FEBRUARY 2, 1957

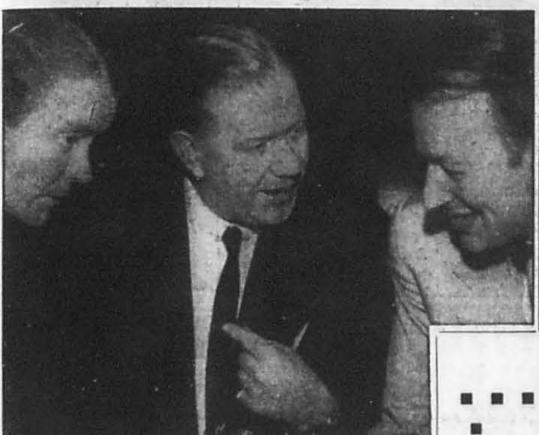
EVERY FRIDAY 6d.

Writes on Page 3

Donegan rocks!

ROTSWERE A STUNT-HAL

Eddie Condon at the Stoll



A trio of famous fazzmen caught backstage at Eddie Condon's concert on Sunday at the Stoll Theatre, London. L.-r. are Condon, Wild Bill Davison and Humphrey Lyttelton.

THE Count Basic Orchestra will cover a total of 16 towns during its British tour starting on April 2.

And the Count will play no |. fewer than eight concerts in the London area alone. Two concerts will also be given for Irish fans—at Dublin's famed Theatre Royal—on April 14.

Out-of-Town prices will range from 3s. 6d. to 15s.

Matinee

In addition to the opening Festival Hall concert on April 2. there will be a Festival Hall Saturday matinée on April 13. There are also concerts—with two performances each evening—at the Royal Albert Hall on April 17 and 18.

Two concerts take place at the Davis Theatre, Croydon, on

Tickets for the Festival Hall

Back page, Col. 3

Ella Fitzgerald is seriously ill

New York, Wednesday.-Ella Fitzgerald today underwent a serious two-hour operation. She had an abscess near her appendix.

She was rushed into New York Hospital on Sunday. Ella's proposed tour of Europe with Oscar Peterson has

been cancelled.

Other engagements cancelled include a TV show and an appearance with Louis Armstrong.

BILL HALEY has blown

the lid off those "Rock Around The Clock" riot stories.

"A publicity stunt that got out of hand," he says in a New York report.

"I believe that some of those early riots were 'inspired' as a stunt," adds the rock-'n'-roll king. "It was a gimmick that back-fired—and I got burned."

Haley made this statement on the eve of departing for Britain

ing for Britain.

All Haley will break loose on Tuesday (February 5) as Back page, Col. 1

but Presley

PRESLEY is NOT coming to Britain—this year at least—said Hyman Zahl, of Foster's Agency, this week.

Elvis, at present working at Paramount for Hal Wallis's film "Loving You" will star in the same producer's "Sing, You Sinners." Shooting will start early in the autumn.

He will sing ten songs in "Loving You," with a score written by Walter Scharf.

MY SON, MY SON-BY CALVERT



CHA 3344

From Monday (4th) this will be the new telephone number for the MELODY MAKER. So don't forget that any news will be handled from CHA. 3344.

An obvious believer in the "start them young" principle is Eddie Calvert pictured with his wife, Josie, and their week-old son. The son is to be named Gilbert Edward. Eddie is this week starring in Voriety at Finsbury Park Empire.

EVE BOSWELL will leave for the USA on April 10 on a further record exploitation tour coinciding with the release of her LP "Sugar And Spice."

She hopes to negotiate a season at Las Vegas at the same

man musical in which she will play the starring rôle. It is ten-tatively titled "The Big tatively Chance."

She is also due to appear at In May, Eve will make a Ger- | Berns Restaurant, Stockholm, in | page 13.)

the autumn following her highly successful season there in November, and has received offers to appear in Iceland and West Africa.

Her recording of the MELODY Maker prize-winning song,
"Rock Bobbin' Boats" backed
with "Tra-La-La" is released
this week-end. (See review on



Crew Cuts again

The Crew Cuts. American vocal group who toured Britain in 1955, plan to return this summer, The group is currently appear-ing at The Chase Club, St. Louis,





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MW 22/61

PICK OF THE TOPS

HERE are the individual winners in the Metronome

Poli for 1956.
Alto, Paul Desmond.
Tenor, Stan Getz.
Baritone, Gerry Mulligan.
Clarinet, Tony Scott,
Trumpet, Miles Davis.

Trombone, J. J. Johnson Piano, Dave Brubeck, Guitar, Barney Kessel, Bass, Ray Brown,
Drums, Shelly Manne.
Vibes, Milt Jackson.
Miscellaneous instruments, John Graas (French horn).

nsey sigi DRUMMER - LEADER Tony Kinsey has signed altoist

Joe Harriott and tenorist Bob Efford. They made their debut Sunday at the Flamingo

They replace Don Rendell and

By Henry Whiston

MONTREAL, Wednesday.

BOP singers Jackle Cain and
Roy Kral will be at the
Circus Lounge of the Ottawa
House Hotel, in Hull, Quebec,
from February 18 to March 2.
Billy Taylor's Trio is booked
there for two weeks from March
18. Henry Moreault is the
proprietor.

proprietor.
The Deep River Boys, annual visitors to Montreal, are currently at the Bellevue Casino, considered one of Canada's smartest night

Dick MacDougall, disc-jockey on "Jazz Unlimited" on Station CBC in Toronto, is off work on doctor's orders. His is one of the top three Canadian d-j shows, having been running for some tweive years.

Four Grads

The Four Grads, who recently toured England, appear every week on the Jackie Rae CBC-TV show from Toronto. They're win-ners in a TV talent series here. Memories of a bygone era are revived with Glen Gray's album "The Casa Loma in Hi-Fi" for Capitol. The band received its name back in the 'thirties from the old Casa Loma castle turned dance hall in Toronto.

Latest winners of Preager contest

Winners of the last three heats in Lou Preager's Jazz Band Con-test at Hammersmith Palais were the Omega Jazz Band, the Johnny Makin Skiffle Group and the Vaughan-Rigden Septet.

Ronnie Ross. As reported in the MM, Don Rendell recently formed a mainstream band which will feature Ross on alto and baritone.

Tony Kinsey told the MM: "The basic sound of the group will not alter much and will still feature originals by members of the quintet.

"I am pleased at having Joe Harriott back with us as, in my opinion, he is one of the greatest saxists in Europe.

Big chance

As Bob Efford has never played with a regular jazz group this will give him the chance to develop into one of the country's leading jazz styllsts.

"I think this will prove to be the best group I have ever had." Joe Harriott left Kinsey a year ago after a stay of twelve ago after a stay of tweive months. He has since played with the Phil Seamen Quintet.

Kinsey's Quintet is completed by Bill Le Sage (pno., vibes, arr.) and Pete Blannin (base).

THE latest Metronome poll provides three new winners and a number of new faces in the first ten on most

Miles Davis has taken over as top of the trumpet section from Dizzy Gillespie, who drops to third, behind Chet Baker.

Louis Armstrong is not in the top ten, and two newcomers are Ruby Braff (sixth) and Donald Byrd (eighth).

In the clarinet section, Tony Scott was the new winner, beating last year's winner, Buddy DeFranco, into second place, with Benny Goodman third.

The third new winner was guitarist Barney Kessel. Johnny

The third new winner was guitarist Barney Kessel. Johnny Smith, last year's winner, dropped to third, with Tal Far-

low holding his second spot.

Easy winners Paul Desmond was top altoist for the third year running, Stan Getz had a large majority in the tenor section over Lester Young and Zoot Sims, and Gerry Mulligan easily won the baritone title.

J. J. Johnson again beat Bob Brookmeyer among the trom-bones and Dave Brubeck notched his third piano win from Oscar Peterson and Art Tatum.

Roshuffle

The bass category was com-pletely reshuffled this year, but Ray Brown held top place from Charlie Mingus and Percy

Shelly Manne is again number one drummer, followed closely by Max Roach and Art Blakey.

Milt Jackson polled three times as many votes as Lionel Hamp-ton in the vibes section.

Mendoza makes his trio a 12-piece

Top bandleaders will pick 'Oscar' winner

The Music Directors' Association is to hold a ball on March 10 at the Café de Paris, W.

The Association, which is composed of the country's leading bandleaders, is to present an "Oscar" during the evening to the theatrical artist who, in bandleaders' opinion, has been the most easy to work with during 1956.

Tickets at three guineas can be

Tickets at three guineas can be obtained from 88-92, Rochester Row, Westminster, S.W.1.

Accordionist-leader Eddie Mendoza will be featured with a 12-piece band during the coming summer at Butlin's Pwllheli Holiday Camp.

Eddie is currently spending his second winter at the Ocean Hotel, Saltdean, with his trio.

vised. Between 8 and 8.30 p.m., viewers will see the bands of Humphrey Lyttelton and Cy Laurie, the Lonnie Donegan Skiffle Group, singers Beryl Bryden and George Melly, trumpeter Ken Rattenbury and violinist Bob Clark. The Light programme will be broadcasting from the Albert Hall from 8 to 8.30 p.m. and again from 9.15 to 10 p.m. In all, six top traditional

"He even tried to buy Diango's guitar to place it in a museum."

Joseph said that he had finished the "Gipsy Mass" started by his brother.

He will record with his new group on the Polydor label.

Artie Williams at new jazz club

In all, six top traditional groups and seven guest artists will be presented at the concert.

A BBC spokesman told the MM: "We expect all of them will be given air time."

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of the musical world is given
by phone to scores of
inquirers every day.
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TEM 2468—is known all over
the world.
But on Monday the number is being changed.
So don't forget. From
Monday onwards, if you
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CHA 3344

BBC Jazz Saturday

will be televised

PART of the BBC Light pro-gramme's "Jazz Saturday" presentation at the Royal Albert Hall on February 2 will be tele-

A new jazz club has opened at the Temple Restaurant, Liverpool, following the transfer of the West Coast Jazz Club and its resident Merseysippi Jazz Band to the Cavern.

Personnel of the Artie Williams band, which is resident, is Tommy Smith (tpt.), Don Lowes (pno.), Johnny Parks (tmb.), Walter McGinty (bass), Ronny Taylor (drs.) and Artie Williams

LONG STAY

The Freddy Webb Band has left the Embassy Ballroom, Cam-bridge, after a stay of nine years,

who, he said, admitted copying Django. "He even tried to buy Django's

Joseph played rhythm guitar in the original Quintet. But when guitar genius Django died in 1953 Joseph virtually retired from the

From Henry Kahn

Paris, Wednesday QUINTET based on the Quintet of the Hot Club of France-the group made famous by Stephane Grappelly and Django Reinhardt in pre-war days-is to be re-formed by Django's brother, Joseph.

VAUGHAN AND EARLE FOR CLACTON SUMMER

Imitations The flow of guitarists trying to imitate Django has now prompted him to make a come-back. "I shall certainly not try to copy the style of my brother." he told me, "I want to be original and affirm my own personality—while still keeping the gipsy way of paying

Malcolm Vaughan and Kenneth Earle, who are appearing with Bill Haley during his British tour, have been booked by the Will Hammer Organisation for the summer season at Ciacton.

is back-on record

THE FAMOUS "GIG" SERIES 4/- Each

THAT'S A PLENTY . VERY THOUGHT OF YOU TOUCH OF YOUR LIPS . MEAN TO ME WRAP YOUR TROUBLES IN DREAMS . LOUISE

GEORGIA ON MY MIND . DREAM LOVER

PENNIES FROM HEAVEN . DON'T BLAME ME

APPLE FOR THE TEACHER · GOODNIGHT SWEETHEART

TAKE THE "A" TRAIN

FAMOUS DIXIELAND ARRANGEMENTS 3/6 Each

WHEN THE SAINTS GO MARCHING IN . SWEET SUE

CARELESS LOVE . OLE MAN MOSE . MEMPHIS BLUES

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SUNNYSIDE UP . SWEDISH RHAPSODY . GREAT DAY EAST OF THE SUN . TIME ON MY HANDS

MY VERY GOOD FRIEND THE MILKMAN

CAMPBELL CONNELLY & CO. LTD. TEMPLE BAR

10 DENMARK STREET, LONDON, W.C.2.

returning-on record.

One of the most talked-about

One of the most talked-about British combos in the post-war era, it has been re-formed for a 12-inch LP for Decca.

Planist Moule leads an all-star line-up comprising Don Rendell (tnr.), Ronnie Ross (bari.), Leon Calvert (tpt.), George Chisholm (tmb.), Dougle Robinson (alto), Arthur Watts (bass) and Alan Ganley (drs.).

His new line-up is entirely different from the original Seven Planist Moule leads an all-star line-up comprising Don Rendell (tnr.), Ronnie Ross (bari.), Leon Calvert (tpt.), George Chisholm (tmb.), Dougie Robinson (alto), Arthur Watts (bass) and Alan Ganley (drs.).

His new line-up is entirely different from the original Seven —but the hallmark of the Cobbly."

Other titles are "My Funny Valentine." "Nice Work If You Can Get It," "Lulu's Back In Town." "Prelude To A Kiss."

Makin' Whoopee," "You've Done Something To My Heart" and "Lullaby Of The Leaves."

Ken told the MM: "I would like to go on the road again, but this unit is strictly for records."

MORE THAN YOU KNOW .

THE KEN MOULE SEVEN is famous Seven remains-arrange-

ments by Moule.

Four are his own compositions:

"Son Of Ponckle," "High
Ratio." "The Sleepy Badger"
and "Cobbly"

BY THE FIRESIDE

1653

Not for sale

He then mentioned—but did not name—an American guitarist

of playing.
"I have, for example, arranged a series of Diango themes and also composed some numbers of

my own."

What does Joseph think of the Django copyists? "They do my brother a great honour," he says. But he adds: "I don't really like it. They copy merely because they lack originality."

ON THE MOVE IN CLUBLAND

SINGER and bongoes player Prank Holder starts a week in cabaret on Monday at the Club de la Côte D'Azur, Frith Street.

Ian Bell and his Jazzmen return to 44, Gerrard Street, Soho, on Monday after an absence of two years.

The Teddy Layton Jazzband will be resident at a new club to be opened at the "Cornet of Horse," opposite Battersea Town Hall, on Mondays from February 4.

Bob Barclay's Yorkshire Jazz Band has taken up two new residencies—at St. Patrick's Hall, Lteds, and at the Headingley RUPC dances at the Kirkstall Clubhouse.

Tuba-player Bob makes a solo appearance with the Oxford University Jazzmen at the University's Jazz Club on February 11.

The River City and Pete Curtis Bands will play at the opening on February 15 of the South London

Jazz Club, Chiesmans Restaurant, Lewisham. The Bourbon Street Ramblers take up residency at the Castle Jazz Club, Waltham Cross, tonight (Friday).

A new jazz vocalist, Lynn Trent, made her debut with the Owen Bryce Band at Wood Green Jazz Club last week.

Fleet Street Jazz Club has booked the newly formed Don Bendell Sextet for a lunch-time session on February 22. Attraction today (Friday) is the Mick Mulligan Band with George Melly.

Ministry says Yes to Broonzy-Sellers

Scott starts new jazz sessions

Tenorist Ronnie Scott will be the first star to appear at the Tuesday night jazz sessions at the Ritz Ballroom, Kingsbury, which start on February 5.

He will be followed by trumpeter Bert Courtley (12th) and Vic Ash (19th).

They will be accompanied by the rhythm section of the resident Rex Ruttley Orchestra.

Singer Jill Kinley has joined the Ruttley Orchestra in place of Vicky Dean. Jill is the wife of Peter Kinley, baritone-saxist with Chris Curtis at the Trocadero Restaurant, W.

The Ruttley Orchestra has been resident at the Ritz since December.

December.

THE Ministry of Labour has granted permits for the three-week British tour of blues singers Big Bill Broonzy and Brother John Sellers.

The tour will open at the Royal Pestival Hall on February 16 and other bookings finalised are Hull (17th), Wolverhampton are Hull (17th), Wolverhampton (19th), Brighton (21st), Shef-field (23rd), Coventry (24th), Edinburgh (25th), Dundee (26th), Birmingham (March 1), Nottingham (2nd), Ipswich (3rd), Newcastle (5th) and Glasgow (6th). Dates are also to be fixed at Liverpool and Manchester.

British backing

Ken Colyer's Jazzmen will appear with Broonzy and Sellers at the Royal Festival Hall; the Mick Mulligan Band at Nottingham, Newcastle and Glasgow; and the Chris Barber Band on all the other dates.

The tour has been arranged by the Lyn Dutton office in conjunction with the National Jazz Federation.

Federation.

TOPS THE U.S. "METRONOME" **ALL STAR POLL FOR 1956**

ALTO first

PAUL DESMOND

TENOR first

STAN GETZ

CLARINET first

TONY SCOTT

Most of the other boys near the top, INCLUDING second and third places were Selmer players. YOU can take the first step up the ledder by writing "METRONOME" on a P.C., to Selmer, 114 Charing Cross Road, London, W.C.2. Catalogue will come



I certainly don't feel a big shot when I'm at home. My neighbours and pals in Bermondsey seem interested rather than

impressed. "You've made a record then, Tommy," they'd remark in the early days. A couple of weeks later they'd say:

"I see it's selling well." And that's about all.

My parents must wonder where the whole thing's leading—but they're very down-to-earth. When I came home and said that I'd been signed up to work on the stage, my mother looked dubious.

"I've never stood in your way," she said. "So you'll have to decide for yourself. But guitarists are ten a penny...."
She knew that I took my

guitar playing seriously. I got interested when I was in hos-pital with spinal meningitis. When I went to sea, I met Dick Campion.

and he taught me how to

and singing than I did in the second night there, John Kennormal chores aboard. It was nedy—a complete stranger to rock-'n'-roll. Papers have been down as I hummed them. We bound to happen. I got the me then—asked me to sign with on to a good angle there and performed all three on recreating them. He said.

When I was a bit scared to go him. He could get me places, home and tell them.

When I was a bit scared to go him. He said.

That came back to me the second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night there, John Kennormal chores aboard. It was never my main other day when I was doing a second night them.

When I wandered into the coffee bar in Soho, I was won- sea. dering what to do, dithering with the idea of trying to get into Show Business. A lot of my pals had urged me to try.

Wonderful

I asked the man behind the a regular job-thirty shillings a night, seven nights a week.

Tmabit numb

and a Variety tour under the Frankie Laine, and I still do auspices of Harold Fielding. They're stylists and they alway Things haven't stopped moving have wonderful arrangements.

since then. I'm told that I've broken all Then I went to sea, I met Dick bar if he minded my giving a the rules in topping the bill in turn. He said "Go ahead." Variety before I had a hit After I finished, he offered me record. I can't explain it. Luck has been with me all the way. Everything seemed to drop in

him. He could get he said.

I'd heard plenty of that at sea. "Get me something really big within a fortnight," I told him, "and you're on." I expected nothing at all.

To my astonishment, he came pected nothing at all.

To my astonishment, he came and "Honky Tonk Blues." I liked Frank Sinatra and Thonkie Laine, and I still do. They're stylists and they always

Influence THE PARTY OF THE P

I enjoy singing most things today, but most of all I like songs with a beat-"What Is

don't know what the teachers at Bacon's School in Bermondsey think of the boy they used to know as Tommy

I used to fancy my chances

as a writer while I was there. To get out of maths, I'd ask if I could write a play. I wrote a farce, a mystery and a m u s i c a l comedysongs and all.

That came back to me the other day when I was doing a film test. The cheek I had at school deserted me then. I was petrified.

The clapper clicks in from of the camera. And you're on. Cheek doesn't help a bit; nor You're out does rock-'n'-roll,

there on your own. I can only hope that what I've

had so far lasts. You've guessed it. Luck.





finger the instrument. to the stage when I could play a few chords and pals would ask me to give them a tune. I couldn't play solos and they wanted to hear the melody. So I tried to sing. I never fancied my chance at it. I still

Show-off

But I got pushed into ship's concerts and I seemed to get away with it. I was always a bit of a show-off and I suppose that's why. And the experience has been invaluable.

You get all kinds of people travelling at sea-millionaires, film stars. It took nerve to start, but I soon learned not be intimidated by audience.

That's why I managed to sur-vive at the Café de Paris. The people there have ears the same as other people. And, like any audience, they are really out to enjoy themselves.

I soon got keener on playing



P BILLING FOR N

debut





Two Skiffle Groups share top billing with Yana in the Variety show which opens at the Prince of Wales Theatre on Monday.

Also on the bill are Gary Miller, who will double at the Metropolitan, Edgware Road, and comedians Jimmy Wheeler, Dickie Henderson and Tommy Fields

Vipers and . . . Pirst of the Skiffle Groups is Walt Whyton and the Vipers, whose first disc was issued by Parlophone last month. They have played at most of the London jazz clubs.

... Bob Cort Second is a new group led by singer-guitarist Bob Cort, who made his debut at the Royal Festival Hall on Tuesday during a National Jazz Federation concert in the Recital Room.

His group includes Ken Sykora and Nevile Skrimshire (gtrs.) and Bill Colyer (wash-board).



The Mantovani starts a six-week Sunday after-noon series on ATV on March 3 in place of the "Liberace Show." Mantovani told the MM: "I

am looking forward to the series and plan to present guest stars."

New saxists with Tony Kinsey's Quintet—Joe Har-riott (1.) and Bob Efford— seen with Tony on their debut on Sunday at the Flamingo Club, W.



OR the fourth consecutive I year, the Carl-Alan Award for the best modern dance orchestra has gone to Joe Loss.

Other section winners were Lou Preager (outstanding resident band), Victor Silvester (out-standing services to ballroom dancing) and Harold Davidson (Old Tyme)

(Old Tyme).

(Old Tyme).

They will receive their Carl-Alan trophies at a Presentation Ball, which will be televised, on March 30 at the Carlton Rooms, Maida Vale.

Crawford Trio for Middle East tour

The Peter Crawford Trio leaves London Airport on Sunday for a four-week tour of Army bases in the Middle East with comedian Jon Pertwee.

Jon Pertwee.

With Peter (elec. acc.) are Brian Horrey (gtr.) and John Edwards (bass). The trio is vocal as well as instrumental.

On Wednesday the trio appeared on Cyril Stapleton's BBC-TV show and it has been booked for a summer season with Benny Hill at Great Yarmouth.

Kirchin on fire

Kirchin band's Dance," was re-

The Fraser-Hayes Quartet opened for a season in "The Chelsea Revue" on Monday at the Chelsea Palace, They are (1.-r.) bassist Tony Hayes, singer Kerri Sims, who recently joined the group. Nicky Welsh (pno.) and Jimmy Fraser (gtr.). and Jimmy Fraser (gtr.).

BIRTHDAY ON TV FOR MARIE

Marie Varley, planist with the Cy Laurie Band, will be 21 to-morrow (Saturday), the day the band is televised from the BBC's "Jazz Saturday" at the Royal Albert Hall, Guitarist-banjoist Pat Wade,

who for the past two years has led his own group in Southamp-ton, has joined Cy.

HOLLIDAY IN COLOUR

Michael Holliday and the Kaye Sisters last week began filming a coloured TV short for America.

Heath plans 'specials' TED HEATH has planned a new musical programme for his American audience when he

takes the stage for a midnight concert at New York's Carnegie Hall on February 9. "With the exception of our Scotland picks its

best trad band Jim McHarg's Jazzmen won the Third Scottish Traditional Jazz Band Championship at Glasgow

on Sunday.

The judges were Scottish jazz authority. Dr. Norrie McSwan, and Tony Brown and Jack Hutton of the Melopy Manez.

Second band was the Cragburn

Tomailies.

Trombone feature

"One of the specialities will be a new arrangement of 'There'll Never Be Another You,' featur-ing Don Lusher and Keith Chris-tie on valve trombones. We shall also be playing 'Jungle Drums' and 'Madagascar."

"These two numbers have been big record sellers for us in the States."

Mackenzie solo

climax, the programme will be entirely different from the one we played on our previous Carnegle concerts." Ted told the MM on Wednesday.

have decided to see the boys 'off the ground.'"

Agent Harold Davison, who negotiated the Heath tour, leaves by 'plane from London Airport the same afternoon.

have decided to see the
the ground."

Agent Harold Davison, who
negotiated the Heath tour, leaves
by 'plane from London Airport
the same afternoon.

The Heath band takes two
days' break before rehearsing for
its opening date at the National
Guard Armoury, Washington, Guard Armoury, DC, on February 8.

New Lennie Hastings group gets bookings

A new traditional group led by former Alex Welsh and Freddy Randall drummer Lennie Hast-ings made its debut at Manor House Jazz Club yesterday (Thursday).

"I am also featuring Henry Mackenzie's clarinet this time. Henry did not get a solo spot last year at Carnegie."

Ted and the full Heath band leave London Airport by Pan-American World Airways (Flight PAA 71) at 11 p.m. on Monday.

"I had intended leaving by an earlier 'plane," said Ted. "but I at Cheltenham on February 23. leased this week.

GEORGE MELACHRINO is today (Friday) for the States, where he is to make appearances as guest conductor.

Tommy Steele appears in BBC-TV a " 6.05 Special " on February

Singer Sheila Buxton recorded "A Perfect Love" and "I Love My Baby" for Columbia last week. The Paradise Hawaiians have a BEC-TV spot on February 20.

The King Brothers, vocal and instrumental group, appear on ITV's "Jack Jackson Show" on Pebruary 10 and on BBC-TV

(16th). The Geoff Taylor Band now plays at Barking Baths on Saturday nights, and from February 26 will appear at the Orchid Ballroom, Purley, on Tuesdays,

The Barbican Jazz Band has a concert on February 9 at Queens Hall, Cuckfield, Sussex.

Philip Midgley, singer at the Club Venus, St. John's Wood, ap-pears in A'TV's "About Homes and Gardens" today (Friday).

Readers of reasonable musical ability who are interested in forming a band to play purely for pleasure or charitable pur-poses are invited to contact Arthur Unwin, 53, Glencoe Road, Hampstead, N.W.3.

The new Maynard Ferguson Band opens at New York's Bird-land in April for a two-week

The Tommy Whittle Group will play weekly sessions at the Carlton Ballroom, Slough, start-ing next Tuesday (5th).

The Geraldo Orchestra, Paul Carpenter, Zoe Gali, and the George Mitchell Singers will appear in "Bonanza," an all-Canadian musical comedy, Canadian musical comed tomorrow (Saturday) on ATV.

AND DON'T FORGET THAT FROM MONDAY THE MELODY MAKER'S NEW 'PHONE NUM-BER IS CHANCERY 3344.

Eric Batty's Jazz Aces, from scheduled to leave London Manchester, waxed four tracks for Esquire on Sunday.

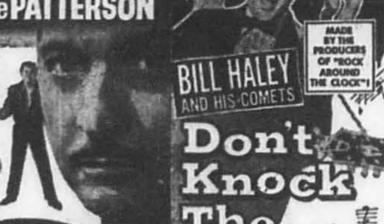
Zachary SCOTT

Peggie CASTLE

Mervyn JOHNS

Sydney TAFLER





The

CHEL STOCKER - GOC POPEMANN BORRET ARREN - JOHN WELSH end by ARRE & AND

DAVE APPEL

N.E. LONDON FEB 10th SOUTH LONDON FEB 17th

YOUR * SEE ALSO JAZZ CLUB CALENDAR

ROYAL ALBERT HALL

Great All-Star Concert

THIS SUNDAY (FEB 3) AT 1.30 p.m.

TED DELANEY KIRCHIN

with their Orchestras-plus!

DICKIE

THE CHRIS STARGAZERS

and!

BAND

Only remaining tickets: 15/- (seats), and 3/6 (promenade), obtainable from Royal Albert Hall (KEN 8212); All leading theatre ticket agencies, OF PAY AT DOORS ON AFTERNOON OF CONCERT.

'I have never seen

such an exhibition

of good, clean,

innocent fun'





"VOU'VE got a bit of a nerve, haven't you?"-an acquaintance asked me in a London restaurant the other day-"Writing all that stuff criticising the BBC, I mean, when all the time you work for them and accept their money!"

I suppose that point, with its underlying suggestion of ingratitude, is bound to arise, in my case, from time to time.

Freelance basis

But I hold myself perfectly free to criticise the BBC-or anyone else-whenever I consider criticism is deserved. After all, I am certainly not under any obligation not to

express my opinions about the Corporation.

And to those who cry, "Where's your loyalty?" I answer: "I originally made my reputation by leading a dance band for the BBC. But I do not owe them anything for that. I presumably did the job satisfactorily, or they would not have gone on paying me! So there's no obligation there."

And so far as my more recent work with the BBC is concerned. I began writing for the Meloby Maker long before I was under contract to the BBC. In other words, I was a theatrical promoter and agent who

wrote a column-and who was occasionally employed by the Corporation, on a freelance basis, as a part-time discjockey.

Because radio and television later offered me a contract attractive enough to allow me to give up some of my other activities and become a fulltime broadcaster and telecaster, see no reason to be disloyal to the obligation I do have: to give my honest opinions on the show business scene to the readers of the MM.

Bigois

WISH some of the narrowminded bigots who spend their spare time decrying is

mmmmmm B best-behaved crowd we have ever had at a dance here. I only wish the Chelsea Arts Ball was half as orderly. Do you know, it's three o'clock in the morning and I've not seen a single drunk!"

THREE—a redhead in sweater and very tight

She looked familiar, jiving away there, and at first I thought she was one of those semi-professional dancers who inevitably appear in the newspaper photos whenever a "spontaneous" outburst of jiving "happens" to take place near a Press camera at rock-'n'-roll films, jazz concerts, and such functions. When I got nearer, I saw I was wrong. It was that semi-professional teenager, Miss Shirley Ann Field, in artfully cut (and very expensive) jeans, taking the starlet's "way in"—the grabbing of each and every possible chance of a piece of publicity.

She was just a simple jazz fan enjoying a simple

She was just a simple jazz fan enjoying a simple jazz carnival.

And, right enough, the only pictures that appeared in the lay Press rejerring to the jazz carnival were of Miss Shirley Ann Field jiving.

Fresh angle

TALKING of the theatre, here's a fresh angle on the question of Britain's pit musicians—a subject which I briefly ventilated in this column over Christmas, and at greater length a few weeks before that.

A letter comes from an ex-symphony man now playing with a well-known theatre orchestra in the North, taking me to task for saying that most pit musicians use their Union-dictated wages fo supplement earnings from daytime fobs.

"The majority of these maligned folk," says my correspondent, "pursue a daytime job to augment their musical earnings—not vice versa."

Although his orchestra can equal any London can offer, the writer says, "I am fortunate if I am employed for 30 weeks in any one year—and even then earn more per annum than a musician employed by the same company on a full-time basis."

Capable

However, he adds, the remaining 20 weeks—what with bills, rates and mortgages to be paid—are "quite a problem. So what is the provincial musician to do?"

do?" have colleagues," he con-tinues, "who carn more, as untinues, "who earn more, as un-skilled labourers working a fiveday week, than a pit musician doing six evenings or dance musiclans on basic salary. And these are all very capable musicians."

Asking me to reflect that some of us place more value on normal home life with our a normal wives and children than on tour-ing the country, even though wa may have had the opportunity," he instances an occasion, years ago, when a bill-topping touring band made such a "shambles" of accompanying a vocalist that the pit orchestra was "convulsed with mirth."

Mistakes

The writer concludes: "Such mistakes would cost the average pit musician his job. So please be careful when advocating any trade tests for musicians." All of which, it seems to me,

strengthens my point about "part-time" musicians. In the first place, because a

touring dance band plays badly, it does not follow that a pit orchestra which is better than that band is necessarily as good as it should be.

Value

Secondly, the point about pit musicians having to take outside work because of poor payment work because of poor payment and uncertain working conditions at the theatre is surely a matter for the Musicians' Union. And finally, of course, the only way to get managements to agree to pay higher wages would be for the musicians to give better value—and the only answer to that one is for the MU to institute, as I originally suggested, proficiency tests before musicians are admitted to full membership. are admitted to full membership, Thus value for money would be assured.

will be resumed next week

in particular, and the younger generation in general, could have been with me at the Albert Hall a couple of weeks ago, when Britain's first-ever allnight jazz carnival was held.

bands traditionalist blared out jazz from 10 p.m. to 6 a.m.: more than 3,000 fans jived throughout the night— and I have never seen such an exhibition of (to coin a phrase) good, clean, innocent fun.

To be honest, not all the music was my cup of tea-but I could not fail to be impressed by

the behaviour of those who did like it.

Three things struck me about the function:

ONE - the colour about the packed dance floor when viewed from above Instead of the usual drearily circulating variations of grey which one gets at English dances, here was a rhythmically heaving kaleidoscope of bright reds, yellows, blues and greens as the dancers jumped and twirled to the music;

TWO-the fact that, although bars were open until 2 a.m., there was a complete lack of hooliganism or drunkenness. A steward told me: "This is the



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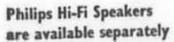
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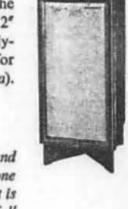
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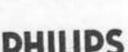
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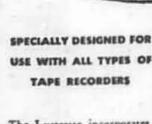




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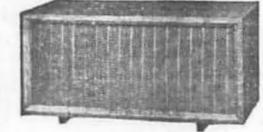
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"Sincere good wishes for the success of your Jazz Saturday Concert and to everybody taking part.— Maurice Burman."

The criticism follows next

AT THE JAZZ BAND BALL THE RONNIE SCOTT SEXTET.
THE TOMMY WHITTLE 11.15 p.m. 23/1/57.

RONNIE SCOTT, dark, almost handsome, taciturn and contemplative by appearance, was talking to me about British and American jazz 30 minutes before this broadcast and a few days before he sails with his Sextet for America:

"When I was last in America," said Ronnie, "I naturally heard excellent players, but I also heard some who were disappointing. Indeed, three or four of our own musicians, but only three or four, could, if they worked in the States, become as good as most Americans."

"Name them, Ronnie." "Derek Humble, Jimmy Deuchar, Tubby Hayes and Tony Crombie."

Still good

"Strangely enough, Ronnie, they seem to be mates of yours." nevertheless, they are very

fine jazz players. Please remember that British should. It still lacks warmth,



Derek Humble and Ronnie Scott

By MAURICE BURMAN

musicians are definitely the clear-cut direction and con-finest jazzmen in Europe, tent. and if, as you say, we lack originality, then equally true to say that most of the Americans have to copy from their own handful of originators who are, as you have said, mainly the great coloured players." "Why is traditional jazz

Simplicity

developing within itself. It

is more a music for musi-

more popular than the modern kind?"

"I think because it is more simple and the rhythm is other hand, modern jazz is

cians which I think is a very good thing for the music. I liked Ronnie's band very much, particularly the solo "That's quite true, but, and ensemble playing. But I feel that the music itself is not developing the way it

The Whittle group also lacked this definition.

February 2, 1957. MELODY MAKER-Puge

ommy's own playing was faintly rambling and uninwhile drummer Jackie Duggan was busy and a little heavy. Eddie Thomp-son's piano had the best moments.

NORTHERN HOME SERVICE. DATE WITH DEREK. 10.45 p.m. 21/1/57.

HIS programme showed both taste and origin-y. Consisting of Bob (bass), Bob Turner Denis Newey (guitar), Bernard Hermann and Derek Hilton (piano), the group showed originality in instrumentation and taste in arrangements and choice of tunes.

to the Ronnie Scott Sextet

Our kind of music is

OUR kind of music is dying die. It can't survive under present circumstances whereby up-and-coming musicians are denied the chance to even start to develop.

I was born in January, 1903, which makes me 51. And I first made the jazz scene in Chicago 35 years ago. In the Windy City there were literally dozens of spots where a young musician could take his horn and blow, blow, blow. Not for money—but for the love of playing jazz for the opportunity to swap ideas with kindred souls.

Live jass

And when I hit New York here must have been at least a hundred or more spots where a guy could play jazz, listen to jazz, live jazz, for a few brief

But what do you find today? Guys are not allowed to play for free-in case they shove a fellow-musician out of work, And even if they were allowed -where would they go?

In New York today there are perhaps four places where the boys can jam: Eddie Condon's, Nick's, Jimmy Ryan's, the Henry Hudson Hotel (where Bobby Hackett leads an unusual group-himself on trumpet, a bass tuba, string bass, vibes, piano and drums); and for the modernists, Birdland and the Embers.

Better here

Add two on the West Coast, and a couple in Chicago, and that's about the lot in the whole United States, apart from New Orleans perhans.

From what I've seen and been men, old, things are a little better in around the country. With all even ask the title or the key. He the Cottage back with me.



Says WILD BILL DAVISON

cornet star of the Eddie Condon band, in an interview with JERRY DAWSON

these guys playing jazz. You just joins in-and, boy, does he

must produce some good jazz- blow-fie's the most. And there's a planist, too, who drops Like the clarinet player I in at the Cottage. When I see Britain-lots of jazz clubs in heard at the Cottage Club in him arrive-that's my cue. London and even more spread London-Archie Semple, Doesn't Truthfully, I wish I could take

ROSEMARY CLOONEY sprang the first question when the MM invaded her flower-laden, aromatic suite at Claridge's, where she is staying this week. "How are Eddie and the boys?"

She was referring to Condon and players, most of whom had inquired cordially about

her the previous evening.

Rosemary ("I begin to get awful pompous if people keep calling me Miss Clooney") is a popular singer with enthuslasm for jazz. And most jazzmen seem to be enthusiastic about Rosemary.

"I know Wild Bill and Cutty and Wettling and most of the boys," she said. "I've been on the 'Toast Of The Town' show with Eddie, and I think Gene was on some of my records."

This promising conversational service led into a fast-moving rally which wound up with stories about Condon, Crosby



MAX JONES interviews the

someone to come up with another idea like it. A guy in the album department of Columbia came up with that. I thought it was a lovely idea."

The "Blue Rose" LP had been made with band and me few miles some thousand miles apart. How about apart. How a Rosemary said:

"It was so funny;

'Naturally, first you

put Ella, then your

favourite singers'

and Wingy Manone. "The last place I saw Wingy at." said Clooney, "he'd put a big sign outside saying 'Come in and hear the Truth."

From these agreeable topics it was but, a short step to Duke Ellington and the "Blue Rose"
LP on which he was teamed with Rosie. Was she planning anything along similar lines?

"I'd love for someone to come up"

"I'd love for someone to come up"

"I'd love for someone to come up"

"We had to do the record. So Strayhorn came over to Cali-fornia and we spent three weeks talking over arrangements and repertoire. Then Duke recorded the music, including 'Blue Rose,' which he wrote for the album, in New York.

"After that Billy brought the tapes back and we spent two more weeks before I made the yocal tracks. It was so helpful

more weeks before I made the vocal tracks. It was so helpful to have Billy in the control room. I don't think we could have done it without him."

Does Clooney like recording "by proxy"?

"No, no t really. You can get a wonderful feeling with a live orchestra which you

which you can't get through headphones. Sometimes separate us if there's loud brass that might leak into my mike, but I

prefer working live." On the subject of popular Rosie music, holds opinions. She has, she em-

phasises, a "fantastic aversion to rock-n'-roll." This may have something to do with the absence of her name from our Top Discs list.

Fitzgerald

About calypso music, at present enjoying another revival in the States, she is less critical.
"It has fine story-telling value, most interesting for a singer." In the lead, among the people Rosemary raves about, is Ella Fitzgerald, "Naturally, first you put Ella: then your favour-

ite singers. Patti Page is a truly expressive singer who has real ease, and I love Carmen McRae. "On the male front now Joe Williams, and Nat Cole at

all times. For different reasons I admire Tennessee Ernie Ford. And I like singing with Bing and Como.

And Sinatra-when I was coming up I was the original bobby-soxer. Like my little sister is about Elvis, I was twice as bad about Frankle."

All writers of adult songs have Clooney's respect, but Cole Porter wins it in unlimited quantity.

"I think he must hate all singers; there's not a place to

breathe in some of his songs. But what talent! I remember saying to Hoagy: 'No one eyer collaborates with Porter.'"



WINGY



EARTHA

No one could blame Eartha Kitt for being a mixed-up kid. Before I had ploughed through a hundred pages of her autobiography, "Thursday's Child," I learned she had been whipped around a dozen times; tied to a tree and stoned with peach pips; called "Yalla girl, yalla girl"; eaten raw potatoes; was bullied at school, beaten with an ironing cord

ironing cord.

To cap it all, she was bitten by Orson Welles. That incident occurred during a fit of jealousy involving Josh White.

It is lurid events like these that bedevilled the early years of Eartha Kitt's career. And it is even possible that they helped temper her into the taut artistic mainspring that today lashes a world audience into ecstasies of enthusiasm. enthusiasm.

But before Eartha became a star it was hard going. She never knew her father; she picked in the cotton fields for a dollar a day. Who can blame her if she became the introvert who later exploded into what may seem an extrovert?

Celebrities

Or so, from various anecdotes, the book would lead us to believe.

On her way to neon lights, Miss Kitt meets scores of celebrities.

But apart from a revealing page or two on Welles and Josh White, we learn little about them; their personalities tend to be submerged by that of the writer, Modesty, perhaps, is not Miss Kitt's strongest suit. But then modesty had little part in the make-up of a great artist.

The book in parts tends to read like a servant girl's favour-ite paper-back. Which seems at odds with Eartha Kitt's obvious intelligence.

Melodrama

I winced a bit, for instance, at these paragraphs: "I looked out of my eyes with a new light. I saw the world in a different colour. Everything was rosy, lavender grey and alive. The people were alive, the buildings swayed to and fro. The skies moved about but I stood still in moved about but I stood still in a daze of warmth."

'Modesty is "The joy swelled up in-side of me like a balloon not Miss Kitt's ust before it bursts, as his strong manly strongest suit

arms took me to him. The dew kissed our bodies as we clung to each other."

Then there is the bit about the English gentleman with carnation and umbrella who became a positive bounder when he followed Eartha to Paris. Doubtless true. But it does smack of Victorian melodrama.

There is nothing Victorian about other romantic incidents chronicled in the book. But isn't anything ever resolved? One gathers that Miss Kitt is constantly dodging and weaving with the agility of a rugger half-back to see the transfer. back to escape the unwelcome attentions of a posse of admirers.

Rolls-Royce

They range from Brooklyn toughs to a sizzling Maharajah. This episode reads like the scenario of an early Valentino movie. Only the Maharajah didn't have a horse. He carried Eartha off in a Rolls-Royce.

Needless to say, she extricated nerself—and with commendable

Laurie Henshaw takes a look at the famous singer's autobiography

aplomb, considering the attendant circumstances.

Eartha Kitt's tours with the Katherine Dunham troupe gave her the groundwork that enabled her to branch out as a

She registered first of all in Europe, and it is interesting to learn that her solo début in New York at La Vie En Rose—was a flop. She worked on her act, made a resounding comeback at the Village Vanguard.

Artist

"New Faces" was a decisive step up, and from there it was a positive rush to the top. Today, Eartha Kitt is the complete artist. And in a phrase the last sentence in "Thursday's Child" is the most satisfying of all.

For Eartha Kitt winds up her autobiography with the words: "But it seemed Eartha Kitt was a star." There is absolutely no question that "The Bad Eartha" is that,

"THURSDAY'S CHILD," by Eartha Kitt. Cassell & Co., Ltd., 37/38, St. Andrew's Hill, London, E.C.4, 16s, net.



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NATIONAL JAZZ FEDERATION

(Times: GMT) SATURDAY, FEBRUARY 2: 5.30-6.0 a.m. J; D-J Shows

(daily). 10.39-11.30 J: As above 11.30-12.0 A 1: Kenton, Basic. 11.45-12.16 p.m. DE: Jazz Band

4.15-4.45 Z 1: Swing Serenade. 5.0-5.30 F 2: Ragtime To Cool. 6.45-7.30 M: Kansas City. I: Champs-Elysées 7.0-8.50

Musio.

Jazz. 0-8:30; 9:16-10.0 DL; Jazz Saturday From The Albert

9.0-9.30 J: Hollywood Music, 9.39-9.57 B: Ella And Louis. 9.39-11.0: 11.10-12.0 Q: Top Ten, Hamp, Ragtime, etc. 9 40-11.0; 11.10-1.0 a.m. I: From Stockholm to Rome. 10 5-11.0 J: America's Pop

10.10-10.30 Y: Jazz 1957. 11.0-11.50 DL: Baker's Dozen. 12.0-1.0 a.m. E-Q: From Dr. Jazz's Library, 1.5-2.0 H-Q: Hellywood-New

SUNDAY, FEBRUARY 3: 6.5-7.0 a.m. J; D-J Shows. 11.0-11.25 J; Sunday Syncopation. 9.45-10.30 B: French Jazz. 11.0-12.0 J: Seronade.

MONDAY, FEBRUARY 4: 12.0-12.30 p.m. J: Martin Block (dally). 12.30-12.45 J: Strictly From

Dixie, 9.10-10.0 S: For Jazz Fans. 9.30-9.55 F 3; Basie. 9.30 app K: Jazz Session, 10.5-12.0 J: D-J Shows (nightly). 10.16-10.30 A 1 2: Errell

TUESDAY, FEBRUARY 5: 8.20-8.45 p.m. H 2: Jazz Maga-

zine, 9.0-9.30 Z 2; Swing Serenade. 9.15-9.55 B-256m; The Real

9.20-10.0 A 1 2: Lester Young. WEDNESDAY, FEBRUARY 6: 5.30-5.56 P 1: Modern Jazz. 8.30-9.30 P 3: Jazz For Every-

9.30-10.0 P 4: For The Jazz Fan. 10.0-11.0 I: Edelhagen, Müller, 11.5-12.0 O: Jazz Journal, 11.10-12.0 I: Goodman, Chris Connor 11 15-11 50 DL: Jazz Band

Bail, THURSDAY, FEBRUARY 7: 11.2-11.25 a.m. C 2: Shearing. 12 0-12.30 p.m. A 1 2: Champs-

Elysess Jazz. 6.5-6.40 C 1: AVRO Jazz Club. 8.30-9.0 J: Instrumental Mood. 9.20-:0.0 I: International Disc

Roview. 9.33-10.0 P 4: New Orleans. 9.50-10.15 A 1 2: Night Of 10.0-11.0 P: Jazz On The Air. 10.25-11.0 C 1; Pia Beck.

FRIDAY, FEBRUARY B: 12.30-12.45 p.m. J; Strictly From Dixie, 3.0-3.30 I: Shorty Rogers, 4.0-4.30 K: Jazz,

5 0-5.15 Z 1: Swiss Jazz, 5 0-5.30 L: Jazz.

8.30-8.55 H 1: dazz Magazine (R), 8 30-9.0 J: R-and-B. 9.20-10.0 Q: Jimmy Giuffre. 9.55-10.15 Z Li Jazz Actuali-

ties. EVERY NIGHT 7.9-9.0 and 10.0-12.0 T: This

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235m, 477m. Copenhagen: 283m, 210m. BR Munich; 375m, 187m, 0: 48.7m.

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Samonamini

F. W. STREET

JAZZ JOURNEY

DURING my short visit to the States at the end of last year, I succeeded in meeting and listening to around 50 interesting musicians. Here is a short survey of what impressed me most.

First, the wonderful new New Orleans jazz band of Wilbur De Paris at Jimmy Ryan's-with Dickie Wells on trombone. The front line of Sidney De Paris (what

JONNY

-Swiss jazz en-

Collector's Corner

York where he

some of the city's

jazz haunts

drive this man has!), Dickie Wells (who was at his very best, not at all in his disappointing form of the last five or six years) and Omer Simeon was really kicking.

'Old'

the thusiast, takes This is the true "old" jazz, by men who have real knowledge of the music, who never stopped readers to New creating, and who seem able to play excitingly with no recently visited

A good rhythm section had the fine Clarence "Bennie" Moten on bass Sonny White (a somewhat robust Teddy Wilson),

band's Atlantic records) and not enough after-beat from the drummer in the last chorus when the band is really riding; but it was just too wonderful for words, anyway, with Sidney doing marvels with cup and wa-

wa mutes and hat.

As for the public: it was noisy, enthusiastic, unknowledgable: a college crowd, mostly,

The intermission pianist was Don Frye, the musician who impressed me more than anyone else I heard. If you want to hear the real Fats Waller stuff, Don Frye is definitely the man to listen to.

Luck

I never had the luck to hear Fats himself in person, but I have heard a lot of good and great pianists in the "stride style," and none gave me half the kicks I got from listening to Don Prye. Here is the planist who should wax a few LPs to the delight of everyone who longs to hear a perfect master in the idiom.

A week after, when I dug the band again, Wilbur was back on the stand, and the band played in a more deliberately traditional style. I liked it less, but there were still many exciting moments. moments.

Swings

Johnny Letman was subbing for Sidney De Paris, and let me tell you—there's another very underrated trumpet-player who swings with terrific power in the style of Louis Armstrong.

On that same night I heard Don Frye in a trio made up of

banjoist Lee Blair and drummer Wilbur Kirk.

Sometimes there was too-prominent banjo (just as in the band's Atlantic records) and

At Birdland I caught the present Dizzy Gillespie Band, which sounds very much like the Basie orchestra of recent years and which impressed me highly. It boasted a fine rhythm section and inspired soloists, especially the two tenors, Benny Golson and Billy Mitchell.

Empty

At the Neapolitan, on Broadway, I heard a real all-star group with Louis Metcalf, Higginbotham, Paul Quinichette (pronounced Quiniché), Sam Price, Arvell Shaw, Zutty, and ex-Erskine Hawkins girl singer, Lou Elliott.

The intermission trio consisted of Tony Parenti; former Chick Webb pinnist, Tommy Fulford*; and a Greek chap, whose name I forget, on drums.

You may not believe it, but on a Sunday night, right on Broadway, out of ten million New Yorkers there was not one single customer in the joint!

Jumping

But having had the good for-tune to visit Neapolitan in the excellent company of Happy Caldwell and Ernest "Bass" Hill, things started jumping a short while after. I was particu-larly fond of the playing of Met-calf (who sounds a little like Bill Coleman), the wonderful Higgy and Quinichette, who played some unforgettable things.

Lou Elliott is one of the few talented girl singers I have heard these last years. She's excellent in jump blues and ballads.

*Fulford has since died .- Editor.



O PAUL QUINICHETTE



Dickie Wells-he was depping for Wilbur de Paris at Jimmy Ryan's. Says Simmen — "he was at his very best."

At the Metropole the public was the worst and the musicians could not relax and stretch out. In Red Allen's band (Herb Flemming, Buster Bailey, Claude Hopkins, Ed Bourne) is another half-forgotten man who plays one of the swinglest pianos ever: Claude Hopkins.

I heard him do "Three Little Words" (just accompanied by drums) for over 15 minutes, and of a few years back.

That this band's rhythm section was terrific should be self-evident.

The worst

At the Metropole the public was the worst and the musicians could not relax and stretch out. In Red Allen's band (Herb Flemming, Buster Bailey, Claude Hopkins, Ed Bourne) is another

the few "cats" went crazy—and for good reasons.

Dancer "Honey Boy" Thompson, who visited the Metropole together with his wife that night, could not hold back his enthusiasm. He threw a handful of dollar-bills on the stage, abouting: "That's for you. Claude, but please go on, don't quit, PLEEZE!!"

In the other group (Sol Yaged's) I especially liked the playing of those great musicians, Cozy Cole and Kenny Kersey. Leader Yaged sounded to me exactly like the Benny Goodman



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Mansfield

It," which is reviewed below. Says

Tony Brown-"Here's a film that can

be recommended equally to the

rock-'n'-roll funs and older film-



JIMMY CAMPBELL has to the Willard Alexander office, American World Aircogus, origin-taken over the drum chair which handles Count Basic, olly filed for \$270,000.

with the Marian McPartland Benny Goodman and other top with the Marian McPartland the Composer. . . . Marian is followed this week in the club by Bernard Peiffer, whose new trio will include Bill Takas, bass, and Winston Welsh

GENE AMMONS pleaded guilty of in Chicago to having a hypodermic needle in his possession when arrested last October, admitting that he began the use of narcotics about 18 months ago, but had stopped using them in recent months, with the help of psychiatric treatment. psychiatric treatment.

Narcotics have not been the only source of his troubles lately. He and his wife have separated and he has also suffered a broken

SARAH VAUGHAN has ended her rine-year association with the Gale Agency, switching

HUMPHREY Lyttelton seems puzzled by Shirley Abicair's zither in this

JIMMY DORSEY, currently on a clubs in the early 1940s, has been rescued from oblivion by Norman one-nighter tour, has signed with Fraternity Records. His initial re-Suffering from the recent loss of his health (he has diabetes) and his teeth. Pete has been offered a recording contract and will soon cut his first Granz LP lease is a single record featuring Dorsey with a choir, trombones and rhythm. . . Lester Young and his wife, Mary, are parents of a new daughter named Yvette. . . . Rex Stewart started a series of four jazz lectures and two demonstration concerts at Middlebury College, Vermont. . . Benny Moton, formerly with Red Allen and Ella Fitzgerald, is playing bass with Wilbur De Paris. with a hand-picked combo,

Leonard Feather

The first issue of a new illusgreen Review," is to be published in Pebruary. It will be edited by Barney Rosset and Donald Allen and will feature a chapter from an unpublished autobiography of the great jazz drummer, Baby Dodds.

This writer, who was recently appointed jazz editor of "Playboy" will appear on the first of a series of neekly presentations THE first issue of a new illus-trated quarterly, "Eyer-

ANDY KIRE, a name band-leader of the 1930s, now re-tired from music and working as a real estate salesman, emerged from retirement long enough to produce a New Year's Eve show at a ballroom in Brooklyn.

DETE BROWN, the wonderful

pal Auditorium insisted on a racially

MANY of the nation's top jazz stars will get coast-to-coast

television exposure as a result of a deal between NBC-TV and

segregated audience.



@ Ella-see 'New York Diary.'

SMASH

TWO songwriters arrived in London's theatredom last Thursday and took over the Fortune Theatre with a novel approach to revue.

Arrived is an understatement because Michael Flanders and Donald Swann made history with the first two-man revue and, by skill and charm, made sure of a good long residence.

They call their show—"At The Drop Of A Hat—an after-dinner farrago," but you will definitely enjoy this before or after dining.

23 numbers

Included in their 23 cotchy numbers are some of the songs hey have written for over a lozen of the post-war revues.

Michael Flanders writes the words and from a wheelchair (because of polio) provides the introductions and commentaries on the numbers.

Donald Swann is the pionist and the composer half of the

By musical nonsense they succeed in poking fun at so many human present-day weaknesses— popular music not excluded.

Hi-fi

Their take-off of the craze for high fidelity is delightful and the slaves of contemporary furniture trends will feel rather abashed at the end of "Design For Living."

For two and a half hours-on Monday this included six curtoin calls and two encores—these two completely captured their audience with their polished satire.— Bill Halden.

Racketeer Fats Murdock (Edmond O'Brien) is deter-mined to make his giri-friend Jerri (Jayne Mans-field) a singing star, despite the information that she the information that she can't sing. All you need in the Pop world nowadays, he points out, is a

HERE'S a film that can recommended equally to the rock-'n'-roll

fans and older filmgoers.

Make a note of the title. "The Girl Can't Help It,"

and bow thankfully to the

enterprising company, 20th Century-Fox, for devising a formula for bringing to-

gether the two halves of a

He orders an agent (Tom Ewell) to promote her, regardless. Fats supplies the first song, "Rock Around The Rock Pile," inspired by his stone-breaking efforts while "inside," and Ray Anthony's band is brought in to help the girl record it. Her only contribution to the disc is, in fact a couple of screeches—undeniably a new sound

THE GIRL CAN'T HELP IT

To get wider attention for the record the racketeer demolishes juke boxes owned by an old antagonist and instals his own, which lead indirectly to the racketeer being forced on to the divided world. The uniting element is satire and the keen shafts are directed not at rock-'n'roll but at the recording in-dustry as a whole New sound' stage at a rock-n'-roll con-cert to sing his own compo-

> It is this situation that hrings the most telling line in the film. The rival gangster comes for vengeance, sees the audience reaction and grabs the arm of his gunman. "Don't shoot him." he yells. "Sign him!"

There are 17 songs and offerings from Pats Domino, Little Richard, The Treniers (who swing somewhat), The Platters and Gene Vincent, among others. But my attention was engaged most with Julie London, a competent singer with an attractive song in "Cry Me A River."

Entertainment

As may be judged from the star cast alone, "The Girl Can't Help It" is no "quickie" rushed out with an eye solely on the teenagers; nor does it "knock the rock," presenting it with no apologies.

Those who lack a taste for rock or satire may find the film worth seeing for an eyeful of Jayne Mansfield, a well-set-up and generously

well-set-up and generously upholstered young lady, who (like the best dancers) expresses herself more fluently in movement than in song or speech.—T. B.

PAT **BRAND'S**

and American jazzmennow possible through the exchange systemmight lead fans to give more credit to British musicians has borne swift reaction.

Indeed, after attending one of



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DALLAS BUILDING, CLIFTON ST LONDON E.C.2

My suggestion last week the Stoll Theatre concerts last to Winnie's prayer. But where you live) film, "Garden that the on-the-spot Sunday, one reader (Miss S. C. to find one?

Solved Where you live) film, "Garden of Eden," last week was Gary Miller.

Solved For the pleture short in an billing should have read:

"The Humphrey Lyttelton All Stars, with additional items by Eddie Condon and his Band."

MALK around the bars these days is sprinkled with remembered Condonisms. Two the track of that excellent that appeal to me concern Felix King and Reggie Fore-

Condon at a London reception, his intention of catching Eddie's concert that

Replied Condon, gravely: Man, I rather hope to be there And seeing Reggle Foresythe approach (in his fur-collared overcoat), Condon considered him silently for a moment, then warily shook him by the hand.
"If you'll take the teeth out of that thing," he told him,
"I'll talk to it."

Gimmick grows up

BEHIND the bare statement in last week's MELODY Maker that a German piano was being rebuilt for Winifred Atwell lies the answer to a problem that has for some time been puzzling the piano star, The problem of what to do when a gimmick ceases to be a

used by every player once merely the fade-out sur- ment and directed the orchesprise to her grand piano act, tra. has gradually become 60 per cent. of her show.

She told me the other day:

"All the time I'm playing the self doesn't appear on the TONY THORPE . ARTHUR VERY grand, I feel people are wonder- screen. I rate her the most

So what to do? Problem . . .

Winnie thought back to the days before the "other piano" was born—to her days in Trinidad, when she used to play duets with the Governor. To the day when a special plano was brought to his house for a demonstration; one with a double keyboard to produce multi-plano effects and a foot pedal which converted it into

It seemed the obvious answer

... Solved A EUROPEAN search was in-stituted. And recently one

(of, it is believed, only three in existence) was unearthed. CERTAINLY Lyttelton was gleaned from Grove's Dictionary of Music and in the British

Letters to this paper have shown no hesitation as to who wins between the Condon and Lyttelton groups. (Note.—Groups — not solo
Interior public hear them?

Now what about letting the series, starting in April.

THERE'S been a lot of discussion as to who sings on "Dreft" ITV commercial since

It's Marion Keene. The number is written by Paddy Roberts to the lyric by the TV Executive of Erwin Wasey, Rick Mathews. And

It's Marion!

For Winnie's "other piano," Frank Cordell did the arrange-

ing when I'm going to bring on photogenic singer we have.

Rock-'n'-Rouser

AUSTRALIA'S Jimmy Parkinson's behind-the-credits rendering of the rock-n'-roll Berry Music number, "But You," is expected to get "The Secret Place" off to a rousing start when it opens at the Gaumont, Haymarket, this Monday.

Wrong garden SURPRISED visitor to the

special showing of the con-troversial ("X," "U" and "BANNED "-depending upon

For the picture, shot in an American naturalist colony, has nothing whatever to do with the song which Gary has so successfully recorded for Nixa.

Jazz... or alcohol?

I mentioned it in this column sideburns, unkempt hair, drainast week. And most guesses are pipe trousers and hob-nailed

> 1. Hold all sessions on un-2. No admission or "Experience," he tells me,

A pity. A good, strong number would help to spark up this bare body epic.

He points out that many jazz clubs have been broken up by young hooligans "whose distinctive style seems to be long

adds, "he shares with some jazz musicians!

SOLUTION to the Teddy Boy Menace—touched on by Steve Race in this paper last week—has been found by Stephen Duman, Hon, Sec, of the London Traditional Jazz

licensed premises; admission after 9.45 p.m. "has shown that the potential trouble-maker would sooner be parted from jazz than alcohol.
"A trait," he sardonically

NITERY NEWS... Shelly ing and more diversified material." The (back-together-again) Andrews Sisters: "There's never been a girls' group as successful as ours. We've sold millions of records, We've starred in 17 ploat "The Rendezvous" in nearby Huntington Park. . . Shorty Rogers and his Giants hold forth at the "Tiffany." . . The George Shearing Quintet has Chout the McGuire Sisters vocal trio) "We think they're the best to come along in years." joined the Phineas Newborn group to make a double attrac-tion at "Peacock Lane.". . .

DISC DATA. . . . Stan Kenton is currently making an album with his new vocal quartet, "The Modern Men.". . Sal Mineo signed with Epic Records to make rock'n'-roll discs. . . Herb Jeffries did an album for Bethlehem. . . John Graas is in charge of the new Jazz department of R-Dell Records. . . . Drummer Mel Lewis is making an

IN BRIEF. . . Woody Herman has sprouted a moustache and goatee. . . Shelly Manne and his Men were the stars of my "Jazz International Show-case" TV show last week. . . . Lionel Hampton and his Band played for their third inaugural. . . . Teresa Brewer joins the Jerry Lewis Palace revue. . . .

QUICK QUOTES. ... That Mar-lene Dietrich is the only woman I know who makes me wish I was Bing Crosby: "Presley has a pretty good beat and he sings in tune. But he needs more train-

tures and we've made between seven and eight million dollars before taxes. (About the McGuire Sisters vocal trio) "We think they're -Howard Lucraft

THE bundle of joy in the RKO Radio film of that name, so far as I am concerned, is Debbie Reynolds, though matrons—taken with the gurgling infant that occupies a great deal of film footage—may indignantly refute this. The baby, I have to concede, was necessary to the story. Debbie is a salesgirl in a vast emporium and gets sacked for

Innocently enough, she picks up a child that has been delivered anonymously on the doors ep of a foundlings' home and discovers (even more innocently) that she has no means of convincing the naughty old world that it izn't her

own production. The world around includes her off-screen hus-band. Eddie Pisher, who shows up in his first film as the friendly son of the store's proprietor.

The rest of the film is devoted to resolving the complications to romance that picking up stray children can bring, and the result is a happy little film that couldn't possibly do anyone any harm-and certainly not Eddie Fisher. Pisher grins his way fetchingly through his acting problems

and sings with the noble resonance that has made him famous. He doesn't brood like a Brando, perhaps, but "Bundle Of Joy" Just Isn't that kind of drama, anyway Fisher has been handled skilfully and is on the screen for most of the running time without

Best song

running time without getting under the feet of the "professionals."

For my money, his best song is "I Never Felt This Way Before"—a Mack Gor-don and Josef Myrow effort. The musical backbone of so many Fisher record hits, Hugo Winterhalter, was hugo Winterhalter, was brought in to conduct the score.

Those who saw Debbie Reynolds in "The Tender Trap" will know that she carries considerably more her own meagre poundage in personality and the vital charm is just as much in evidence here. whatever Debbie stands for, it certainly isn't debility.

Invitation

RKO Radio invite organsers or secretaries of Eddle Fisher fan clubs to get in touch with them in connection with "Bundle Of Joy." Inquiries should be ad-dressed to David Jones, 2, Dean Street, W.1.

-Tony Brown





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THE BOSS OF THE BLUES

Cherry red; Roll 'em Pete; I want a little girl; Low down dog;

Wee baby blues; You're driving me crazy; How long blues;

Morning glories; St. Louis blues; Piney Brown blues



by Hubert W. David

SOME time or other you will probably get swept up in an argument as to the respective merits of the lyric and the music in a popular song

Which makes the greater contribution to the success of a song? Is it the words or the melody which puts a number in the Hit Parade? To throw some light on this controversial subject we must probe into the past 60 years.

The beginning of the century was the era of the red-nosed comics and the songs they sang were written with "point." There were no microphones in those days, but the words had to be heard, and woe betide any comic who couldn't throw his voice to the farthermost row of the gallery.

T. E. Dunville, Harry Ford, Gus Elen and Sam Mayo had particularly strong and clear voices, and George Robey, who billed himself as "The Prime Minister of Mirth," had a delivery befitting any Prime Minister. He would have been just as much at home in the House of Commons as the stage of the old. at home in the House of Commons as on the stage of the old Tivoli Music Hall in the Strand.

The Ballad Era

BY 1910 the concert ballad was popular and sopranos con-traitos, tenors and basses poured forth a series of dittles about Gardens of Roses, Nightingales Singing, and Tumbledown Shacks in Tumbledown Streets.

But in the majority of cases, one could never hear what they were singing about! So the composer got all the credit and his name always appeared on concert programmes. On the printed copies of the Black and White editions, the composer's name was engraved in letters three times the size of the author's!

In 1920, with the advent of what we might call the "people's ballad." such songs as "Wyoming Lullaby," "Old-Pashioned Mother Of Mine," "Deep In The Heart Of A Rose" and "The Bunshine Of Your Smile" showed that the success of a song was then due to lyricist and composer in equal proportions.

The Performing Right Society ruled that no matter whether e work was performed as a complete song or played as a piece of music, both author and composer should share equally in the fees and royalties obtainable.

Bands set the Mood

WHEN the big "Name" bands started to appear, ballrooms were springing up around the country, and once again the mood changed and the music became the predominant factor, for it was the melody, and the melody only, which was punched out to the public by thousands of gig bands all over the country and, with radio getting into its stride, the top pops were made by the bands.

But as the popularity of the name-band faded as a top-line attraction at our Variety halls, the recording companies began to increase record sales. At the end of the last war, individual artistes were starting to make a name for themselves through the medium of the record.

So the public taste changed once again and for many years it has been the words of a song which have mattered, solely because the biggest selling discs have been those made by such people as Whitfield. Crosby, Sinatra and Vera Lynn. The vocalist has ruled the roost and clear diction has become an essential part of any ainger's success

But rock-'n'-roll has set a new problem, for who can say that the

Songwriters

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words matter at all in this of number? I would say that a rock-n'-roll song owes its success to 90 per cent, melody and 10 per cent. lyric.

This is perhaps why the rock-'n roll surge has not succeeded in ousting the ordinary solid commercial song which is still retaining the public interest through a well-written lyric and, as I have remarked before, these two distinct styles are likely to jog along together for quite a long time.

So we see that for over half a century, the appreciation of the lyrics and music of a popular song has been subject to many changes. Who can say when the next swing of the pendulum may be due?



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and his

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Ph In	locination	the best selling discs for the week a supplied by 21 leading record a	Aores &		to make but tooy is surrelled by the
This	Lasi	Title	Artist	Label	Popular Publishers' Committee of the Music Publishers' Association, Ltd.,
1	au	GARDEN OF EDEN Other day-Joe Valino Winifred Atwell (Dec); Norman (HMV); Matt Mo	Gary Miller ur-	James (Par).;	1. (1) SINGING THE BLUES (A) (2/-)
	(0)	SINGING THE BLUES Tommy Steels (Dec).	Guy Mitchell	Philips	2. (2) TRUE LOVE (A) (2/-) Chappell 2. (3) GARDEN OF EDEN (A) (2/-)
	(B)	SINGING THE BLUES	Tommy Steels	Decca	Duchess
4	(6)	FRIENDLY PERSUASION Four Aces (Bruns); Terry (V-Cor); George Cates (V	Pat Booms Burton (Phi) ; Di Cor) ; Fred Luca	London mitri Tiomkin a (Col) ; Lou	4. (6) FRIENDLY PERSUASION (A) (2/-) Robbins 5. (4) JUST WALKING IN THE
		Busch (Cap).		Capitol	RAIN (A) (L'-) Prank
8	(4)	TRUE LOVE	Bing Crosby and Grace Kelly		6. (5) GREEN DOOR (A) (2/-) Francis Day
		Ted Heath (Dec); Ruby M Jame Powell (HMV), Ev (Bruns); Jean Campbell	to Distance of the late of	Kitty Kallen	
	(25)	ET. THERESE OF THE ROSES BIRF Ward and Dominoes	Malcolm Vaughar (Bruns),	HMV	S. (9) CINDY, OH CINDY (A) (2/-)
7	an	DON'T YOU BOCK ME, DADDY-O Vipers Skiffle Group (Par)	Lennie Donegan Bub Cort (Dec).	Pye-Nira	8. (16) TWO DIFFERENT WORLDS (A) (2/-) Spier
	(B)	HOUND DOG	Elvis Preslay	HMA	18. (8) AUTUMN CONCERTO (F)
	an	CIMDY, OH CIMDY Tony Brent (Coh ; Vince	Eddie Fisher Martin (Lon);	HMV Denny Dennis	(1/-) Macmesodies 11. (11) MORE (A) (2/-) Berry
10	m	JUST WALKING IN THE RAIN Tanner Sisters (Ori); Billy	Johnnia Ray	Philips y Kileen (Lon).	12. (10) I DREAMED (A) (2/-) Duchess
	(0)	GREUN DOOR Jim Lowe (Lon); Ray Ell Tanner Sisters (Ori); Map	Frankie Vaughan logton (Col); Glen	Philips Mason (Par);	
	(13)	BLUEBERRY HILL Louis Armstrons (Bruns);	Fats Domino	London	14. (20) YOU, ME AND US (B) (2/-) John Fields
18	(1.8)	MOONLIGHT GAMBLER Winifred Atwell (Dec).	Frankie Laine	Philips	15. (14) A WOMAN IN LOVE (A) (2/-) Morris
16	(1.5)	GARDEN OF EDEN	Gary Miller	Pye-Niza	18. (15) MY PRAYER (B) (2/-) World Wide
15	(10)	IT ESA'T RIGHT Four Jones Boys (Dec).	Platters	Mercury	17. (13) WHATEVER WILL BE, WILL BE (A) (2/-) Melcher-Toll
	()	ADDRATION WALTZ	David Whitfield	Decca	18. (27) DOME HOME TO MY ARMS
17	(14)	RIP IT UP Little Richard (Lon).	Bill Haley	Brunswick	19. (-) ADDRATION WALTZ (A)
18	()	ROCKIN' THRU' THE RYE Sid Philips (HMV).	Bill Haley	Brunswick	20 (16) A LETTER TO A SOLDIER
1	()	LOVE ME TENDER	Elvis Preslay	HMV	(B) (2/-) David Tod
80	(17)	DON'T BE CRUEL	Elvis Preslay	HMV	21. (18) WHEN MEXICO GAVE UP THE RHUMBA (A) (2/-)
Three	records '	"tied" for 10th position. Two re-	cords "tied" for	15th and 18th	22 (-) GIVE HER MY LOVE (B)
+ 6903	ES SUPPL	LYING INFORMATION FOR RECORD CO	HART		(2/-) Michael Reine

STORES SUPPLYING INFORMATION FOR RECORD CHART

Hents, Lid., Liverpool, 6; Leading Lighting, London, N.1; Bandparts Music Stores, Ltd.,

Edinburgh, 1; W. A. Clarke, London, S.W 5; Dave Wholesale, Ltd., Manchester, 1; Sydney
Smarthorrough, Ltd., Hinl; Imber's, London, W.C.1; J. W. Mansdell, Ltd., Worthing; Eale for
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Ltd., Bouth Shields; Sykes Record Shop, Middissbrough; Popular Music Stores, London, E.5;

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A—American; B—Britain; P—Others,

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A-American; B-Britain; P-Others, (All rights reserved.)

Glasgow Supplied by the Gramophone Shop) (Supplied by McCormack's, Ltd., Cowcaddens Street, Glasgow, C,2) 1. ELLA AND LOUIS (LP) Elia Fitzgerald and Louis Arm-strong, HMV-Verve HMV-Verve 2. LONNIE DONEGAN SHOWCASE 2. CUBAN FIRE (LP) Capitol Stan Kenton 3. CHRIS BARBER PLAYS-Volume III (LP) Pye-Nixa 3. JAZZ LAB. I (LP) John Graas Brunswick 4. AVON CITIES JAZZ BAND (LP) 4. MODERN JAZZ QUARTET (EP) 5. I'M ALABAMY BOUND 5. LONNIE DONEGAN HIT PARADE Lonnie Donegan Pye-Nixa 8. SWING COLLEGE AT HOME (LP) 6. BABY DOLL Ted Heath Decca Dutch Swing College, Philips
7. LOUIS ARMSTRONG WITH KING 7. JACKPOT (LP) OLIVER (LP) London Woody Herman Capitol 8. CHRIS BARBER SKIFFLE GROUP BENNY GREEN WITH STRINGS Pve-Nixa

9. BAD PENNY BLUES Humphrey Lyttelton, Parlophone 9. BRUBECK PLAYS BRUBECK (LP) Philips 10. THE MAGNIFICENT CHARLIE PARKER (EP) . Columbia-Cief Humphrey Lyttelton, Parlophone

London

(Week ended January 26)

(Supplied by Callet's Record Shop. 70, New Oxford Street, London. W.C.1.)

Modern Jasz Quartet, Esquire 2 MJ.O. (EP) Esquire 3 LOUIS ARMSTRONG HOT PIVE

3. LOUIS ARMSTRONG HOT FIVE
(LP) Columbia
4. WILBUR DE PARIS AND HIS
NEW ORLEANS JAZZ BANO
(LP) London
5. DJANGO (EP)
Modern Jazz Quartet, Esquire
6. LONNIE DONEGAN SHOWCASE
(LP) Pye-Nika
7. DALIFORNIA CONCERTS (EP)
Gerry Mulligan, Vogue
8. JAZZ GOES TO COLLEGE (LP)
Dave Brubeck, Philips
9. LENNIE TRISTANO (LP) London

9. LENNIE TRISTANO (LP) London

10. VIO DICKENSON SEPTET-Volume I (LP) Vanguard

1. CONCORDE (LP)

IERICA'S TOP DISCS

As listed by "Variety"-issue dated January 30, 1957

week week 1. (1) SINGING THE BLUES

Ouy Mitchell (3) YOUNG LOVE Sonny James

(3) YOUNG LOVE Tab Hunter (4) THE BANANA BOAT SONG

Harry Belafonte (8) DON'T FORBID ME Pat Boons

(7) TOO MUCH .. Eivle Presiey

1. (8) MODNLIGHT GAMBLER Prankie Laine

8, (10) BLUE MONDAY Pate Domino

S. (13) THE BANANA BOAT SONG Tarriers 18. (6) GREEN DOOR . Im Lowe

11, (11) BLUEBERRY HILL Pata Domino

12. (16) JAMAICA PAREWELL

(-) YOU DON'T OWE ME A 14. (14) JUST WALKING IN THE Johnste Ray (11) LOVE ME TENDER

Elvis Prosley 18. (15) LOVE ME Elvis Prestey 17. (17) ROOK-A-BYE YOUR BABY WITH A DIXIE MELODY

(20) JIM DANDY LaVern Baker 19. (18) A ROSE AND A BABY RUTH (9) TRUE LOVE Hamilton IV

Bing Orosby and Grace Kelly Two records "tied" for 14th, 17th and 18th positions.
Reprinted by permission of "Variety."

Manchester

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

10. HUMPH SWINGS OUT (LP)

Belfast

1. ELLA AND LOUIS (LP)

(EP)

1. LONNIE DONEGAN HIT PARADE Pye-Nisa (EP) 2. MODERN JAZZ QUARTET (EP)

3. DON'T YOU ROCK ME, DADDY-0 Vipers Skiffle Group, Parlophone

4. ELLA AND LOUIS (LP) HMV-Verve 5. WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) London S. BLUE TURNING GREY OVER

Saints Jazz Band, Parlophone

7. BAD PENNY BLUES Humphrey Lytteiton, Parlophone

S. CONCORDE (LP)

Modern Jazz Quartet, Esquire

9. OHRIS BARBER SKIFFLE GROUP 10. GEORGE LEWIS RAGTIME BAND (LP) Esquire

Birmingham

(Supplied by R. C. Mansell, Ltd., 35, Union Street, Birmingham, 2)

1. BYRD'S EYE VIEW (LP)

2. LONNIE DONEGAN SHOWCASE (LP) ... Pre-Nixa 3. MODERN JAZZ QUARTET (EP)

4. BRUBECK PLAYS BRUBECK (LP)

5. WILBUR DE PARIS AND HIS

NEW ORLEANS JAZZ BAND (LP) ... S. LEE KONITZ WITH WARNE MARSH (LP) London

7. CHRIS BARBER PLAYS-Volume III (LP) Pye-Nixa

8. ELLA AND LOUIS (LP) HMV-Verve

9. RAY BUSH AND THE AVON CITIES SKIFFLE (EP) Tempo 10. THE MUNDELL LOWE QUARTET (LP) London

SHEET CALL

(Week commencing February 3) Art BAXTER and His Rockin' Sinners Week: Hippodrome, Norwich,

Joe DANIELS and Band Monday: Town Hall, Wembley Tuesday: Cutlers' Hall, Sheffield Thursday: Seaburn Hall, Sunderland.

Priday: Queen's Rink, Hartlepool Saturday: Durham. Johnny DANKWORTH and Orchestra Sunday: Royal Albert Hall (after-

Hippodrome, Aldershot (evening) Tuesday: Royal Festival Hali Friday: Palais, Ashton-under-Lyne Saturday: Imperial Ballroom,

Nelson Eric OELANEY and Band Bunday; Royal Albert Hall (afternoon).

Odeon, Guildford (evening) Wednesday: Winter Gardens, Bournemouth Thursday: City Hall, Hull Priday: Festival Hall, Wombwell Saturday: City Hall, Sheffield

Frank HOLDER Week: Club de la Cote d'Asur,

David HUGHES Week: Empire, Finsbury Park The KIRGHIN Band Sunday: Royal

Albert Hall (afternoon) Hippodrome, Coventry (evening) Thursday: Samson and Hercules Ballroom, Norwich riday: Carlton Priday: Ballroom.

Rotherham Saturday: Baths Hall, Darlington LAURIE and Band Priday: Newmarket Saturday: I Twickenham Eel Ple Island.

Vie LEWIS and Orchestra Sunday: Hippodrome, Dudley Wednesday: Dominion, Tottenham Court Road, W.1 Thursday: Dominion, W.1 Priday: Dominion, W.1 Saturday: Dominion, W.1

Terty LIGHTFOOT Jazzmen Sunday: Gaumont, Chatham Tuesday: Mack's, Oxford Street Thursday: Manor House, Pinsbury Park Priday: Star Hotel, Oroydon Saturday: Dorking Halls, Surrey Danny PURCHES Week: Theatre Royal, St. Helens

Erie SILK and Southern Jazzhand Friday: Southern Jazz Club, Leytonstone Baturday: New Oarlion Ballroom, Shepherds Bush

Paul SIMPSON and Band Bunday: Jazz Club. Glasgow Monday: City Hall, Perth Tuesday: Montrose Wednesday: Beach Ballr Ballroom, Aberdeen Thursday: Dunfermline Priday: Palladium Ballroom, Greenock Saturday: Ice Rink, Kirkcaldy

Tommy STEELE Week: Empire, Ohlswick **Delores VENTURA**

Week: Hippodrome, Brighton Hadley WARD Trie Week: Granada, Woolwich

Alex. WELSH and Band

Sunday: Jasz Club, Wood Green Thursday: Cardiff Friday: Hereford Saturday: Birmingham

********* 1344(40)310)

MRS. VAL GRIFFITHS, 35-year-old Welsh housewife, has written a song that stands a good chance of winning Hit Parade Honours.

I make this optimistic statement after hearing EVE BOSWELL'S version of "Rock Bobbin' Boats," the song that won the "Write A Song For Eve Boswell" Competition sponsored recently by the MELODY MAKER.

Mrs. Griffiths's composition was unanimously selected by the Panel of Judges as outstanding among over 1,000 manuscripts

And it was stated in the MM, when the recording was made last December, that "both Frank Patten, of Dash Music (the publishers), and George Martin (A and R man of Parlo-phone) are losing no time in phone) are losing no time in turning it into a hit."

thring it into a fit.

That forecast is borne out by the recording, which has just been released on Parlo. R4275.

For the disc has all the ingredients of a potential best-seller; a good melody, first-class vocal interpretation (which includes Eve harmonising with cludes Eve harmonising with herself) and a swinging accompaniment from the Reg Owen

Technically, the quality of the recording is also excellent.



A most engaging feature of the song is the ingenious way in which Mrs. Griffiths has incorporated a rock-'n'-roll motif in her lyric.



Caterina Valente

SKITCH HENDERSON (LP)

The Breeze And I; Mama Inez: Amor: La cumparsita; Fiores negras; A media luz; Besame mucho; Noche de Ronda; Frenesi; Yours; Adios; Tango Of Roses;

Perfidia; Mardi Gras; La com-

(London HBG1062) FIFTEEN plane soles with

FIFTEEN plane soles with Latin-American percussion by a popular pianist. The playing, though highly competent, will not endear itself with Latin-American purists (too much pedal and a use of dynamics that stems from cocktail plane rather than from Latin-American folk music).

music).
But of all the frankly commercial LA records that have come through my hands during the last months this is far and away the most rewarding one. The music is simple, clear and to the point; the tunes

and to the point; the tunes are well chosen; the recording is exceptionally fine:

BELMONTE AND HIS AFRO-

AMERICAN MUSIC (EP) Mambo Belmonte; Palladium Mambo; Cuban Love Song;

THESE are four tracks from a 12-in. LP which Philips brought out last year under the title "Mambo At Midnight." If you remember, it was the one which had a sleeve picture of an apparating words.

appetising young lady with next to no clothes on doing something mysterious to the only remaining garment.

I protested at the time

Baby Doll Mambo. (Philips BBE12064)

tentious.

whole thing is unpre-

This is not a rock-'n'-roll song, but the words "rock and roll" have been neatly employed to tie in with this story song about

fishing boats rocking and bob-bing their way back to harbour. MM "Songsheet" columnist Hubert W. David could, I sug-gest, hardly find a better ex-ample to illustrate his oft-made point that originality is the key-

note of a good lyric.

Backing is "Tra La La," a novelty number that also goes with an engaging swing.

COLUMBIA A and R man Ray Martin seems to have come up with another promising discovery in CHUCK STEVENS, an American truck driver he heard during a visit to the States last year.

Ray was listening to some demonstration discs in the Capitol building in Hollywood. The singer impressed him most-and he turned out to be the man who drove a truck to Capitol and who occasionally made demonstration records for three dollars a song.

Before leaving the States, Ray chose some songs which were recorded by Chuck to a piano accompaniment. Ray brought back the tapes to Britain, the piano was "spliced" out—and orchestral backings fitted by Eric Jupp.

The outcome: "The Way I Do" and "Take A Walk" (Col. DB3883). Verdict? Chuck has

that the illustration promised you pleasures which the music never kept. The description of the band as "Afro-American" also promised you pleasures—not the same ones, admittedly—which never materialised on the disc

the disc. This, in fact, is a commer-

This, in fact, is a commercial dance band—not a very good one—playing strict-tempo mambos. Good for dancing, but not very much here for the aficionado. Over-amplified guitar, poor trumpet, so-so alto, good timbales and a not very inspired choice of tunes.—

Ernest Borneman.

an engaging voice—not unlike
Don Cherry's—and sings with
the relaxation that seems to be
an inborn gift of the Americans.
A little more confidence—
which tends to be lacking in the
slower "The Way I Do"—and

he should go a long way. Eric Jupp deserves praise for his swinging backing to "Take A Walk"; the orchestra plays with arresting attack.



YOU can definitely "include me out" on GENE VIN-CENT'S "Jumps, Giggles And Shouts" and "Wedding Bells" (Cap. 45-CL14681), but the first side will register with the Presley



SO will "Why" and "Prince Or Paurer by THE CUES (Cap. 45-CL14682). Latter features a vocalist with a tremolo like Jimmy Young's.



I HESITATE to brand FATS
DOMINO as a rock-'n'-roller,
even though his records have
been snapped up by the rock-'n'roll faction. This American
Negro's earthy voice and rolling
piano belong to the more
legitimate market of rhythm

• Eve Boswell pictured with Not Colo during her recent visit to America.

another winner (London HLU 5386) that goes with an irresistible beat. If all "rock-'n'-roll" followed this formula I would want to keep it in my collection.



MANY will recall that when CHET BAKER was in Germany he recorded with "Hi-Pi Nightingale" CATERINA VALENTE. The outcome is now available on Polydor BM6043.

Titles: "I Remember April" and "Everytime We Say Goodbye," a Cole Porter number. These solely feature Caterina singing to her own guitar accompaniment and Baker's trumpet. The limitations of this instrumentation are self-evident, but Baker's trumpet improvisations add colour to two otherwise somewhat drab performances.

somewhat drab performances.
But, while Caterina may not be much of a jazz singer, she is no mean guitarist—as I have observed before.



A NOTHER German disc, this time featuring vocalist ALICE BABS with the Werner Muller Orchestra, is Polydor's "Open The Window Of Your Heart" and "Ask Me" (BM6046). Babs has a pleasant voice, and and blues.
"Don't You Know," which is title is highly ingenious. It goes virtually identical to the harmonic pattern of Domino's engagening "Ain't That A Shame," is pop market we shan't only have



to worry about Volkswagens and miniature cars!

REMEMBER pianist EDDIE
HEYWOOD, of "Begin The
Beguine" fame? He makes a
comeback with "Heywood's
Bounce" and "Soft Summer
Breeze" (Mercury MT131).
But these only endorse my
opinion that Heywood is a pianist
of limited capabilities.

tive return with "On London Bridge," which features an accompaniment motif similar to Don Cherry's "Band Of Gold" Reverse is "A Perfect Love," an out-of-the-rut song from the film "The Opposite Sex " (Philips PB659).



Gene Vincent

The original Hit Version

YOUNG LOVE

"You're the Reason I'm in Love" RECORD No. CL 14683

Stop by at your record dealer to hear this great release.

Available on 78 and 45 r.p.m.



Capitol Artistes—Capital Entertainment ELECTRIC & MUSICAL INDUSTRIES LTD., RECORD DIVISION, B-11 GREAT CASTLE STREET, W.1

TOP BILLING FOR YANA



Yana, seen here with her pet poodle, opens on Monday at the Prince of Wales, London, for a two-week season.

SKIPPLE singer Johnny Duncan has given in his notice to the Chris Barber Band and will leave on February 18 to go

A London agent this week would neither confirm nor deny rumo irs that Johnny was to make a Variety tour and had

signed with a major recording company. Johnny loined the Barber Skiffle Group after Lon-nie Donegan left last summer.

Born in Tennessee, he worked in America with Bill Monroe and his Blue Grass Boys before com-ing to England as a GI. He is married to an English girl.

ROCKIN' AROUND BRITAIN WITH BILL HALEY!





NE FOR The 'true' NEY IN LI THE Eric Delaney Band

will probably under-take an American tour towards the end of this year.

Eric has had offers but refuses to be "the poor relation in an Anglo-American swap."

He was first approached during his holiday in America last

His "Hi-Pi Delaney" LP, issued by Pye-Nixa, has been re-leased in the States on Mercury this month

Petrol trouble

Petrol rationing has hit the band hard. Eric told the MM this week: "If petrol rationing continues I will be forced out of business or reduced to two nights per week. I have decided to call in legal help."

He said rationing had multi-

ON WAY HOME

Chappells.

He was returning from his engagement at the Crown Public House, St. John's Wood, when he collapsed from pneumonia and sustained a fractured skull.

He was found by a policeman at 4 am

The cremation is today (Pri-day) at 11:30 a.m. at Golders

Garron Quartet at

the Overseas Club

It is completed by Bonnee Montgomery (vcis.), Roy East (alto), Colin Bates (pno.) and Maurice Salva (bass).

Camberwell Council are run-

century manor house.

at 4 a.m.

plied his expenses by at least four times,

Band special

En route for Bradford on Sun-day a derailment delayed the train in which the band was travelling from Glasgow.

British Railways laid on "Delaney Special" — th coaches and an engine—just for the band.

The band appears at a Royal Albert Hall concert on Sunday

A Lord Donegall

ORD DONEGALL, jazz record collector and writer, has started his own record label. Donegall Records.

In partnership with Alex Herbage, who recently left Polydor, he has built a studio to record TV soundtracks and discs. JACK PENN DIES

Esteban songs

Canadian planist Jack Penn-he came to this country in 1936 with the Billy Bissett Orchestra

The label will concentrate on British artists and the first two 12 in, LPs are to be issued in about three weeks' time.

The first will feature Uruguayan-born singer Esteban, who has written two new numbers for the film "Triangle," which is being shot at the New Elstree Studios by Danziger Productions

The second LP will present Cy —was found dead early on Saturday morning. He was 46 and leaves a widow and a daughter. He had played with the Jack Harris and Reggie Goff bands and had worked as accompanist to Frederick Ferrari. For some years he was a staff arranger with Chappells. The second LP will present Cy Grant singing calypsos, blues and worksongs.

British jazz group

Alex Herbage told the MM: We will also be doing some jazz LPs and are forming a completely new group of British musicians. We also intend to record U.S artists in Paris."

The discs will be issued simul-

taneously in several countries, including Britain, America, South America, France, Italy and

Dill Jones returns A quartet fronted by drummer Maurice Garron is now resident at the Overseas Visitors' Club, Earls Court. to work—on crutches

Piantst Dill Jones, who was injured when his car was involved in a collision three weeks ago, returned to work this week.

After having his right kneecap removed in hospital, Dili is

using crutches. He told the MM: "I have to play with my leg sticking out at right angles. It should get me a lot of sympathetic applause." ning a jazz club at Kingswood House, Sydenham Hill, an 18th-Dill will be featured in this week-end's BBC "Jazz Satur-

Donegan is great!

IN the January 26 issue of the MELODY MAKER I read that the music played by Lonnie Donegan is "despised" by most traditionalists as being too commercial.

commercial.

It is agreed that his recent releases are commercial, but it is the opinion of many traditionalists that his renderings of true traditional music such as "Rock Island Line" and "Ol' Riley" are unequalled by any other skiffle singer.

I am a great lover of this

skiffle singer.

I am a great lover of this music and, like many others, sincerely hope that Donegan will return to singing traditional songs and once again become the best skiffle singer.—K. C. Bayley, New Cross, London.

Jazz ignorance

I WAS appalled at the letters of unsatisfied patrons at the Condon concerts. Surely they must know that Eddie never has been an upboider of anything organised, and that his true fans get a great kick out of the informal air which prevails while he is on stage.

To complain against this style of presentation is complaining

To complain against this style of presentation is complaining against Eddle's nature. And if a visiting bandleader has to change his ways, just to please jazz-ignorant patrons, then jazz must be in a bad way.—John P. Day. Coates, Cirencester.

Guitar boom

A PTER crusading for the gul-tar over a period of 20 years, I am naturally glad to see the current boom in sales of the instrument.

What is even more gratifying is the manner in which your columns keep in touch with topical trends.

Evidence of this is seen in the last Hofner advertisement, which pulled an all-time record number of inquiries,—Dick Sadleir, Henri Selmer and Co., Ltd., Charing Cross Road.

Starved modernists

I AM raising my voice in pro-test against the lack of modern Jazz clubs in the North of England. In Liverpool, the vogue seems to be traditional jazz and all the city's clubs cater for its fans adequately, while we "poor" modern lovers are left to wait patiently for our tastes to be catered for.

tastes to be catered for.

I know I am not alone in my plea.—D. G. Pryce, Aigburth, Liverpool 17.

Great Kidds

O'N Saturday last I attended a dance where the Lena Kidd girls were playing. Don't be put off by the words "Girls Band." The band was most praiseworthy; the playing of the seven girls was excellent. — W. C. Clamp, Stockingford, Nuneaton.

Trad. for U.S.

WHY can't we send some of our top traditional bands to America instead of Ted Heath, etc., in exchange for American bands?

Surely Chris Barber, Humphrey Lyttelton, Alex Welsh and Ken Colyer deserve a chance to play to the Americans. Especially Chris Barber, who is sensational. —David E. Walkley, Woodjord Green, Essex.

NEWSBOX **EDITED BY JERRY DAWSON**

THE Les Jowett Seven, resi-dent at Brighton's Vanguard Jazz Club, has made its recording début on Esquire, with four tunes for release on 78s in

Titles are "Spring Sends Em." an original by Brighton club-planist Terry Whitney, and iazz standards "Sidewalk jazz standards "Sidewalk Blues," "Struttin' With Some Barbecue" and "Call Of The Freaks.

SHEFFIELD.—Ted Needham Quartet, MM All-Britain Cham-pions; Stan Dawes and his Needham Orchestra; and the Stocksbridge Modern Jazz Quartet appear next Friday (8th) at a charity dance at Stocksbridge.

LUTON.-Latest arrival the Luton music scene is the Rebeis Skiffle Group, which plays nightly at the newly-opened "18-A Coffee Club."

BRIGHTON .- Ballroom manager Lionel Stewart is now run-ning his own New Style Dance Club on Saturdays at Montpeller Hotel. . . . Talent contest run by Syd Dean at the Regent Ball-room was won by slinging room was won by sting Malayan student Aziz Majid.

CRAWLEY.—Tenor-saxist Don Rendell will guest at the El Salvador Musio Club tonight (Friday) backed by Ken Moule (pno.) and Ronnie Ross (alto/. barl.).

WORTHING. — Pantomime "Cinderella" featuring Patti Lewis has achieved the boxoffice and longest-run records at the Connaught Theatre.... New manager of the Pier Pavi-lion is Erio Jenks, who was assistant house-manager at Lon-

don's Pestival Hall. . . . Owing to a £3,000-a-year loss the Town Council has approved increased charges for the Assembly Hall and adjacent Richmond Room.

ISLE OF WIGHT. - Frank Wheeler, pianist at Bembridge Chalet Hotel for several seasons, has joined the Geraldo band aboard the Caronia.

BOGNOR .- The town's poration stages big-band jazz on Easter Sunday, April 21, with the Johnny Dankworth Orch s-

BRISTOL.—Guy Mitcheil is booked for the Colston Hall on February 11. . . The Avon Cities Jazz Band, recently with several jazz best-sellers to its credit, plays the Seymour Hall, London, on February 9, opposite Chris Barber.

SOUTHAMPTON. — A record club for connolsseurs, the Southampton Jazz Appreciation Society, has recently been formed to meet every Sunday

ALDERSHOT.—Chris Watford, ex-secretary of Hastings Tradi-tional Jazz Club, has formed the New Iberia Jazz Band for Monappearances at the Gloryland Jazz Club.

YORKSHIRE.—Brian YORKSHIRE.—Brian Go.ds-borough (bjo.) has returned from London and joined Benny Netherwood's Wool City Jazzmen at Bradford Jazz Club. . . . Bob Barclay's Yorkshire Jazz Band has an EP out on Esquire this month. The band is set to record some more 78s for Carlo record some more 78s for Carlo Krahmer's label early next month. . . A Huddersfield cinema—the Regent, Fartown— which closed its doors five

months ago is to re-open shortly as a ballroom. . . Bradford Victoria Hotel MD Jim Lancaster has had his own contract and the one for his five-piece group extended for twelve months.

A rock-n-roll dance featuring guitarist Tommy Martin and his Band will be held tomorrow night (Sat.) at the Cardinal Ballroom, Herne Bay. . . The Alex Inman Trio has replaced Al Clark and his Trio at the Chez Laurie Restaurant Ballroom, Herne Bay.

DERBY.—Cy Laurie and his Jazz Band and Alex Weish and his Dixielanders opened the spring concert season at Dudley Hippodrome last Sunday. To fol-low are Eric Delaney (Peb. 17), Lonnie Donegan (March 3) and Johnny Dankworth (March 31).

BOURNEMOUTH.—Local gos-sip columnist Ken Bally hopes to organise a jazz and rock-n-roll organise a jazz and rock-n'-roll night at the Pavilion next month, in ald of Hungarian Rellef. It is hoped Bill Haley and his Comets will top the bill.

. . A trio of Barrie King (pno.), Bob Gale (bass) and Tony Ringrose (drs.) plays at the Cat and Canary Club, Broughty Ferry Hotel, on Sunday nights.

. . Modern jazz sessions take place Sunday afternoons and evenings at the Beacon Royal Hotel's Crochet Club.

Latest addition to Bob Gale's Swinging Rockets is tenorist Jack Cox. Jack Cox.

Bob Dawbarn and Sinclair Traill review

OLEG LAINE (EP) "The April Age"
Il Remember April; April Age;
April In Paris; I Dedicate April. (Pye-Niza NJE1026)

Glec Laine (voc.) with Dave Les (pno.); Martin Sfavin (vibes); George Martin (alto, clt.); Eric Dawson (base); Kenny Glare (drs.). 5-9/56.

M ISS LAINE, in case you hadn't noticed, is one of the few British artists in world class and I doubt if she has ever made a bad record.

The four titles on this EP—although with one exception not quite up to the standard of the superb "Cleo Sings British" on Esquire 15007—are all very good indeed. indeed.

The exception is "I'll Remem-ber April" arranged, as are all ber April" arranged, as are all the tracks, by Johnny Dank-worth, with a delightful rift which has been running through what passes as my brain since I first heard it.

what passes as my brain since I first heard it.

The two most successful numbers are "I'll Remember" and "April In Paris," both medium tempos. The two ballads, though good, do not have quite the same zest and fullness of sound.

Cleo possesses a surprisingly good range despite the deceptive huskiness of tone, Her diction is well-nigh perfect and she actually sings in English. Her style is completely her own and she can improvise against the most complicated backing with absolute surety of pitching.

The accompanying group, led by pianist Dave Lee, is very much in sympathy with the singer and generates a healthy beat. Altoist George Martin sounds as much like Dankworth as Johnny Dee did on the aforementioned Esquire.

Incidentally, four of the best

Incidentally, four of the best tracks from "Cleo Sings British," including my own favourite, "It Was A Lover And His Lass," have recently been issued on Esquire EP 102.—B, D.

RONNIE SCOTT (EP) Out Of Nowhere; Scrapple From The Apple.

(Tempo EXA45) (Vogue)-Secti (tnr.) with The Dizzy Reece Quartet; Reece (tpt.); Terry Shannen (pno.); Lennie Bush (bass); Phil Seamen (drs.), 3/7/56.

THERE is something wrong with these tracks, but I find it difficult to put my finger on

it difficult to put my finger on the cause.

Individually everybody plays well enough, but there is a casualness and looseness about the performance as a whole which gives the impression that no one was listening to what the others were doing.

Scott plays with plenty of beat and at times has almost a rhythm-and-blues attack, which sounds a little odd against Seamen's boppish drumming.

Dizzy Reece sounds like a rather wild Clifford Brown, but



DAVE LEE

THE KING BROTHERS

on CONQUEST CP 104

The Cradle Rock

Crazy Little Palace

generates plenty of excitement and builds his improvisations to

75477

PERSONAL PROPERTY AND

a logical climax.

Bush, as usual is good. Terry
Shannon's oddly syncopated
piano provides one of the best
solo spots on "Scrapple."

Both numbers are taken uptempo.—B. D.

BAINTS JAZZ BAND

Mahogany Hall Blues Stomp; Stack O'Lee Blues. (Parlephone 78 R4240; 45 45R4240) 'Til We Meet Again; Blue Turning Grey Over You.

(Parlophone 78 R4260; 45 45R4260) Alan Radeliffe (clt.); Mike McNama (tpt.); Fred Fydler (tmb.); John Fish (pno.); Nigel Sinetair (gtr.); Reg. Kenworthy (bass); John Mills (drs.), 19/9/56. London. (Decca.)

THE front line here plays with

THE front line here plays with confidence and conviction, the three horns all having a proper feeling for the type of jazz they, have elected to play.

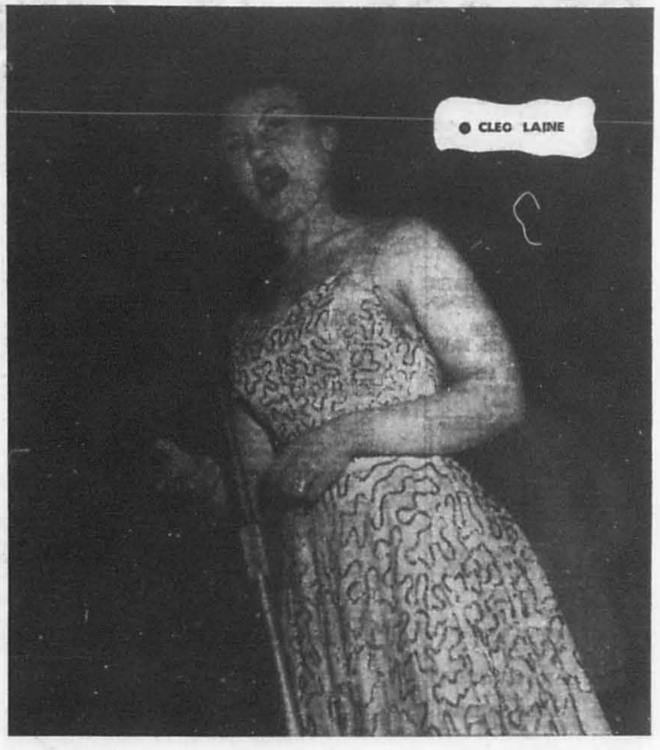
"Stack O'Lee" and the other slow. "Blue Turning Grey." sound nicely relaxed. The band achieves a good, full noise behind the trumpet solo, and Fydler's contribution, with pleasant plano backing, is outstanding.

I don't care a lot for McNama's tone, but he plays with authority and has certainly improved a great deal during the past year. He shows his command on the fast "Til We Meet," and feeling for the blues on "Stack O'Lee."

"Mahogany Hall "doesn't come off quite so well. The rhythm thumps it out and the band never manages to sound easy. never manages to sound easy.-

MILES DAVIS QUINTET (LP) Solar: You Don't Know What Love is: I'll Remember April.

(Esquire 20-072) Davis (tpt.); Dave Schildkraut (alto); Herace Silver (pno.); Percy



Heath (bass); Kenny Clarke (drs.). 3 4/54, USA. (Am. Prestige.)

VHAT makes a great jazzman? That clusive quality we define as swing, a gift for melodic improvisation, relaxation and clear thought are four of his most

important qualities.

In the trumpet field Louis
Armstrong and Miles Davis probably have a greater abundance of
all four qualities than their

But however great a jazzman his performance can never be fully satisfactory unless he re-ceived sympathetic support from On these three numbers, Miles

on these three numbers, Miles receives just the support he needs to turn in his best work.

He plays muted at all times and in the up-tempo "April" sounds as though he has all the time in the world to build his phrases.

LES HOWARD

on CONQUEST CP 103

Singin' The Blues

Priscilla

SINGS

"Persuade Me" — "I Want a Man, Not a Mouse"

on CONQUEST CP 102

GEOFF LOVE AND HIS ORCHESTRA on CONQUEST CP 105

Baffi - Dancing Thru'

"Solar" is a pleasant Milea original and "Love" is solo trum-

original and "Love" is solo trumpet all the way.

Miles has often professed his admiration for altoist Sonny Rollins and in Dave Schildkrauthe has a partner of similar stature and intent.

Schildkraut, a former Stan Kenton sideman, is reminiscent of Parker in tone and phrasing but has plenty of good ideas of the schildkrauther in tone and phrasing but has plenty of good ideas of

but has plenty of good ideas of his own.

The rhythm section cannot be faulted with Silver's brilliant piano equally at home in ensemble and solo, Heath's ripetoned meaty bass and Clarke's healthy extrovert brushwork.—

"THE JAZZ MESSAGE" (LP) There Will Never Be Another You

(b); Cattin' (b); Madeline (b); Whon I Fall In Love (b); Budo (a); I Married An Angal (a); The Jazz Message (Fredom For All) (a)

(12-in, London LTZ-C15028)

(a) (Am. Savoy) - Donald Byrd leader, tpt.); John La Porta (alto); Horace Silver (pno.); Wendell Mar-shall (buss); Kenny Clarke (drs). 30 1 56. USA.

(b) (do.) — Byrd (leader, tpl.); Hank Mobley (tnr.); Ronnie Ball (pno.); Doug Watkins (bass); Clarke (drs.), 8/2/56, USA.

A LTHOUGH entitled "The Jazz Message" this fine LP features two separate groups only partly drawn from Art Blakey's Jazz Messengers.

In essence a string of solos over lightly driving rhythm, the music never falls below good and often rates as superb.

rates as superb.
Britain's Ronnie Ball is present

on four of the tracks, and whilst he is by no means out of his depth he just does not compare with the magnificent Horace

Not only is Silver's ensemble timing well-nigh perfect, but his choice of chord inversions seems to give added fullness and beat.

Donald Byrd, the trumpeter in both groups, is nearly at the top of the modern bars tree at only

both groups, is nearly at the top of the modern Jazz tree at only 24. If nothing diverts him during the next 20 years he should be one of the Giants of Jazz.

The two sax players, tenorist Mobley and altoist La Porta, are, in different ways, perfect folls for the confidently relaxed Byrd.

Mobley's big-toned percussive tenor is a sound I like more and more and La Porta is a neat, thoughtful musician who swings

thoughtful musician who swings all the way Best of seven excellent tracks is the ballad "I Married An Angel,"

which contains Silver's finest solo "When I Fall In Love" incidentally is not listed on the record label at all.—B. D.

OMER SIMEON TRIO (EP) Harlem Hotcha: Lorenzo's Blues: Bandanna Days; Creole Lullaby.

(Tempo EXA46) Simeon ((IL.); James P. Johnson (pno.); George "Pops" Foster (bass), Am. Disc. 22/2/45, New York.

A PART from the trio record-ings that Simeon made with Jelly Roll Morton, these reissued sides must rank with the heat jazz-trio records of all time.

Simeon's playing on the slow tunes, "Creole Luliaby" and "Lorenzo's Blues," is full of fluid grace. His tone is very hig and he

grace. His tone is very big and he

plays at all times with a tre-mendous sense of relaxation. On the faster "Harlem Hotcha" and the splendid "Ban-danna Days" Simeon produces grea, swing, building his solos to an inevitable peak. The accom-paniment is wonderful.—8, T.



See Page 17



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Sammy Stokes, etc., etc. Sammy Stokes, etc., etc., etc., etc., etc., etc., etc., etc., will be there to take crowd scenes, DON'T MISS GLUB BASIE ON SATURDAY NIGHT,

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BROMLEY, TONIGHT: Dallas Jazz-band.—Robert Whyte Memorial Hall, London Road, 8 p.m.

CROYDON JAZZ CLUB, Star Hotel, London Road: MIKE DANIELS DELTA JAZZMEN, Johnny Barnes Trio, Doreen Beatty. CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.46.

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

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KEN HINE'S JAZZBAND, Kings-wood House, Bydenham Hill. MEET IRIS at "The Bull," Birch-wood, Swanley: Owen Bryce Band, with Lyn Trent, Pete Suart Skiffe Group. Pree membership opening night, Pebruary 11.

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HE ALAN LITTLEJOHN QUARTET
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A ROCK-'n'-Roll session, with Leon BELL and his Belicats, Studio '51, 1071, Gt. Newport Street, W.C.2, 3 p.m.

AT THE ROYAL FOREST HOTEL, CHINGFORD, 7-10.15: LENNIE HAST-INGS AND HIS BAND, plus LENNIE FELIX at the plano.

BOURBON STREET RAMBLERS and Skiffle Group.—The Barn, Broadlands Close, Ponders End, ENFIELD, See also Thursday.

CAMBERWELL JAZZ CLUB: SOCIETY JAZZBAND. — "Rose," Edmund Street, 7-10 p.m.

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KENSINGTON JAZZ CLUB, "Cole-erne Hotel," Earls Court: Harry herne Hotel," Earls Walton's Dixielanders.

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

Jazzmen, STAINES: CHICAGO CAVEMEN Skiffle .- " Boleyn Hotel,

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WOOD GREEN: ALEX, WELSH

MONDAY

A KEN COLYER session at Studio '51, plus skiffle group,

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TUESDAY-contd. LAURIE Jazz Club: BILL

BRUNSKILL'S Skiffle, 7.15-10.45. DAGENHAM MODERN Jazz Club Royal Oak Hotel. Joe HARRIOTT, Dizzy REECE, Tony KINSEY, Jack FALLON, Eddie THOMPSON,

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WEDNESDAY

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

DAGENHAM JAZZ CLUB, Royal Oak Hotel. Green Lane: KEN COLYER'S JAZZMEN. DICK CHARLESWORTH JAZZ-BAND, Purley Hall

EWELL JAZZ CLUB, "Organ Inn."

B p.m.: BRIAN WHITE'S MAGNA
JAZZBAND, plus Skime.

HARRINGAY JAZZ CLUB: STEVE LANE'S FAMOUS SOUTHERN STOMPERS. MODERN JAZZ at Club Perdido. 8 p.m. "Fox and Hounds." Syden-

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube), tonight See also Sunday

ST, ALBANS JAZZ CLUB, Market Hall St. Peter's Street: CELTIC CITY DIXIELANDERS, plus DICK WIL-LIAMS JAZZBAND.

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AT THE MANOR HOUSE, N.4 (opposite Tube): TERRY LIGHT. FOOT'S JAZZMEN, with LENNIE FELIX at the plano. Commencing 7.30 p.m. BOURBON STREET RAMBLERS

and Skiffle Group.—The Barn, Broad-lands Close, Ponders End, ENFIELD, —See also Sunday. CY LAURIE Jazz Club: ALEX. REVELL BAND, with COLIN SMITH, 7.15-10.45.

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MAHALIA JACKSON (EP) When The Saints Go Marching In (a); Jesus (b); Walk Over God's Heaven (a); Didn't It Rain (a). (Philips BBE12069)

(Am. Columbia)—Mahalia Jackson (pospel singer) acc. by Falls-Jones Ensemble: Mildred Falls (pno.); Ralph Jones (organ); Allen Hanlon (str.); Frank Carroll (basa); Bunny Shawker (drs.). (a) 22/11/54, (b)

Details supplied by Edgar Jackson.)

IT is some time since we saw a Mahalia Jackson record among the local releases. Although Philips have plenty of her

among the local releases. Arthough Philips have plenty of her stuff, they have issued only one standard-play record before this admirers of her shining art will therefore welcome this recent EP. Most of the first side is given to an exceptionally rocking not-too-last version of "The Saints." To Mahalia this may be traditional religious material, but to anyone not concerned with the Christian spirit it sounds pretty much like three minutes of jazz singing whacked out with a strong, steady beat and more fervour than is customary. This presents the Dixieland favourite in a new light.

Side one is completed by a slow-medium gospel song, called "Jesus," put over with resounding force.

For a lesson in feeling and swing phrasing just hear how she lears out bars 23 and '4 of this 32-bar theme; but the entire performance, a short one, is magnifecent.

Leent. "God's Heaven," a bouncey variant of the spiritual that Louis Armstrong recorded with the Lyn Murray chorus in 1938 is another intense vocal—this time studded with jazz breaks by the

studded with jazz breaks by the suitarist.

The label credits this one to T. A. Dorsey who is Georgia Tom Dorsey, once a blues singer but for a long while now a successful writer of gospel songs.

Faster and more feroclous is "Didn't It Rain," basically the same as the song recorded by Sisters Tharpe and Knight but sounding very different in this joyous, jumping interpretation, Mahalia works herself into an almost breathless condition on this, but recovers enough wind

this, but recovers enough wind to sail into the climax like a champion—which she undoubted-

Mahalia's accompaniments sound a little jazzler than they used to do in the Apollo days, and there is nothing here that reaches the standard of "Amazing Grace," "Move On Up A Little Higher," or her other great recordings. But still I would not like to be without this record. like to be without this record.—

TERRY LIGHTFOOT'S JAZZMEN (EP)

hen You're Smiling; Minor Chant; Texas Moaner. (Nizz Jazz Today NJE1827)

Lightfoot (clt.); Colin Smith (tpt.); John Bennett (tmb.); Al Wilcox (bjo.); Bill Reid (bass); John Richardson (drs.). Nixa. 20/9/56.

THIS is one of our "newer" traditional bands which can be really worth listening to. The front line fits well together and the band exhibits an overall jazz feeling-particularly in slow en-

semble work.

Leader Lightfoot shines on a good version of "Texas Moaner"

and shows on his original. "Minor Chant." that he does not lack for technique. Smith and Bennett both blow well on the quick and long "Smiling." on which the rhythm team creates quite a lively beat.

The band, you will notice, is minus a pianist an omission I find regrettable. I don't know if the reason for this present-day fad is economic or due to a lack of good pianists, but I do know that our rhythm sections, never the strongest part of the local jazz scene, are not improved thereby.—S. T.

ERROLL GARNER (EP)

" Piano Styllst " Comes Along; Garner In Hollywood; This Is My Beloved,
(Parlophone GEP8581) Garner (pno.).

"The Piano Wizardry Of Errell Garner"

Movin' Around: Night And Day: White Rose Bounce; Twistin' The Cat's Tail.

(London RE-U1066) Garner with Eddie Brown (bass); Hal West (drs.), 10/1/45. New York

" Erroll Garner " Sweet Sue; Please Don't Talk About Me When I'm Gone; Can't Help Lovin' That Man.

(Philips BBE12065) Garner with Wyatt Ruther (bass); Fats Heard (drs.). New York.

FAIR quantity of Garner has dealt with briefly. The first set, from an unspeci-fied time and place, presents

Reviewed by Sinclair Traill. **Bob Dawbarn** & Max Jones

rambling, romantic treatments of a very slow and reflective Garner original, "Six P.M.," that high-class 1936 tune, "Until The Real Thing," and a ballad called "This Is My Beloved"—a chorus and a bit of each.

This, I suppose, is what people refer to as Garner's cocktail music, For all the fancy runs and embroidery it has the warmth, timing and harmonic feel that we associate with good jazz, plus the personal Garner

feel that we associate with good jazz, plus the personal Garner quality.

"Garner In Hollywood," after a deceptive but in-tempo intro, brings on the romping, between the-beat playing which has influenced so much modern plano jazz. Here, he employs both hands to good effect on a typical blues-based composition of his own. own.

Sleeve and disc, by the way, mis-spell his name "Errol." London do rather better on the next record by getting both "ls" in on front and back of the sleeve and on the label's composer credits; but they leave one out of the title con the label. out of the title on the label.
This, the earliest of the three

EPs, has the hardest jazz sound, even "Night And Day" being taken for a variety of rhythmic

rides.
"Movin' Around," a Garner number fashioned on the theme of "The Campbells Are Campbells Are Coming.'' is brightly improbrightly improvised at a swinging mid-tempo; and at the same speed he rattles off "White Rose." "Twistin'" turns out to be Garner twisting the traditwisting the tradi-tional boogie into a fast, diverting piece of virtuosity. on the third EP we hear his finished, present-day style—a melodic and well-balanced style full of rhythmic and tonal contrasts; a little over-dramatic perhaps, but imaginative and individual.

individual.
"Can't Help"
runs for five minutes and intrograu.)

(1)-Personnel as for (e), except

MAHALIA

duces a selection of the devices which trade-mark this planist's work; "Sweet Bue" proceeds with the characteristic Garner lope and delayed timing.

"Please Don't . . ." in many ways the most simple-sounding track, carries the lagging-beat idea to fascinating lengths in some of its passages.

Bass and drums lend the soloist firm but unobtrusive support on these three, all of which appeared on the "Garner Plays For Dancing" LP (BBR8002).—M.J.

OKEEFENOKEE JUG BAND (EP) Dixietand Jubiles March; Cotton Eyed Ma: The Flunky Jump Blues; Oksefenokes,

(Vogue EPV118) Barney Shanks (voc. and jug); Siim Underwood (jug. fife, sweet potato); Biake Reynolds, Raiph Peters (tubas); Warren Smith (euphonlum); Rice Valese (tpt.); Monty Mountjey (drs.); unknown guitar, Los Angeles, November, 1954.

DON'T be taken in by the title of this one, for this isn't a genuine jug band at all.

The group was presented at the Norman-Bull Dixieland Jubiice of 1954 as a cod act to amuse the audience during intermission, and although it was probably funny when seen in the flesh it doesn't succeed on record

With the assistance of two tubas and an euphonium, Shanks and Underwood perpetrate a galaxy of lowdown noises, but the

whole thing adds up to nothing but an amusing parody of hill-billy-cum-jug music.

With the present craze for pseudo-skiffle music in this country, I imagine a group such as this would be a shattering success in person.—S. T.

"TENOR SAXES" (LF)

Stan Gets-I Hadn't Anyone Till You (a); With The Wind And The Rain In Your Hair (a)

Coleman Hawkins-Platinum Love (b); There's A Small Hotel (b) Illinois Jacquet-All Of Me (c); Pastet (c)

Flip Phillips-I Didn't Know What Time It Was (d); Take The "A" Train (d) Charlie Ventura-Swinging On A Star (c); Charlle's Venture (1)

Ben Webster-Almost Like Being In Love (g); Tenderly (h) Lester Young-1 Can't Believe That You're In Love With Me (1); This Can't Be Love (1)

(12 In, Columbia-Clef 33CX10056) (a)—Getz (tnr.); Jimmy Rowles (pno.); Bobby Whitlock (base); Max Roach (drs.). Circa January, 1964. USA, (Am. Norgran.)

(b)—Hawkins (tnr.); Benny Green (tmb); Al Haig (pro.); John Collins (gtr.); Nelson Beyd (base); Shadow Wilson (drs.), 29.2-1949. New York (Am. Mercury.)

(c) Jacquet (inr.); Carl Perkins (pno.); Oscar Moore (gir.); Red Callender (bass); J. C. Heard (drs.); Circa Pebruary, 1851, USA. (Am. Mercury.

(d)—Phillips (tnr.); Hank Jones (pno.); Buddy Rich (drs.), 1953. USA (Am. Gef.)

(e)—Ventura (tnr.); Al Hambro (alto); Danny Bank (bar.); Charlie Shavers (tpt.); Kai Winding (tmb.); Dave McKenna (pno.); Perry Lopez (gtr.); Bob Garter (base); Sonny Igoe (drs.), 1954. USA, (Am. Nor-

Lennie Hambro plays also bar.; Danny Bank plays also flute. Same

(g)—Webster (thr.); Billy Stray-horn (pnc.); George Duvivier (bass); Louis Bellson (drs.), 1954, USA. (Am. Norgran.)

(h) — Webster (tnr.); Peterson (pno.); Ray Brown (bass); Alvin Steller (drs.). Possibly 1964, USA. (Am. Norgran.)

(i)—Young (tnr.); Jessie Drake (tpt.); Gildo Mahones (pno.); Gene Ramey (bass); Connie Kay (drs.) Circa December, 1953. USA. (Am.

Note: A number of these personnels differ from those on the sleeve,

THE main effect of this mixed bag is to prove how Messrs. Young, Getz and Hawkins dwarf their contemporaries.

The two Hawkins tracks, which date from 1949, show why he was the greatest influence of all on his instrument through the 'thirties and 'forties. The full, emotional tone, which yet avoids sentimentality, lazes through two good ballads. good ballads.

Lester, of the sardonic tone and effortless phrasing, is presented in two medium-bounce numbers which swing from the word go.

Getz, the former Prez disciple who went his own way, relaxes against a fine rhythm section. Of the others I find the Flip Phillips contributions the most satisfying.

Phillips is accompanied by only Hank Jones (pno.) and Buddy Rich (drs.). Jones adopts a Fats Waller stride style which gives plenty of fullness to the

group Webster, on this showing is not the soloist he was with Ell-ington. His breathy meanderings drip with sugar.

Jacquet turns in two work-manlike tracks without exhibi-tionism and without setting any wax on fire.

wax on fire.

Ventura is hampered by a very dated and boring backing, although trumpeter Shavers turns in a first-rate solo on "Swinging On A Star."—B. D.

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ROSEMARY CLOONEY IS



MERICAN song star Rosemary Clooney arrived in London on Thursday of last week-but not to sing

No public appearances were scheduled for the star, whose stay in Britain will last only

about ten days.

Rosemary told the MM: "We left the States in such a rush there was no time to prepare anything. And when I go before the public I feel things should be just right."

Husband filming

With the singer is her husband Jose Ferrer, who has been holding preliminary discussions on his forthcoming film "Captain Dreyfus." Ferrer will produce and star in the picture.

Rosemary has been sounding out the possibility of getting her U.S. telefilms, entitled "The Rosemary Clooney Show," transmitted over British TV. She already has 39 of these programmes "in the can."

They feature—in addition to Clooney—the Hi-Lo's, the sensational American singing group, and the Nelson Riddle Orchestra.

Rosemary and her husband have to return to the States early next week.

Topical tune

The Three Monarchs have sent their latest composition to Princess Grace of Monaco. Title is "Lullaby For Caroline."

STARS OF THE JACK JACKSON SHOW



HALEY TOUR

From page 1

Queen Elizabeth docks at Southampton.

On board will be \$2,500,000-worth of cargo—Bill Haley and hla Comets.

The \$2,500,000? That's the amount rock-n'-roll king Bill Haley has taken out in insurance to cover his seven musicians in their three-week British tour.

Big welcome

And thousands of Haley fans will be there to give a rock-around-the-docks welcome to the man who started it all.

A special train is taking them to the docks in time for the Queen Elizabeth's arrival at 2 p.m. And it will bring them, the Haley Comets—and Bill's wife "Cuppy" (Joan Cupchak)—back to Waterloo.

Zero hour

Arrival time is approximately 4.35 p.m. This has been planned to avoid the business rush-hour. As previously reported, the tour starts with four days' concert appearances at the Dominion Cinema, Tottenham Court Road, London, from Wednesday next (6th) nesday next (6th).

Woolf Phillips, MD of the new Pigalle presentation "Champagne Punch" and composer of the music, is seen in this MM picture with dancers Celise King (1.) and Aleta Morrison,

Atwell gets two

Two big offers for Winifred Atwell were made this week. Immediately after her appearance at the Café de Paris on Monday last, when she played for a private function, the management approached her to play a season later in the

Condon to play midnight concert

Humphrey Extelton and Chris Humphrey Lyttelton and Chris
Barber are to make guest appearances with the Eddie Condon
Band on its last British date—
the midnight concert at the
Royal Festival Hall on Monday.
The group with the exception
of Wild Bill Davison is expected
to leave by air for New York on
Tuesday. It is resident at Condon's club in Greenwich Village.

year at what is described as "fabulous money."

She has been offered a return tour of Australia following her rejection of an earlier offer of

She has been offered a return tour of Australia following her rejection of an earlier offer of £30,000 for 30 days' appearances. "I rejected this earlier offer," Winifred told the Melody Maker, "because it would have meant my playing in vast arenas where the majority of the kids who buy my records would have been un-

BASIE DATES

From page 1

can only be obtained by post from the Harold Fielding Office. Box-offices open on February 9.

Box-offices open on February 9.

The remaining itinerary comprises: King's Hall, Belle Vue, Manchester (April 3); St. George's Hall, Bradford (4th), King George's Hall, Blackburn (5th), City Hall, Sheffield (6th), De Montfort Hall, Lelcester (8th), City Hall, Newcastle (9th and 10th), St. Andrew's Hall, Glasgow (11th and 12th), (15th), Gardens, Bournemouth (15th), Town Hall, Birmingham (20th).

Four dates have yet to be fixed.

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Three of the stars that appeared in Sunday's "Jack Jackson Show" on ATV are seen backstage during a break. L.-r.: Glen Mason, Annette Klooger and Dennis Lotis, Also on the show were Ronnie Scott, Frankie Vaughan, Lynne Allison and the Kentones.

SYD DEAN BRASS SECTION SWITCH

Syd Dean has dismissed the entire brass section of his band at Brighton's Regent Ballroom.

"I am replacing the three trumpets and two trombones with four trumpets to give a tighter, brighter sound," said Syd.

Syd. Outgoing musicians are trum-peters Harry Bolton, Tony Bourne and Ronnie Sims, and trombonists Billy Richards and Eric Noble.

Strand.

This is the first time that a bandleader has been elected to the board of a Mecca company.

Enc Noise.

Three newcomers starting on February 10 are trumpeters Bobby Herriot. Johnny Brown and Ray Garman.

Gary Miller records song for Chaplin

SINGER Gary Miller this week spent two days with Charles Chaplin rehearsing and recording a rock-'n'-roll number written by Chaplin for his film, "The King In New York."

Gary told the MELODY MAKER: "The song has not yet been given a title—but Chaplin certainly knows his rock-'n'-roll. He wrote the words and music, and even illustrated the way he wanted it put over.

Oscar Rabin made

Lyceum director

Bandleader Oscar Rabin has been appointed a director of Mecca's Lyceum Ballroom,

" And when we weren't talking music, we were comparing English touring dates that I've played recently and which he played in the Fred Karno days some 50 years ago."

TV SHOW FOR MARION

Marion Ryan is to star in a new Granada TV programme.
It will take the place of "Spot The Tune" every Thursday, and will probably be called "Answer The Question."
Marion has been appearing in Granada's "Spot The Tune" since last May. This series ends in March.

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