd's Bush

David WHITFIELD
Week: Empire, Nottingham

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated January 23, 1957

This Last week week

1. (1) SINGING THE BLUES
Guy Mitchell
2. (7) YOUNG LOVE
Sonny James
3. (11) YOUNG LOVE ...
Tab Hunter
4. (6) THE BANANA BOAT SONG
Harry Belafonte
5. (14) DON'T FORBID ME
Pat Boone
6. (3) GREEN DOOR ...
Jim Lowe
7. (—) TOO MUCH ...
Elvis Presley
8. (9) MOONLIGHT GAMBLER
Frankie Laine
9. (5) TRUE LOVE
Bing Crosby and Grace Kelly
10. (16) BLUE MONDAY
Fats Domino
11. (4) LOVE ME TENDER
Elvis Presley
- (3) BLUEBERRY HILL
Fats Domino
13. (12) THE BANANA BOAT SONG
Tarrriers
14. (8) JUST WALKING IN THE RAIN ...
Johnnie Ray
15. (13) LOVE ME ...
Elvis Presley
16. (—) JAMAICA FAREWELL
Harry Belafonte
17. (15) ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY
Jerry Lewis
18. (10) A ROSE AND A BABY RUTH
George Hamilton IV
19. (17) LOVE IS STRANGE
Mickey and Sylvia
20. (—) JIM DANDY
LaVern Baker
- (—) YOUNG LOVE ...
Crew Cuts

Two records "tied" for 11th and 20th positions.

Reprinted by permission of "Variety."

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 February 9, 1957, for readers in Britain; until March 9, 1957, for foreign and Colonial subscribers.

Selmer present 'SHASTOCK'

CUP MUTE	Trumpet ... 27/6
	Trombone ... 36/-
SOLO TONE	Trumpet ... 23/-
	Trombone ... 29/-
CHARLIE SPIVAK WHISPER MUTES	Trumpet ... 27/6
	Trombone ... 36/-
SONG MUTES	Trumpet ... 22/-
	Trombone ... 27/6
TONALCOLOR	Trumpet ... 27/6
	Trombone ... 36/-
STRAIGHT MUTE	Trumpet ... 16/6
	Trombone ... 22/-
DORSEY STRAIGHT	Trumpet ... 16/6
	Trombone ... 22/-
DORSEY PLUNGER	Trumpet ... 13/6
	Trombone ... 17/6

The name "Shastock" is regd. in Gt. Britain

Send for Leaflet AND NAME OF YOUR LOCAL STOCKIST

Selmer 14-15, CHARING CROSS RD LONDON, W.C.2



● Pat Boone pictured with Joy Nichols during his recent British visit.

FORTUNATELY, in most batches of review copies there's usually one stand-out disc. This week's is CARMEN McRAE'S "I'm A Dreamer (Aren't We All)" and "Star Eyes" (Bruno, 45-05632).

Those with long memories and greying hair will recall that "I'm A Dreamer" was featured in the Janet Gaynor film *Sunny Side Up* in 1929.

The song was composed by the famous team of De Sylva, Brown and Henderson, and I cannot remember it being revived in the intervening years. It is here re-presented in most attractive fashion by Carmen and the Orchestra of Jack Pleis. The whole performance swings in an engaging style.

The disc, however, prompts me to make a slight reassessment of Carmen's vocal qualities. I still think she phrases along with the best, but her voice at times has a somewhat hard timbre that may tend to impinge unfavourably on the ears of those accustomed to smoother singers.

Nevertheless, this—and the appealing "Star Eyes"—is definitely one to spin. Pleis's arrangement is a joy.

★ **"GIANT"** and "There's Never Been Anyone Else But You," both from the film *Giant*, are handled with customary American competence by ART MOONEY'S Orchestra and Chorus on 45-MGM943.

★ **COGI GRANT**, a girl who is definitely easy on the ears, projects "You're in Love" and "When the Tide is High" (London 45-HL-B-8364) with the vibrant persuasiveness that is an attractive feature of so many American girl singers.

★ **IT** seems that MICHAEL HOLLIDAY had a potential hit in "Yaller Yaller Gold," that folksy type song from *Davy Crockett And The River Pirates* (Col. 45-DB3871).

Mike sings with his usual engaging relaxation to an adroit accompaniment from Norrie Paramor's Orchestra and Chorus. "I Saw Esau" has already caught on for its novelty appeal, but to me it seems that the Holliday-Paramor version is taken at slightly too fast a tempo. Mike manages the tongue-twisting lyric faultlessly, though.

★ **I** WAS not surprised that, in person, PAT BOONE turned out to be as friendly and unassuming as his voice suggests. He's a very pleasant fellow, and

LAURIE HENSHAW'S

his personality is clearly reflected in his recordings.

Another "must" for the Boone admirers is the EP of songs from the film *Friendly Persuasion*, for which Pat soundtracked the title song.

Apart from "Friendly Persuasion"—a delightful number—the disc includes "Coax Me A Little," "The Mocking Bird In The Willow Tree," "Marry Me, Marry Me" and "Indiana Holiday" (London RE-D1068).

A fine selection of folksy songs sung with charm and relaxation.

★ **I** LIKE the apparent sincerity with which BARBARA LYON projects her songs—also the tonal quality of her voice.

A word of praise for the accompaniments from Eric Jupp.

★ **THE** "cute, little girl" quality of the BEVERLEY SISTERS may appear contrived to those accustomed—and inured—to the cultivated coyness in show business. Not so; the Bevs really are as they sound. Which is perhaps why they are able to deliver with such conviction the syrupy sweetness of numbers like "Mama From The Train" (Decca 45-F10832).

Personally, this is a train I would rather miss. But, as I say—the Bevs sound completely at home with the song, which will doubtless register with a big faction of the public.

POP discs

"Letter To A Soldier," latest in line of the current martial epics, is delivered with the sort of intensity that should endear it to all our boys serving overseas. And to their mums and dads (Col. 45-DB3865), a lilting "Falling In Love," a lilting waltz, is also pleasantly sung.



● BARBARA LYON

"I Dreamed" is an ingenious song and is sung in appropriate fairy princess fashion.

★ **FOLLOWING** on "Too Young To Go Steady," NAT KING COLE offers another song from "Strip For Action" with "Darne Crazy" (Cap. 45-CL14678). This is no match for the earlier release.

"Night Lights," which has the virtue of an original lyric, is only slightly better. Cole and Nelson Riddle can be far more interesting.

★ **GARY** CROSBY'S rating as a singer can hardly be judged on "Yaller Yaller Gold" and

"Noah Found Grace In The Eyes Of The Lord," both of which are delivered in Country and Western style (Bruno, 05633).

But it is interesting to compare Crosby's "Yaller Yaller Gold" with the Michael Holliday version. I know which I prefer—even though Papa Bing mightn't agree!

★ **LITA** ROZA'S "Hey! Jealous Lover" has the makings of a hit (Decca 45-F10830). Song, singer and treatment all pack a powerful appeal. This one goes with a real beat. Accompanist Roland Shaw gets a share of my bouquet.

"Julie," in line of several songs bearing girls' names, has a certain wistful appeal that is effectively captured by Lita and Roland Shaw. (But will there ever be a match for "Laura," I wonder?)

★ **TWO** more releases for the rock-'n'-roll addicts:

Mercury's "First Rock 'n' Roll Party" (MPT7512) features tenorist RED PRY-SOCK, ELLA JOHNSON, EDDIE BOND and the STOMPERS, SIL AUSTIN, and FREDDIE BELL and the BELL BOYS in another uninhibited musical beanfeast.

The groovy atmosphere of this LP is set in the opening "Rock 'n' Roll Party" number, which features some "cool" conversation from the musicians that is alone worth the price of the disc. The music follows the usual formalised and limited pattern, but the boys generate an irresistible beat.

Freddie Bell and the Bell Boys have an EP to themselves on Mercury MEP9508, which includes two of the titles played by them on the LP—"All Right, O.K., You Win" and "Stay Loose, Mother Goose." Remaining two are "Giddy-Up-A Ding Dong" (from "Rock Around The Clock") and "I said It And I'm Glad."

Tropicana

FRANCISCO CAVEZ
Casablanca; Malanoche.
(Parlophone DP519)
Amami se vuoi; Il cantico del cielo.
(Parlophone DP520)

AN enormous amount of work must have gone into these four numbers. They are scored for what must be one of the largest orchestras to appear so far on the DP series. The recording is admirable. The musical competence of the band is high. And the result—one hates to say it—is as dull as dishwater.

The tunes—Italian and French rather than Latin-American—are quite pretty and might have made charming pieces for a small Parisian *musette* orchestra or a South Italian string band.

But the wildly overloaded Hollywood type of arrangement makes nonsense of the whole thing. And why there should be a Latin-American rhythm section ticking away like a metronome in the midst of all this symphonic chichi remains mysterious to the end.

Three stars for sheer technical skill, and a large black question-mark for everything else.



FRANK MORGAN (EP)
Bernie's Tune (a); The Nearness Of You (b).
(Vogue EPV1154)

(a) Cents Candoli (tp.); Frank Morgan (alto); Wild Bill Davis (organ); Robert Rodriguez (bass); Jose Mangual (saxophone); Rafael Miranda (conga); Ubaldo Nieto (timbales). (b) Frank Morgan (alto); Carl Perkins (piano); Howard Roberts (guitar); Leroy Vinnegar (bass); Larry Marable (drums). Hollywood, Spring, 1955.

AS part of the *Tropicana* column, we are only going to review the first of these two tracks, in which Machito's rhythm section accompanies Frank Morgan.

Alun Morgan, perhaps out of loyalty to his namesake, calls Frank "The New Bird" on his sleeve note and says that Frank has "many of Parker's attributes, namely a fine sense of swing and a developed sense of time. His technique is prodigious and his conception on up-tempo material is noteworthy."

I couldn't disagree more. This is dull, ill-played, thinned-out, thoroughly derivative alto playing that would pall after the first few seconds if it were not for the superb rhythm section which is almost the only thing worth listening to on track one.

Cents Candoli's wild, undisciplined multi-note trumpet playing does not dispose me any more favourably towards the disc, and Bill Davis's organ makes me plain angry.

Yet I'd buy the record because of the rhythm section alone—and perhaps, purely as a jazz item, because of the reverse where Frank Morgan plays far better and the straight jazz section behind him backs him up admirably.

—Ernest Borneman

Newest and Swingiest Smash!

Sonny James

with his original recording

'Young Love'

coupled with 'You're the Reason I'm In Love'

Available on 78 and 45 r.p.m.

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MELODY MAKER STAFFMEN AS JUDGES

TWO M.M. staffmen—features editor Jack Hutton and feature writer Tony Brown—will be two of the judges for the 1957 Scottish Traditional Jazz Band Championship.

Ten bands

Bands which will be competing are George Paterson's Chieftains, Jim McHare's Jazzmen, Alex Clark's Dixielanders, the Carrick Dixielanders, and the West Nile Jazz Band, from Glasgow.

PEOPLE IN THE NEWS

RONNIE HILTON will celebrate his 30th birthday party (Friday) with a special party at the York Press Bar. Singer Shirley Ryan, who recently finished a Variety tour with "Rhythm Express" will be featured on AR-TV's "Music Box" on February 1.

ROCK-'N'-ROLL GOES INTO AN EISTEDDFOD

JOHN WILLIAMS (18), of Cardiff, has helped to make musical history in the tradition of the Cardiff and District Youth Club Association, that for the first time rock-'n'-roll is to be included in an Eisteddfod.

The Thursday sessions of the Maryland Jazz Club at the Old Stone Cross, Birmingham, are so successful that meetings are to be held on Tuesdays from next month. The Bill Walker Band, well-known Midlands gig outfit, has another airing in the HBC Midland Region's "Between Times" on February 7.

HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1 Friday, 25th January SANDY BROWN'S JAZZ BAND with NEVA RAPHAELLO Saturday, 26th January ALEX WELSH'S DIXIELANDERS Sunday, 27th January SANDY BROWN'S JAZZ BAND with NEVA RAPHAELLO Monday, 28th January MIKE DANIELS & HIS BAND Tuesday, 29th January TERRY LIGHTFOOT'S JAZZMEN & THE VIPERS SKIFFLE GROUP Wednesday, 30th January MICK MULLIGAN'S BAND with GEORGE MALLY Thursday, 31st January AL FAIRWEATHER SESSION

JAZZ CLUB CALENDAR

FOLLOW THE CROWD to the most wonderful place there has ever been for jazz. JAZZ AT THE FLAMINGO at the ultra-modern PIGALLE RESTAURANT, 190, Piccadilly, W.1. Your hosts, Pop and Mrs. Kruger. SUNDAY (27th) starting at 7. An important occasion: debut of the new Tony Kinsey Quintet featuring Joe Harriott, Bob Efford. A new front-line; new policy; new sound; new arrangements. Plus other sensational sound: "The Top Trumpets" featuring Jimmy Deuchar, Dizzy Campere, Tony Carter, "Melody Maker," "Picturegoer" reporters and photographers. Be wise, come earlier and enjoy yourself even more than usual. Doors open 6.30. Cafe Florida, Leicester Square. SATURDAY (26th), 7.30-11.15. The biggest club bill in jazz. First appearance of the new British Jazz Ambassadors: Ronnie Scott's American tour sextet starting Jimmy Deuchar, Derek Humphrey, Stan Tracey, Kenny Napper, Phil Seaman. Recorded arrangements by Deuchar. Tricky final arrangements of current Tony Kinsey Quintet with Don Rendell, Ronnie Ross, Tony Hall, and Alan Gansley, Sammy Stokes. All Flamenco can offer. Come early because Kinsey's on at 7.30. COMBINED FLAMINGO-FLORA membership (only 10/- till 1958) saves you lots of money. P.O. and 10/- to Woodlands, North Harrow, Middlesex.

TUESDAY—contd.

STAR HOTEL, London Road, CROYDON, 7.30-11: Club Ball All-Stars. STREATHAM JAZZ Club, Bedford Road, Bedford: THE DAVE CAREY JAZZ BAND. WOOD GREEN: R. T. DAVIS JAZZ MEN. WEDNESDAY GY. 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: ALEX WELSH DIXIELANDERS. DICK CHARLESWORTH JAZZ BAND, Purley Hall, 7.45. EWELL JAZZ CLUB, "Organ Inn," 8 p.m.: BRIAN WHITE'S MAGNA JAZZ BAND, plus Skiffle. HARRINGAY JAZZ CLUB: KEN COLYER'S JAZZMEN, Skiffle and Bob Kelly. KENSINGTON J.C., "Coleherne," 8 p.m.: HARRY WALTON'S DIXIELANDERS. Also Sundays. MODERN JAZZ at Club Perdidio, 8 p.m.: "Fox and Hounds," Sydenham. ROCK-'N'-ROLL LEON BELL BELLCATS. LEON BELL BELLCATS. LEON BELL BELLCATS. 2 1/2 Club, 44, Gerrard St., W.1. ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube), tonight. See also Sunday. ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street, TWO-BAND BAND, with TREVOR WILLIAMS; plus GEOFF WOODHOUSE and the WAYFARERS JAZZ BAND. TERRY LIGHTFOOT Jazzmen, "White Hart," Southall.

KEN COLYER CLUB

AT STUDIO '51, 10/11 GT. NEWPORT ST., LEICESTER SQUARE. FRIDAY (7.30) KEN COLYER'S JAZZMEN SATURDAY (7.30) KEN COLYER'S JAZZMEN SKIFFLE GROUP SUNDAY (7.15) KEN COLYER'S JAZZMEN MONDAY KEN COLYER'S JAZZMEN WEDNESDAY THE STORYVILLE JAZZMEN BLUES and BOOGIE by BOB KELLY AT ALL SESSIONS, PAY AT DOOR

VINCE MAN'S SHOP FIRST SALE

THE DAVE CAREY JAZZ BAND

It's Cool! It's the "M." Europe's No. 1 Jazz Club. 3 GREAT SESSIONS EVERY WEEK Club, Mapleton Restaurant, "M" 33 Coventry Street, W.1. 8.11-30. It's the "Little Giant" Tubby Hayes and All-Star Unit, Derek Smith, Terry Brown, Alan Gansley, Sammy Stokes and Ray Taylor Quartet with Hank Shaw. SUN. 7-11: Once again we have the Supreme Jazz fare. ALAN CLARE, that sensational Pianist and his Trio ably supported by BERTY COURTNEY. Why Derek Humphrey, Star, Pop, Derek Humphrey, Dave Goldberg, Don Rendell, Alan Gansley, Sammy Stokes, Phil Bates, Benny Goodman, etc., etc. Johnny Gunnell competes. WEB. 7.30-11: Midweek jazz means Club M with Tubby Hayes Quartet, Alan Gansley, Sammy Stokes, Phil Bates, etc. HANX SHAW. CLUB BASIE 16, Brewer Street, W.1. SAT. 7-11.30: Always the best at the Basie! Presenting the Greatest British Jazzmen, Harry Klein, Derek Smith, Vic Ash, Sammy Stokes and bealy Alan Gansley, plus the Fabulous Tubby Hayes Quintet with the ravishing Skidmore, Bill Eyden, Phil Bates, Harry South, Vic Ash, etc. Those who were last week will not miss this! Why not join them? The West End's only ROCK-'N'-ROLL CLUB. Every Thursday and Sunday afternoon, Mapleton Restaurant, 33 Coventry Street, W.1. Presenting the Greatest Rock-'N'-Roll Group, "The Don and His Howlers." NOW! Send s.a.s and P.O. for 5/- for membership of all our Clubs—Club Haley, Basie, M.M., etc. etc. to Membership, 23 Wardour Street, W.1. * FRIDAY (TONIGHT) A KEN COLYER session at Studio '51. ALL CHEAM memberships valid. THAMES HOTEL, Hampton Court; MIKE DANIELS DELTA JAZZMEN, Listen, Jive, Licensed, 8-11 p.m. BIRDLAND, Dingle Studios, Chiswell Heath, Fri. 7.30-11.30. JOE HARRIOTT, EDDIE THOMPSON with All-Star Group. Licensed bar. GAMBROWELL JAZZ CLUB: Society Jazzmen—"Rose," Edmund Street, 7-10, 2/c. CROYDON JAZZ Club, Star Hotel, London Road, RIVER CITY JAZZMEN, plus PETE CURTIS Folk and Blues Quartet. GY. LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, with ALAN ELSDON, 7.15-10.45.

THURSDAY ACTION: RONNIE SCOTT'S American Line-up! Phil Seaman, Stan Tracey, Jimmy Deuchar, Kenny Napper, Tony Carter. ALAN JENKINS JAZZMEN at Memorial Hall, Harrow Weald, 7.45 p.m. AT THE MANOR HOUSE, N.4 (opposite Tube), Debut of LENNIE HASTINGS and HIS BAND with LENNIE FELIX at the piano. Commencing 7.30 p.m. BOURBON STREET RAMBLERS and Skiffle Group—The Barn, Broadlands Close, Ponders End, ENFIELD. See also Sunday. REVUE BAND, with COLIN SMITH, 7.15-10.45. EL PIE ISLAND HOTEL, TWICKENHAM, 7.30-11: THE GY. LAURIE BAND, and EVERY THURSDAY. JAZZ SOCIETY of Letch, opening Thursday, January 31, at the Rustine Percival Club, Park Street, Letch, featuring Geoff Woodhouse and the Wayfarers Jazzband, supported by the Riverside Skiffle Group. Membership free this session only. Licensed bar. 8-10.30 p.m. KINGSTON JAZZ CLUB (over Burton's), CRANE RIVER JAZZ BAND, commencing 8 p.m. 8 p.m. U.S. W. WARDOUR STREET, every Thursday, with Alex Kormer, Cyril Davies, BLUES and Skiffle Club. THE TRAD CLUB: JAZZMEN ANONYMOUS, PARK AVENUE STOMPERS, FOX AND HOUNDS, KIRKDALE SYDENHAM, S.E.28. DANCES 12 per week THE CULTURAL CLUB, 3, Circus Road, St. John's Wood, N.W.8, beginning Friday, February 1, and every Friday. Are you holding a ROCK-'N'-ROLL NIGHT from 8-11? JIMMY CUMMINGS presents THE RED MEN ROCK-'N'-ROLL GROUP. RAZZLE DAZZLE CLUB 10/11 Gt. Newport Street, Leicester Square EVERY THURSDAY at 8 o/c. RORY BLACKWELL'S Rock'n'Rollers Plus the new Singing Session, TERRY WILLIAMS. Every Sunday 3 o/c.—LEON BELL and HIS BELLCATS. SUNDAY IS ROCK-'N'-ROLL NIGHT AT WIMBLETON PALAIS * A STAR GROUP EVERY SUNDAY * JAN. 27—RORY BLACKWELL & HIS ROCK-'N'-ROLLERS MEMBERS 3/- — JOIN OUR CLUB NOW — 7.30-11.0 p.m.



SHORTY ROGERS



CLAUDE BOLLING



ANNIE ROSS

ROY ELDRIDGE AND CLAUDE BOLLING. Wild Man Blues; Fireworks. (Vogue V2374) French Vogue VOG377.1 Roy Eldridge (tp); Claude Bolling (pno.). VERY skilful interpretations of two Armstrong standards by "Little Jazz" and France's exceptional pianist Claude Bolling. Eldridge plays wonderfully on "Wild Man." His tone is very biting and he shows splendid control. Bolling's backing in the "Tuba" tradition could not be bettered. He copies the original, even to the tone he produces from his piano, but every now and again he fits in a delightful little bit of his own improvising. On "Fireworks," Eldridge's tone gets even sharper. It will also play you here to compare this with the Armstrong original if only to prove what a glorious tone Louie had. It will also show what a fine pianist is young Bolling. To re-create two such tunes was not an easy task. That it comes off at all proves the worth of the two musicians concerned. —S. T.

RAY BUSH AND THE AVON CITIES SKIFFLE (EP) Fisherman's Blues; Hey Hey Daddy Blues; This Little Light of Mine; Green Corn (Come Along, Charlie) (Tempo EXA50) Bush (voc., gtr.); Mike Hitchings (mandolin); Wayne Chandler (gtr. tp.); G. G. Nichols (bass); Bill Wright (saxophone). Vogue, 30/6/56, London.

Recorded in 1952, just over two years before his death, these titles have all the authority and that stamped Bird as a jazz great. Many of his phrases have since become clichés in the hands of his imitators but in their original context, they still hold a fascinating freshness. Parker receives a first-rate backing from the rhythm trio. Roach in particular generates a fantastic degree of swing on the up-tempo "Music."—B. D.

WEDNESDAY GY. 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: ALEX WELSH DIXIELANDERS. DICK CHARLESWORTH JAZZ BAND, Purley Hall, 7.45. EWELL JAZZ CLUB, "Organ Inn," 8 p.m.: BRIAN WHITE'S MAGNA JAZZ BAND, plus Skiffle. HARRINGAY JAZZ CLUB: KEN COLYER'S JAZZMEN, Skiffle and Bob Kelly. KENSINGTON J.C., "Coleherne," 8 p.m.: HARRY WALTON'S DIXIELANDERS. Also Sundays. MODERN JAZZ at Club Perdidio, 8 p.m.: "Fox and Hounds," Sydenham. ROCK-'N'-ROLL LEON BELL BELLCATS. LEON BELL BELLCATS. LEON BELL BELLCATS. 2 1/2 Club, 44, Gerrard St., W.1. ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube), tonight. See also Sunday. ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street, TWO-BAND BAND, with TREVOR WILLIAMS; plus GEOFF WOODHOUSE and the WAYFARERS JAZZ BAND. TERRY LIGHTFOOT Jazzmen, "White Hart," Southall.

CHARLIE PARKER QUARTET 1 Mean Music; Lairs Baird. (Columbia-Clef LB10653) Parker (tr.); Bob Gordon (bar.); Don Fagerquist (tp.); Ray Elms (tuba); Don Trenner (pno celeste); Tony Rizzi (gtr.); Buddy Clarke (bass); Bill Richmond (dr.) April, 1955. Hollywood, Am. Atlantic. HONOURS on this most enjoyable LP belong to the arrangers—Marty Paich, Shorty Rogers, Wes Hessel, Johnny Mandel and Jack Montrose. The rather unusual selection of numbers has been simply orchestrated with an abundance of wit. My personal favourite being Mandel's version of "The White Cliffs of Dover" and Montrose's "Deep in the Heart of Texas." Soloists are never less than adequate and Pell himself maintains a high standard of clean, careful musical thought throughout. Pageout sounds surprisingly "jazzy" at times and Ray Elms has a roughly humorous tone that grows on each hearing. It is certainly not hard-bitting jazz but manages to avoid the too-obvious cleverness threatened by the irritating sleeve note, and the wood takes itself too seriously.—H. D.

THE PERSUASIVE SAX OF RUSS PROCOPE (LP) Lady Of The Evening; Birth Of The Blues; Love Walked In; Please Be Kind; I May Be Wrong; In The Shade Of The Old Apple Tree; Solitude; Baby Won't You Please Come Home; Mood Indigo; Say It Again; Persuasion (London HAD2013) Russel Procope (alto); Remo Bondi (tr.); Earl Bakke (sax tr.); Paul Jordan (pno.); Mel Schmidt (bass); Frank Rullo (drs.). THIS record comes as a great disappointment, for although Procope produces a large, clean tone from his alto, it is technically nothing here to stir the pulses. The tunes are good ones and we know from past experience

that Procope can play jazz, but here he is completely tied down to commercialism. His accompaniment is also pretty dull and never really gets swinging. Paul Jordan plays fairly effective piano on the unusually slow version of "Baby Won't You Please Come Home," but I don't go very much for the hard-toned guitar of Earl Bakke. Procope improvises in thoughtful fashion on the peevish "I May Be Wrong," and even manages to swing a bit on "Solitude"; but such tracks as "Lady Of The Evening," "Love Walked In" and "Birth Of The Blues" are little more than a waste of time. By far the best track is Procope's own blues, "Persuasion." It is given imaginative treatment. Procope really blows here and the rhythm backing is much better. I am not persuaded, and certainly not to the tune of 37s. 6jd. —S. T.

CHARLIE PARKER QUARTET 1 Mean Music; Lairs Baird. (Columbia-Clef LB10653) Parker (tr.); Bob Gordon (bar.); Don Fagerquist (tp.); Ray Elms (tuba); Don Trenner (pno celeste); Tony Rizzi (gtr.); Buddy Clarke (bass); Bill Richmond (dr.) April, 1955. Hollywood, Am. Atlantic. HONOURS on this most enjoyable LP belong to the arrangers—Marty Paich, Shorty Rogers, Wes Hessel, Johnny Mandel and Jack Montrose. The rather unusual selection of numbers has been simply orchestrated with an abundance of wit. My personal favourite being Mandel's version of "The White Cliffs of Dover" and Montrose's "Deep in the Heart of Texas." Soloists are never less than adequate and Pell himself maintains a high standard of clean, careful musical thought throughout. Pageout sounds surprisingly "jazzy" at times and Ray Elms has a roughly humorous tone that grows on each hearing. It is certainly not hard-bitting jazz but manages to avoid the too-obvious cleverness threatened by the irritating sleeve note, and the wood takes itself too seriously.—H. D.

all-stars... and the Condon kind of music... jazz off the air from Rudi Blesh's "This is Jazz." WILD BILL'S STOMPERS men like WILD BILL DAVISON, Albert Nicholas, James Archey, Ralph Burton, Baby Dodg, Pops Foster, 10-110 Baby won't you please come home (vocal, Chippie Hill) Eccentric, 10-191 Clarinet marmalade / it's right here for you. 10-205 As long as I live / Lonesome road (v. Chippie Hill). ANNE ROSS (LP) "Anne Ross Candlelight" Gypsy in My Soul; I Love Paris; I Didn't Know About You; The Lady in Love With You; 'Taint What You Do About; Let The Sun Catch You Crying; Between The Devil and the Deep Blue Sea; Don't Worry About Me. (10 Pre-Nixa LP NJ764.) Ross (voc.) with Tony Crombie (pno.); Bob Burns (dr.); Ray Plummer (gtr.); Lennie Bush (bass). London, 27/8/56. THERE are a great many faults with this Anne Ross LP and yet the whole thing is a roaring success and well worth the money. Anne's pitching is not only highly suspect but at times she is downright out of tune, yet she has such jazz feeling, such a tremendous sense of rhythm, such

timing, such humour, that she stands head and shoulders above all but Cleo Laine in Britain's resident singers. Whereas Cleo's roots are more in traditional blues, Anne stems from the Billie Holiday school and her faults arise from a Mel Tormé over-ambitiousness. Personally I would rather hear a good jazz singer fall through

THE JAZZ GIANTS, VOL. 1 Featuring: Count Basie; Earl Hines; Lester Young; Buck Clayton; Cozy Cole; Coleman Hawkins Letter Leap Again; Destination K.C.; Blue Moon; Thr For The Night; After Theatres Jump; Six Cats And A Prince; Just One More Chance; Father Christmas. 10" L.P. SHARCZ 817 711

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By Bob Dawbarn and Sinclair Trail

Advertisement for Nixa Vanguard EmArcy Records featuring various jazz artists and record titles. Includes logos for Nixa, Vanguard, and EmArcy, and a list of records for sale.

DAVID WHITFIELD — RUBY MURRAY — PENNY NICHOLLS

Stars of the BBC Festival

POP STARS WILL TOUR RANK CINEMAS



These are the singers who appeared in the first programme of BBC-TV's Festival of British Popular Songs on Monday. L.-r. are Janie Morden, Dennis Lotis, Lita Roza and Marion Ryan.

DAVID WHITFIELD, Ruby Murray and Penny Nicholls are among the show business names lined up for tours of Gaumont cinemas. David Whitfield is to make a billtopping appearance at the Gaumont, Wolverhampton, for a week starting on February 18.

First time

Plans for Variety once a month will bring shows to the town for the first time since the Hippodrome at Wolverhampton was gutted by fire nearly a year ago. Singer Penny Nicholls will be joining a Jewel and Warriss Variety road show opening at the Gaumont, Worcester, on March 4. And Ruby Murray starts a tour of the Gaumont circuit at Taunton on April 1. Penny Nicholls and Jewel and Warriss follow up with Gaumont dates at Doncaster (March 11) and Ipswich (18th).

In 'starved' localities

Ruby Murray has follow-up dates at Worcester (April 8), Doncaster (18th) and Southampton (May 13). These bookings do not mean

that Variety shows will permanently replace films in the Gaumont cinemas in these towns. Mr. L. B. Fancourt, Ballroom and Live Show Controller for CMA, which controls Gaumont and Odeon cinemas, told the MM: "We normally put on these live shows in towns that are starved of live entertainment. Our primary concern, however, is the presentation of films."

Kurt Edelhagen here for British talent



Pictured above are (l.-r.) agent Harold Davison, Kurt Edelhagen, his manager Heinz Voigt and Ronnie Scott.

KURT EDELHAGEN, Germany's top swing bandleader, wants to sign up some British musicians. Edelhagen broke this news to the MM on Tuesday soon after his arrival from Germany.

The bandleader and his manager Heinz Voigt contacted Ronnie Scott—an old friend—as soon as they arrived.

New ideas

Scott first met Edelhagen back in 1953 when he guested with the Edelhagen orchestra in Baden-Baden. The band is resident on the radio station there. Commented Kurt: "I would like to sign up two or three British musicians to bring my band up to an international standard. It would give us some new ideas."

So far, the biggest musical influence on Edelhagen has been Stan Kenton. "We play many Bill Holman and Bill Russo arrangements," he said.

Shearing and Krupa here in May?

The George Shearing Quintet and the Gene Krupa Trio are next in line for an Anglo-American exchange.

Agent Harold Davison told the MM: "I am hoping to fix the deal for May. I plan to complete negotiations when I fly out to the States on Monday week. I also hope to attend Ted Heath's opening in Washington, D.C., on March 8."

MU wants disc pay increases

THE Musicians' Union is negotiating for higher rates for recordings. Present rate for popular and jazz musicians is £4 and the Union is endeavouring to get this raised to £6. Negotiations are still in an early stage.

The claim follows a rise in rates for film work, the Union having reached agreement with the British Film Producers' Association for a 50 per cent. in-

crease of from £4 to £6 for sound-track sessions.

Meanwhile, the Union is waiting for an answer from the Association of Health and Pleasure Resorts to their pay claims for musicians employed at some holiday resorts.

As reported in the MM on January 12, the Union has instructed members not to sign certain contracts for the 1957 summer season.

WILD BILL IS COMING BACK

WILD BILL DAVISON, trumpet star of the Eddie Condon group, told the MM this week that he expects to return to Britain later this year—leading his own band! But agent Lyn Dutton, who is presenting Condon here, denied all knowledge of such a tour.

On Friday, at Leicester, clarinettist Bob Wilber was unable to appear at the first house and Bruce Turner, of the Lyttelton Band, deputised. (See Letters column on page 4.)

BASIE DEBUT

From page 1
Hollywood to New York, then to Britain. It arrives in the early hours at London Airport on April 2.

The news that Basie would be opening at the Festival Hall was broken to him over transatlantic phone on Wednesday afternoon by Harold Davison, from whom Fielding bought the Basie deal.

Basie's comment? "I've had some exciting experiences in my time, but this will be my greatest thrill." Davison spoke to Basie in New York, where the band was due to open that night at the Paramount.

Details next week

At the time of going to press, Fielding was busy re-routing the whole Basie tour. Full details will be announced next week. These will also include booking arrangements at the Festival Hall.

There will be four other dates in the London area. The remainder will be staged in the provinces, Scotland and Wales.

Where the Count plays two concerts a night, prices will range from 3s. 6d. to 15s., with the minimum of a two-hour performance.

TED HEATH TRUMPETER MARRIED



FRANKIE VAUGHAN FOR MOSS EMPIRES TOUR

Singer Frankie Vaughan will start a Moss Empires tour in April when he completes work on "These Dangerous Years."

A smile for the MM photographer from Ted Heath trumpeter Bobby Pratt and Miss Christina Edwards, a London shorthand typist, after their marriage at Caxton Hall on Tuesday. Bobby will be leaving on February 4 with the Heath band on their U.S. tour.

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EDITORIAL OFFICES:
189, High Holborn, W.C.1
Telephone: TEMple Bar 2468
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