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EVERY FRIDAY - 6d.

HEATH TO PLAY U.S. TV JAZZ XMAS AIRING



A break during rehearsals for Monday's "Spotlight On Jazz" TV show. Left: producer Christian Simpson, Bill Lee, Eddie Taylor, Bill Jones, Joe Muddel and Bert Corbridge. (See review on page 11.)

TED HEATH and his Music, with his all-star vocal team, have been asked to record a special Christmas Day programme by America's powerful National Broadcasting Company, whose 200-station network transmits to millions of listeners coast-to-coast throughout the States.

Flown out

The programme was due to be recorded at the BBC's Bond Street Studios yesterday (Thursday), and will be flown to the States on Monday for final approval by NBC.

If the airing goes through as scheduled, American listeners will hear half an hour of Ted Heath's music, vocalists Kathy Lloyd, Bobbie Britton and Dennis Lotis, and solo contri-

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DELANEY PICKS MARION



MARION WILLIAMS (pictured above), vocalist with Oscar Rabin's Band for the past two and a half years, joined the Eric Delaney Orchestra last Sunday at Kingston Empire. She will continue to broadcast with the Rabin Band until the end of the year.

Eric has booked Marion owing to the prolonged illness of Dawn Page, who went down with glandular trouble two weeks after the debut of his band in September.

7 bands

Marion, who is 24, first sang with Leslie "Jiver" Hutchinson's Band seven years ago. She has since worked for Stephane Grappelly, Paul Fenouillet, Johnny Dankworth, Vic Lewis, Don Smith and Oscar Rabin.

BBC gives go-ahead sign to Delaney band

ERIC DELANEY and his Orchestra, who were auditioned by the BBC two weeks ago, have already been passed by the Corporation for broadcasting.

Eric received a letter to this effect from the BBC on Tuesday. Inquiries were subsequently made as to whether the band was available for a week-end airing. As the Delaney date book is full in this respect for some months to come, however, the airing will probably take place on a weekday.

Eric, who flew to Paris to attend a Lionel Hampton concert on Monday, arrived back

in London on Wednesday. He is expected to travel to Bournemouth to open with his band at a concert at the Winter Gardens.

September debut

Bill McGuffie, pianist with the Show Band, was the guest artist. Tomorrow (Saturday), Eric's band plays at Conville (Leics). The Delaney Band made its

debut at the City Hall, Hull, on September 16. Only a few weeks later, Eric was awarded a Silver Record by Mercury in recognition of the phenomenal sale of his "Oranges And Lemons."

32 PAGES FOR XMAS!

NEXT week's issue of the Christmas Edition contains not fewer than 32 pages of Christmas "extras" - something that is possible to buy.

In addition to all the news and pictures from home and abroad, and the great team of writers that regularly contribute to our columns, we have lined up pages and pages of Christmas "extras" - something that is possible to buy.

Here are some of the highlights: Christmas Guide to Your Record Buying, Full Entertaining Story of King's Rise to Fame, The States from Outer Space, Page Round-up of U.S. Christmas News, etc., etc.

Not forgetting a double-size edition of *Biggest* with all the news of the Christmas fairs and shows.

Be sure you do not miss your copy. . . .

NEXT WEEK!

WEST END PLANS FOR GERALDO

Geraldo has been approached to take up a resident job with the 16-piece orchestra at one of London's most famous hotels.

It is understood that, despite heavy commitments, Geraldo is giving very favourable consideration to the offer, which would signify his return to a West End residency after many years.

The offer came through the London agency of Lord and Jack Ulick Browne. It was in 1930 that Geraldo made his debut with a tango band at the Savoy Hotel, during his stay of nearly ten years in made some 2,000 broadcasts.

MULLIGAN TOUR HOPES

It is understood that agent H. Kruger is endeavouring to fix a Gerry Mulligan Quartet for tour of the Continent and U.S. tour in Britain. It is reported



Two drum stars meet. Delaney and Hampton previous last week's MM in the latter's Paris dressing-room on Tuesday night. (Picture by wire.)

David H. steps in for David W.

David Hughes is appearing instead of David Whitfield at Birmingham Hippodrome this week due to the latter suffering a sudden attack of laryngitis. Whitfield has been ordered to rest for a while.

On December 20, David Hughes leaves for Australia.

Weir to make Feb. Variety debut

Bandleader Frank Weir commences a solo Variety tour in February, accompanied by a pianist.

Frank told the MM: "I cannot give any definite dates as yet as they are not finalised. Later on I may augment with a choir and small group."

Frank's band has a "Music While You Work" airing today (Friday) and plays tomorrow at the Grand Ballroom, Colville.

Marion Hutton weds

New York, Wednesday.—Arranger Vic Schoen, formerly married to Kay Starr, expects to marry Marion Hutton tomorrow (Saturday). Marion and her sister Betty both obtained divorces in the past two weeks.

MALL NOV. 28
TWELL
MONIC
JOHNSON
Owen
CHRISTIAN
W. F. F. 10/6.
6 pents.
THEATRE
ADV. 6414
- 7.30
bert of Jazz
REY
TON
and MARLO
3/6, 4/6
EMA
- 2 Days
AS approx.
QUINTEY
- 10.0. 7 p.m.
SHOW
RDS and
- 10.0. 7 p.m.
AGENT
- 10.0. 7 p.m.
- 10.0. 7 p.m.
- 10.0. 7 p.m.

RADIO

510 Phillips and his band
12.15 p.m. 24/11/54.

HARD-HEARTED Hannah, the Vamp Girl featured, sums up nicely the style of the twenties. Schoolboys who made use of it to describe unpopular and unattractive teachers. Good old good one, to use an American phrase, not only brightens a programme, but has a nostalgic interest to many listeners. And they have more in common with jazz than any 50 of today's tunes. We also liked the idea of featuring the soloists by giving them a number to themselves. This is something we have been suggesting for some time. But, whereas the arrangements of Sid's Dixie features were good and nicely played, the rest of the arrangements were structurally weak and very old in idea. Perhaps this was because the soloists lacked sparkle, ideas and personality.

LEW VIGAS and his orchestra
12.15 p.m. 25/11/54.

AFTER the top four, Vic's band is my next favourite. It is a relaxed, stylish group, with a fat sound and good arrangements. It is not a new sound. But it is a sound that is on the air, but we were unaware of it. Still, we don't try, for who else even thinks of a band that is so good at one attempt to put it into operation. On the other hand, as we are not using two main instruments, it is not obliging like a girl. As far as sound goes, it is really what you would expect from a band of this kind. And, well-played as the arrangements are, they are not so good as those of the other bands. What goes over very well at concerts won't necessarily have the same happy results on the radio. However, we will end on a happy note and congratulate him on his pretty and intelligently scored arrangements.

IN THE STILL OF THE NIGHT
HERALD'S STRING CHOIR
12.30 p.m. 25/11/54.

WHAT exactly is going on? Some time ago we were told that this Thursday night would be reserved for "sweet society dance music." But you certainly can't dance to it. It is a concert! And, well-played as the arrangements are, they are not so good as those of the other bands. What goes over very well at concerts won't necessarily have the same happy results on the radio. However, we will end on a happy note and congratulate him on his pretty and intelligently scored arrangements.

BURMAN'S BAUBLE
is awarded to the Ivor Maibrant Group for its artistic and rhythmic performance on the Ted Heath show last Tuesday.

—Maurice Burman

LISTEN TO GEORGE FIERSTONE and his Quintet . . .

10.30-11.30 J. As Novos
10.30-11.30 J. As Novos
10.30-11.30 J. As Novos
10.30-11.30 J. As Novos
10.30-11.30 J. As Novos

WEDNESDAY, DECEMBER 8:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

THURSDAY, DECEMBER 9:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

FRIDAY, DECEMBER 10:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

SATURDAY, DECEMBER 11:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

SUNDAY, DECEMBER 12:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

MONDAY, DECEMBER 13:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

TUESDAY, DECEMBER 14:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

WEDNESDAY, DECEMBER 15:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

THURSDAY, DECEMBER 16:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

FRIDAY, DECEMBER 17:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

SATURDAY, DECEMBER 18:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

SUNDAY, DECEMBER 19:
12.30-1.30 p.m. N: American Jazz
1.30-2.30 p.m. N: American Jazz
2.30-3.30 p.m. N: American Jazz
3.30-4.30 p.m. N: American Jazz
4.30-5.30 p.m. N: American Jazz

They all read STEVE RACE

PEOPLE are fond of talking about the eventual fusion of the two extremes of music. Jazz and The Classics, they say (falling, as always, to find a suitable word for "legitimate" music)—when will they meet? Who will be the man to do it?

If it is to be done, of course, it must be done to the satisfaction of both sides. As things are, one by one the contenders strive for the honour, and one by one their heads roll in the dust. Mildred, Well, Gilles and other adventurous spirits try with

the superficialities of jazz, but never get to its heart. Ellington is so near to its heart that everything he writes is jazz, so once it becomes jazz, so once again there can be no true marriage. Gerwin writes "Rhapsody to Blue," which Constant Lambert rightly describes as neither a good jazz nor good jazz. Spike Hughes virtually stops composing just when he begins to gain ground in the wider world of music.

Only a nod
A few people have fun with jazz tunes and titles—puns on the word "back" amounting at best to a three-minute nodding acquaintance between the two extremes. The Kenton school

writes modern swing one moment and atonal, Schönbergian the next, never tising the two to the satisfaction of either. Their most serious attempt—the Modern Works—has a dead loss on both sides of the musical curtain.

My own view, with reasons too long to state here, is that no one will ever do it. Further, that in the case of no one who would be done at all. Why bring together Orlesco and Miss Brandish, however blaring their offspring may be?

That is my view. Nevertheless it did not prevent me from feeling quite optimistic—or at the least, quite optimistic—when I heard that Sidney Bechet had composed a whole ballet, and that it had been recorded by a French symphony orchestra, like a three-minute composer to try his hand at something bigger and again.

My feelings about Bechet's playing have changed somewhat over the years. First of all I didn't "get" him. Then, in Paris (1949) he came to see me in his hotel, and was so excited and moved by his playing as to hear one else's there. Nowadays, contented once again to hear him only on records, I find the music so good that I can extend though I still look on him as one of the great jazz musicians. It was, therefore, with no prejudice against his own even some prejudice in favour of music that I had a copy of his latest work, "La Nuit Est Une Sorcière," which he has conducted by Jacques Haeberle, with the WDR 100-orchestra, London (WSD 100-100).

Not this time
Give an accomplished jazz band a symphony orchestra and a lot of score paper, and ten minutes will be enough to write music that Delius might have written a child after the manner of less lessons from David Rose. As a musician, I don't think in terms of a melody line with accompaniment, but in terms of the harmonic repertoire and complete in itself. It is a serious composer's main stock in trade, counterpoint and Bechet, as a true classic jazz.

man, would hardly suffer from the same faults. I don't know of any musician who has written a chord symbol in his life, and certainly has a sense of the "dead" point, then at the moment when he is writing a piece, he is writing a piece.

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Postponement
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THE SCOTTISH LAD WHO BLEW HIS WAY TO LONDON

WHEN Alex Welsh formed his Dixieland band four months ago, the news got no more than a passing mention in the musical Press. Most people, pressed included, expected the band to eke out the usual meagre existence for a few weeks before dying the inevitable death. They gave the band a month at the most.

"Who is Alex Welsh?" they asked. "How can a man hope to get bookings when nobody has heard of him? How can he hope to make a band pay when so many more experienced musicians have tried and failed?"

But Alex, with unshakable confidence, ignored the warnings. Musicians tried to persuade him to drop the attempt until he was more experienced, but it was no use. Alex carried on unperturbed. But the sceptics have been proved wrong. Four months have now passed—and the band is still going strong.

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then, but Mick was later to play a big part in helping Alex's band to achieve success.

After this four-month period, his trombonist, Dave Kerr, and bassist Pat Malloy were persuaded to come South to join the Mulligan band—and the Semple outfit folded. But Alex was not out of work for long. Trumpeter Al Fairweather had decided to play with Sandy Brown.

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DICK HALL tells the story of ALEX WELSH

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SHEILA STRUMS HOT CHORDS



The girl playing the steady tour in a bar is banjoist Sheila Strum. She was featured at a jazz concert at Manchester Hippodrome last Sunday with the *Trotton Trio*. Also in the picture are Mick Mulligan (left), Bob Barzal (right) and Al Keffly (left).

New Temple show

Nat Temple's Orchestra has been booked for a six-week BBC series entitled "The Peter Tatterson Show" commencing in February. The band has another TV "Jack In The Box" on January 12.

JOHNNY DESMOND TO TOUR BRITAIN

JOHNNY DESMOND, who was singer with Glenn Miller's Band of the AEF when it played in Britain during the war, is to make appearances over here shortly, following the success of his recent Coral recordings.

VERA LYNN OFF TO CONTINENT

VERA LYNN leaves London on Monday to fulfil engagements in Holland, Denmark and Germany. She will be accompanied by pianist Barry Gray.

She records a broadcast at Hilversum on Wednesday, and her guest appearance in "Babes in the Wood" over Christmas and Tooting, Woolwich and Sutton Grange.

She broadcasts over Hamburg Radio on December 14 and arrives back in London three days later to start rehearsals for her guest appearance in "Babes in the Wood" over Christmas and Tooting, Woolwich and Sutton Grange.

Wolf at Embassy

Pianist Tommy Wolf left the Savoy Hotel Orchestra on Tuesday and has joined Billy Sproule's Band at the Embassy Club. He will continue to lead his own eight-piece band at the Charing Cross Road Astoria every Tuesday.

REG OWEN 'QUARTET'



FIRST photo of arranger Reg Owen since his serious motor accident six weeks ago is this one since snapped by the MM on Tuesday. It shows him with his wife, American cabaret star Virginia Somers, and two dogs, at their country house at Gaygate, Surrey.

CLAIR ON THE KEYS

Clair has been told by his doctor that provided he does not write a note of music until January 1, he will be able to resume all his previous activities. These include four scores a week for Ted Heath, arranging and conducting for Decca, and orchestration for Peter Maurice Music Co.

British stars shine in 'Billboard' poll

BRITISH artists have won important placings in the closely contested *Disc Jockey* Poll staged annually by America's *Billboard* magazine.

...AND RING TILL WITH 'CASHBOX'

IN the Poll run by *Cashbox*, the U.S. trade journal, Frank Weir's "Happy Wanderer" hits No. 10 spot in the Best Disc of 1954 section, and the Weir Orchestra is listed No. 9 among Most Promising New Orchestras.

ASH OUT AND ABOUT

Clarinetist-leader Vic Ash plays his first engagement after his return from a three-week tour at the Doric Hall, Lexington Street, tomorrow (Saturday).

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KIRCHINS READY FOR THE ROAD



The Bassi and Four Kirchins Band rehearses for its one-night-stand tour, opening at the Empress Ballroom, Huddersfield, tonight (Friday), and its recording session for Parlophone, *The Itching It* (L.P., Scott Frank, London 1954), from Kirchins (left), Stan Palmer, Murray Campbell, Norman Baron (right), Ronnie Seabrook (right), Johnny Green (right), Fred Kirchin (right), second) George Robinson (left), Brian Harris (left), Norman Horn and Johnny Aron (left).

VOGUE TO ISSUE CONTEMPORARY DISC LABEL

VOGUE will shortly introduce another new label—Contemporary—which will be used exclusively for American Contemporary recordings recorded under the name of Contemporary Records are run by Lester Koenig of Good Time.

BBC invitation to MM readers

Radio producer Jimmy Grant is to invite Melody Maker readers to attend six jazz programmes which he is recording this month for the BBC's Transcription Service.

RONNIE WANTS CLIFF

Cliff Lawrence, vocalist with the Ken Moule Sextet, has been offered a job by the Ronnie Sextet. Cliff had not made up his mind whether or not to accept at the time of closing for press.

'No comment' from MPA on BBC Ray Martin ban

EDDIE STANDING, chairman of the Music Publishers' Association (MPA), has refused to comment on the MPA's alleged complaint to the BBC which has resulted in some Ray Martin records being banned from the air.

'SONNY' SMILE FOR SABRE MAN

Armed with a smile, Sabre Man is featured in a special Christmas Song Album presented in this week's issue of *Illustrated*, a sister publication of the *Illustrated*.

Singers featured in 'Illustrated'

British and American song stars are featured in a special Christmas Song Album presented in this week's issue of *Illustrated*, a sister publication of the *Illustrated*.

Burrows six in TV cabaret

Jack Burrows and his Country Club Orchestra will be seen and heard in a special Christmas Television Service at 10 p.m. on December 10.

Lennie Hastings joins Welsh band

Drummer Lennie Hastings has dashed to the Welsh group after six weeks to join Ace Welsh's Dancers. He replaces Pete Arjune, who has been with the Welsh band since its inception last June.

Scriven for Swann

Drummer-vocalist Johnny Swann has recruited a new drummer, resident at the Plaza, Manchester, Monday. He replaces Frank Johnson, who is leaving for the States at the end of the year (Thursday), has replaced Peter Bobbie Bell leaving the Swann Band on December 11.

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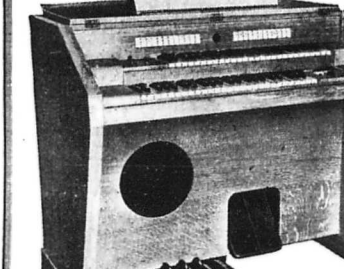
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All-coloured band for the River Club

AN all-coloured band led by saxist Wally Stewart opens at the River Club, Chelsea Embankment, on Monday. The band was booked by Milroy MD Paul Adam.

MM MAN MARRIES MODEL

MM Features Editor and WOJ's sister-in-law, Elaine Bond, is married to Charles Jay at the River Club on Monday.

German residency for Ray Kaye

Drummer Ray Kaye is taking a group into the American Officers Club at Wiesbaden, Germany, for a six weeks' residency, commencing on December 10.

Mike Daniels back in Musicians' Union

Traditional band leader Mike Daniels, who was "banned" by the Musicians' Union last November for non-payment of dues, has now been reinstated in the Union.

PROVINCIAL ROUND-UP

THE Tanner Sisters appear at the most unusual concert of their lives on Sunday, December 12, when they sing for prisoners at Maidstone Gaol. Grace Cole and her band will also appear.

NEWS IN BRIEF

TRUMPETIST Johnny Edmonds leaves the Joe Loss Orchestra shortly to join Jack Parnell's band in place of Brian Perrin.

B. G. TRIO PLAYS AT 'LIPS' BENEFIT

New York, Wednesday.—The successful memorial luncheon held two weeks ago for Mrs. Lisa Page was exceeded by the original B.G. Trio, featuring Teddy Wilson and Gene Krupa, made one of their reunion appearances at another benefit for the same cause.

Ian Stewart plays for Queen Mother

Berkley Hotel MD Ian Stewart has been invited to play for the Queen Mother at Buckingham Palace on Thursday (Saturday).

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HUMPHREY LYTTTELTON CLUB

"Jazz for Dancing" MACKS, 100 Oxford Street, W.1

Every Saturday, Monday and Wednesday All Sessions 7.30 p.m. to 11 p.m.

Resident Bands HUMPHREY LYTTTELTON CHRIS BARBER

"Jazz for Listening" The LYTTTELTON BAND on Friday, Dec. 17th, at 7.30 p.m.

Full club particulars or tickets for Conway Hall, from H.C. & N. Newman Street, W.1. Please send S.A.E.

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YOUR EXCHANGE INSTRUMENTS on Friday, Dec. 17th, at 7.30 p.m.

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SPECIAL PURCHASE

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U.S. LEADER SEEKS BRITISH 'SPECIAL' FOR TOUR

VOGUE & PARLO. ISSUE SAME BOSTIC MASTERS

AMERICAN altoist Earl A. Bostic is the key man in a strange mix-up which has arisen between two British record companies (Vogue and Parlophone) and Bostic's version of "Moonlight and Velvet Sun" and "Ain't She Got It". The sides were originally recorded for the American King label.

A TOAST TO CRICKWOOD CLUB



Andy Currie makes MMYW history

On Monday Andy Currie's band from the Bobby Jones Ballroom, Arbroath, became the first Scottish band since the end of the war to be heard in "Music While You Work". It was a double event for Andy, for on Monday his band entered its seventh year at the Arz Ballroom. Two newcomers to the Currie band, sax player O'Dwyer and Johnny Hoop (lead alto) who fronted his own band at Jersey during the past summer. They replace Hugh Roy and Ronnie Baker, respectively.

THE IMPERIAL HOUTHPICKE

Scientifically designed for modern playing. Precision-tuned cup, throat and neck bore. Heavily silver-plated, with hand-rubbed full-cushion rim. Complete with wallet and cleaning brush. 4975 Trumpet, Cup A. 30s. (Tax paid) 4974 Trumpet, Cup B. 30s. 4976 Trombone, Cup A. 40s. 4975 Trombone, Cup B. 40s. Available from your local dealer ROONEY & HAWKES LTD. 275 Regent Street, London, W.1. Telephone 7550

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Besson, 15 West St., London, W.C.2

Joyful Jeannette



Twenty-five-year-old Jeannette Clark has good reason to look happy. She has just signed for an eight-week tour of Great Britain, Germany, with an option for more. Her first appearance in England was in the West End at the Theatre Royal, Drury Lane, in London. She opens in Germany on January 14.

Tatum for Continent

—states Granz
Paris, Wednesday.—Art Tatum will be coming to Europe in the New Year. This was stated here by Norman Granz, who is in London. Granz put the finishing touches to arrangements for the fifteen-day JATP tour which will start in February. We will record the composition in Europe and release it as an LP album in America. In addition, Tatum will feature scores by Danny Hurd and Sid Schwartz, both former Hit McIntyre sidemen.

Line-up

According to present plans, the band will include Mike Shain (tpt., melophone), formerly with Bud De Franco and Sam Powell (tr. bar.), ex-Lucky Millinder; Paul Selden (tmb.), ex-Millinder; Krupa and Arney; Anthony Bonano, also a man who has led his own band as well as working with Count Basie's band; and Norman Granz, who has been with Millinder, Chitlow, Lester Young and Eddie Heywood, and "The Bear" Parker, the drummer who worked with Louie Wilkins. The band will break in with an engagement at the Savoy Ballroom, New York, probably on December 15.

Brighton to boost Syd Dean tour

THE departure on tour of Syd Dean and his band from the town, Brighton, will be accorded civic honours from the town.

Fountainbridge 12 open under Summer

With only 12 days in which to gather his personnel, George Souden opened at Fountainbridge Palace, Edinburgh, on Monday night with his new 12-piece group, succeeding the Kirchin orchestra. Line-up under leader George is: Fred Ross (lead alto), Al Pearson, Norman Shackie (tr.), Archie McVey (tmb.), Ken Mackenzie (tpt.), Johnny Fellows (dr.), Fred Senio (bass) and Irene Rowley (vocals). Signed on also, Tony Evans, of the Johnny Howley band, and the week-end and Harry Koster is temporarily filling the breach.

HEATH U.S. AIRING

From Page 1
Dennis Main Wilson, producer of the programme, told the M.M. "The whole idea is a follow-up to the Christmas, when we presented Vera Lynn with the SHOW and show band singers. "This year, NBC asked the BBC what it would be possible to get Ted Heath. We replied that not only was it possible—it was as good as fixed as fate would have it. NBC immediately asked us to send them the material. The first time a French band has broken through the Iron Curtain."

MELODY MAKER INCORPORATES 'RYTHM'

Advertisement for Melody Maker magazine, mentioning editorial offices and subscription information.

SONELLI CUTS AT MAY FAIR

Violinist May Sonelli, resident leader at the May Fair Hotel, W. has cut his nine-piece band by two. Guitarist Ray Webb, altoist Arnold Manning and Billy Bassett, and trumpeter John O'Shea have left. Ray Webb has joined Frank King's Band at the Carrousel Club, W. Trumpeter Norman Shackie (tr.), Archie McVey (tmb.), Ken Mackenzie (tpt.), Johnny Fellows (dr.), Fred Senio (bass) and Irene Rowley (vocals) signed on also, Tony Evans, of the Johnny Howley band, and the week-end and Harry Koster is temporarily filling the breach.

Three changes in Souden band

Trumpeter Cyril Duckcombe, pianist Fred Crossman and baritone saxist Bob Watkinson have left Geoff Souden's Orchestra, W. They are replaced by Don Hall, who comes from Allan Row's Band, Graham Merris from Len Beadie and Doug Carter, who formerly led his own quintet.

ON THE WATERFRONT (F.T.)

FROM THE FILM OF THE SAME TITLE
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BACKSTAGE

BUSY ROBIN RICHMOND—

PLAYS ORGAN seven days a week at London Celebrite Restaurant. While You Work next Monday. SINGING on the BBC Theatre Organ on Monday week. TELEVISION in Emmerly Enterprise on December 15. GUESTS in the BBC's What Do You Know? on Christmas Eve. RECORDING for Polygram. TAKES a new radio programme due to start in the New Year. RETURNS when and where he can.

What's worrying Miss Massey?

DARIA MASSEY, 18-year-old Hollywood starlet, looks bothered. And we know why. It's something in our Christmas issue of BACKSTAGE, which comes free with your MELODY MAKER next week. Eight pages of it—news and pictures from the holiday shows, a guide to Christmas films, all your regular show business material, and—OUR TWO-PAGE SURPRISE ITEM. What is it? Well, we'll give you a clue: it's something that ties together such diverse musical personalities as Joan Regan, Louis Armstrong, Dickie Valentine, Phil Harris, Carl Brantucci and Barney Bigard. Make sure of your copy by ordering next week's MELODY MAKER now.



Sammy Davis loses an eye

"I STILL have my voice and my legs. I'll get along." Gallant words for a man who has just lost an eye. They come from Sammy Davis Jr.—one of the most brilliant impressionists in the American show world; the man who could become Nat Cole, Johnnie Ray, Billy Daniels—at the drop of a hat. Now tragedy has overtaken the Negro entertainer on his meteoric rise to fame. For two weeks ago he was involved in a bad car smash near San Bernardino. Doctors operated to remove his eye. He also suffered a broken nose and severe contusions. The American show business weekly, Variety, says: "Presumably, the accident will have some effect on his future work."



JOHNNIE RAY, SAMMY DAVIS

world personalities—impression sharpened by both facial and vocal mimicry. Recently, Sammy had taken to songwriting, and it was this that led indirectly to the smash-off Chandler, he had written a little tune for Universal-International's six Bridges To Cross, in which Chandler stars. The Will Mastin Trio was appearing at the Frontier in Las Vegas, and after a late show Sammy Davis started out for Hollywood where he was to record the song for use behind the title credits of the film. His car came into collision with one driven by a 23-year-old Van Nuys woman, who sustained minor injuries. Betty Hutton emerged from an 11-day retirement to headline the Frontier show in place of Davis, Billy Eckstine and Jeff Chandler too.

BACKSTAGE

THE XMAS BACKSTAGE HAS 8 PAGES

Free with next week's Melody Maker

Al Martino faces THE BIG TEST

IT is an indisputable fact that most of today's popular male singers, especially Americans, are at the top largely because of The Big Build-Up. Do the minimum of research and you'll find that Harry Heartthrobs was a garage attendant when agent Sam Slick happened to stop for petrol and heard Harry yell his head off—with beautiful tone, of course—when he stubbed his toe on a can of petrol. Sam signs him, and if Harry scores a minor success with his rendition of a pop song, he assumes the characteristics of a packet of new soap powder. The Big Build-Up has begun. Eventually, by dint of a carefully planned publicity campaign, plugged records, complicated orchestral arrangements, dramatic songs and some talent, Harry reaches The Top. He may or may not have a wealth of genuine entertaining ability; always left during The Big Build-Up. But one night, after he's been at The Top for a time, the curtains open on Harry, and instead of a packed house of screaming fans, he finds a handful of devotees and rows of empty seats. The publicity ho-ho dissolves like a wet tooth-brush, and Harry is left struggling with what showmanship he has. The real artist can face such a situation. Frank Sinatra walked on the stage of a London's 3,000-seater Ciro's one night and faced a mere 600. Though in poor voice at the time, his performance and sense of showmanship took control. American record stars, looking for new fields to conquer, are planning a full-scale invasion of Australia. Patti Page starts an Australian tour early next month. Others scheduled for visits are Nat Cole, Billy Daniels, Guy Mitchell and Gloria De Haven. Louis Armstrong and Gene Combs completed an overwhelmingly successful tour there. Continued on Page iv



MORE PICTURES FROM CARMEN JONES

"CARMEN JONES," the Negro film musical due here any day now, looks like being a pretty terrific success. It has already been one of the latest hits in Britain. It shows the stars of rhythm and blues—Diana Ross and Harry Belafonte. Other musical news, sports, cinema pictures, page iv.

BENNY'S HOLIDAY AT CARNEGIE HALL



Helen Oakley—American jazz writer now living in England.

JANUARY 16, 1958, marked the occasion of the first jazz concert ever to be presented in Carnegie Hall. Today, this is a commonplace happening, but it was a feat of daring, a calculated risk. Benny Goodman's Carnegie Hall Jazz Concert must be reviewed in that light. It was an innovation, and a great success.

However, the programme was compiled with the idea of filling the house at all costs. No one was sure of success, least of all Benny. Accordingly, additional guest artists, not all entirely suc-

cessful, were engaged to appear. Rehearsals could have eliminated a number of weak spots. However, this was presented on the night of the programme scored high in several places.

No. 1 Decoy was Count Basie, accompanied by Lester and Buck. Years under the guise of representing Ellington, in "Twenty Years of Jazz" presented during the first half, Benny hoped to obtain Basie, Duke and Cootie, and I was able to influence a reluctant Duke for whom I was then working to allow them to appear.

Playing Heidebeck's part in "Virginia," Bobby Hackett also appeared. Last but not least, and most fortunately as it turned out, Teddy Wilson, who had been featured in the Trio and Quartet displays.

With such a formidable line-up, especially for those times, one might have expected the

moon. Here is a hedge-podge instead, but with highlights nevertheless, to spare. Historically, it is moving—and this, to my mind, colours the whole presentation.

Pleanty of feeling was there. Not a musician on stage but wasn't chilled in equal proportions by station and nerves. The size of the stage all but dwarfed the band into insignificance.

Sacrilegiously and unexpectedly, the occasion was a sell-out, so that hundreds of seats had to be placed upstairs and out from the wings, thus a stimulated audience at close quarters provided an appropriate setting and backdrop.

The NY music critic, Irving Kolodin, an open-minded and widely read classicist, has supplied very adequate notes for the LP sleeve. His acknowledgments, however, his responsibility for the presentation by band and leader, respectively, for the history, labelled "Twenty Years of Jazz."

The idea was a flop. As it turned out, the programme was required no padding. Far better for Benny to have produced one of his libraries, better for his guests to have been "preferred" music such. This concert was accepted as a musical tour de force and events proved it should have been.

Sampon's "Don't Be That Way" was a waste of time. A driving force sufficient to reach the gates and into the hall, but evidence that had not been outside by pickets encountered outside.

(Further to ensure success, the powers-that-be determined on a charity event, and if memory serves me correctly, proceeded to purchase an ambulance for the Spanish Loyalist cause. Fashion decreed anti-jazz then, and the pickets were rampant. Fashion spread—not anti-jazz long-hairs, as feared by some.)

No. 2 on the programme was Basie and his orchestra, and here Benny sent Benny by standing visibly transported. As he went, though it meant being out of pocket, for a couple of minutes, Basie wouldn't have missed the event or any of the rest. Privately as well as professionally, Cootie cried "beat."

Surprised, ergo, surprised, he was marching. In those days the Goodman band, and particularly Benny, were terrific klick in Basie's world.

Basie's "I'm Getting Sentimental Over You" opening "Twenty Years of Jazz," hit a new high for Benny. The note for note on an OJJB record, the crowd was ecstatic. How desperate can showmanship get? After Hackett's "Virginia,"

Edgar Jackson's guide to THE RECORDS

BENNY GOODMAN CARNEGIE HALL JAZZ CONCERT (LP)

Don't Be That Way (1); One O'Clock Jump (2); I'm Getting Sentimental Over You (3); At Me (4); Shine (5); Blue Rondo (6); Stomper (7); At the Savoy (8); Dizzy Spots (9); I'm Getting Sentimental Over You (10); Blue Room (11); Swingtime in the Rockies (12); Basie and His Orchestra (13); China Sea (14);

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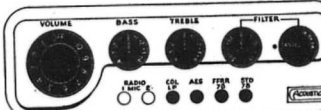
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Why not a push-button amplifier for Xmas?

THE race for supremacy in high-grade amplifiers and pre-amplifiers for home gramophone and radio use has become a game of leap-frog, with one firm in the lead one day and the next one other.

Foremost in the field by a short head at the moment, it would say, are the Acoustical Manufacturing Co., with their QUAD II amplifier, which incorporates (as a separate unit) the new QUAD pre-amplifier—justly described by the makers as "The Quality Control Unit."



EDGAR JACKSON makes a costly suggestion

plete cut-off above any of the affecting the operation of the base or treble controls below these frequencies. But the most novel and ingenious of all the devices is the innumerable different recording characteristics which have been used by various recording concerns, both here and in America, and which have resulted in a jumble of one standard characteristic.

This compensation—absolutely essential if one is to hear all one's records at their best—is effected by means of push buttons. There are four of them—apart from two others for setting the equipment for radio or microphone input. They are labeled GCL 1A (for all microgroove records), and also WRK 1 and LTD (standard 78 for certain 78 rpm records).

But any combination of two or more of these four buttons can be set in the QUAD II pre-amplifier, and allows for a constantly variable slope-of-cut, virtually all to almost a com-

JERRY DAWSON REVIEWS

FATHER and son in the same band is not exactly unusual—but is at least unusual. When both are drummers—one playing, one leading—it becomes more unusual; and when the younger (playing) establishes himself as one of the country's leading beat men, and the two between them produce one of the best jazz groups heard for some time, it becomes unique.

The Kirchin Band, with poppa Ivor and drummer-son Basil, commented the second phase of his career at the Empress Ballroom, Huddersfield, last Friday. It was an auspicious start.

Originally formed for the Meechieville ballroom from the ashes of the original Basil Kirchin outfit, it now enters the wider aspects of the name band business. It is not hard to accept comparison with the top bands in the land. It is not hard to find the advantage.

It has had the advantage of a national radio build-up and therefore can hope to be a big success. It is not hard to find the advantage of a national radio build-up and therefore can hope to be a big success. It is not hard to find the advantage of a national radio build-up and therefore can hope to be a big success.

The NEW Kirchin band

Two outstanding virtues are (despite the lousiness) good internal balance and the attention paid to dynamics. It is clear that the Kirchin band is a very good one.

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THIS YEAR OF PROMISE

STOCKTAKING may be something of a chore—but it is a very useful chore. It is worth taking pains to do it exactly where we stand, to look back on a year and see precisely what wastage occurred and how much progress has been made.

It is particularly worthwhile to take stock of the popular music scene at the end of this year. These are times of significant changes. Popular music is looking forward to a pretty prosperous future, but a future that can only be realized if those most concerned reflect on the lessons of the past.

The most fundamental change has been a gradual process of the virtual control of the large record companies over the country, record sales are enjoying an expansion over the country, record sales are enjoying an expansion over the country.

Possibly the diehards of the "World Of Jazz" were not so sure of the future of jazz. They discovered that the younger members of the Royal Family enjoyed modern forms of entertainment and were willing to give their patronage to a jazz concert.



JACK PAYNE starts a 3-week survey

club programme in the form of the "World Of Jazz" were not so sure of the future of jazz. They discovered that the younger members of the Royal Family enjoyed modern forms of entertainment and were willing to give their patronage to a jazz concert.

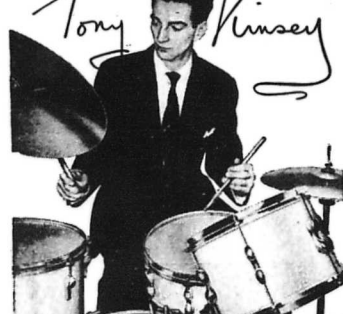
Are we all satisfied? No, of course we are not. In every department of popular music one can hear complaints of anomalies. The fans, according to their taste, complain that their type of music is being completely ignored.



include all types of British bands from Victor Silverfox to the out-and-out modernists. This meant, inevitably, that there would be less room for the modernists and quite a possibility, it means complaints both from the avant garde and their supporters.

There is enough "corn" on the scene already, to some said, that we had come to regard as our own. Now, from their point of view, now, from their point of view, now, from their point of view.

My view is that I can perform a greater service for the jazz musician by including their efforts in a programme that reaches a wide audience. Surely it is better to have jazz accepted than to have it rejected.



TONY KINSEY PREFERS AUTOCRAT

from Brandenburg to Boogie. You'll know it's well and truly taped when you record with 'Scotch Boy' tape, used by the B.B.C. and other leading recording and broadcasting corporations.

STEVE RACE

FRIENDS, it's nearly Christmas. You can tell by the fact that all the Christmas Numbers are coming out. And this year it's going to be a bumper Christmas, as the Advertising Manager said when he saw the first proof of this issue.

Nothing brightens up a column like a few exclamation marks, so let's celebrate! It's make it the coolest Christmas this side of the Atlantic. Berlin! Have a cigar.

There are those who treat Christmas merely as a time for excuse to double their normal fees. They probably have the best time of all. There are others who like to get well many are the West End bandrooms where the waiter will be bribed to bring out something new for the table, like, for instance, a tablecloth.

Other musicians will spend an evening at home, trying to learn the names of their children. Some will drive in taxis, some will be leaving at 8 p.m. to go to work.

I suggest a few new ways of celebrating (see account). Thank you. First of all, a suggestion for bandleaders: why not have a rehearsal? After all, Christmas is the time for novel and extravagant ideas. Run your rehearsal just like they do in the big-time. Call the whole band—rhythm, lead, and dress and sax while the rhythm section keeps time for them.

GOODMAN at Carnegie

(from page 2) other appearance of stars a band had overshadowed by the fact that the recording of this album was the first time that he wanted a laser beam of light to be directed at him, and entertained into the night for the first time with a laser beam of light.

What is printed on the cover of the album is the name of the band, Goodman and his orchestra, and the name of the album, Goodman at Carnegie.

What is printed on the cover of the album is the name of the band, Goodman and his orchestra, and the name of the album, Goodman at Carnegie.

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EVERYONE NEEDS AN "Elizabethan"

MUSICIANS! Tap your sessions and rehearsals on this high-fidelity instrument—and improve your technique. The "Elizabethan" is a high-fidelity instrument that will improve your technique.

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RADIO LUXEMBOURG 208 metres: every Wednesday at 8

There's rib-tickling fun on the air. "People are Funny"—Luxembourg's popular weekly show. Here are ordinary folk in every kind of hilarious situation you could think of—and some you would never dream of—brought to the microphone each week by a bright, happy playboy—Vic Perry. Don't miss the fun—tune in on Wednesday.

GERSHWIN

The Man We Love

and Talk of the Devil

HUBERT W. DAVID WRITES ABOUT THE LATE AND GREAT SONGWRITER



MOST celebrated composers of music have become well known through one particular work. Mendelssohn wrote his Spring Song, Bach his Fugues, and Beethoven his Moonlight Sonata.

In modern times we associate Cole Porter with "Begin the Beguine," Rodgers and Hammerstein with "Oklahoma," and Irving Berlin has achieved fame in two decades with "Alexander's Ragtime Band" and "White Christmas."

When we mention the name George Gershwin, the inevitable thought that springs to our mind is "Rhapsody in Blue." But in his early days, Gershwin had no thought at all for the world of jazz or popular music.

Born in Brooklyn, New York, on the lower East side of Manhattan, the very first melody which interested him was Chopin's "Humoresque."

He was only 10 when a friend played him the work, and introduced him to the mysteries of melody and harmony.

At another friend's house, our youthful prodigy soon found that chords fell naturally under his fingers, and with those chords came a flow of melody which in one so young was something of a phenomenon.

The family realized that he had musical ability, and so an upright piano became part of the household furniture, and the Green paid regular visits to the Gershwin residence to school the natural bent.

He learned quickly, and after studying orchestral works with a Hungarian handi-craft, he came under the tutorage of Charles Hambro, a pianist of the time.

In 1910, when the "Scandals" of Alexander's Ragtime Band changed the whole scene of popular music in the States and over here, and George Gershwin was fired with an ambition to make a name for himself as much a part of his generation as the classical.

So like many a famous composer before him, he became a song-plugger in the professional department of the New York publishing house of Remick.

At the time, he must surely rank as the youngest contact man ever.

While with Remick he submitted a song of his own for publication, but was politely told "you're here as a pianist, not as a composer."

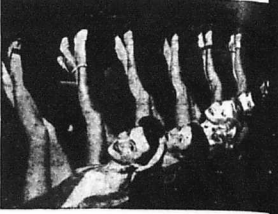
Bristling at the snub, he set off on the New York of the other publishing houses, and much to his own surprise he got a song accepted and published on the second attempt.

This was "When You Want 'Em You Can't Get 'Em, When You've Got 'Em, You Don't Want 'Em." For this he and a bit of advice, the princely sum of \$500 advance royalty and a bit of advice.

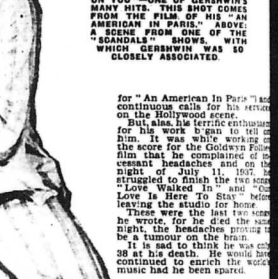
Write 'em with shorter titles, son; you'll never get the bubble to remember a title like that when they go to the music shop!"

Gershwin took the tip, and in 1919 wrote and published

**"With all my heart
"SANTO NATALE"
(Merry Christmas)
to Everyone'
DAVID WHITFIELD
EXCLUSIVELY ON DECCA RECORDS
Personal Management—FREDERIC MULLALLY,
9 Claridge House, Davies St., W.1**



GENE KELLY HUGS HIS PILLOW ON "ONE OF THESE DAYS" FROM THE FILM "AN AMERICAN IN PARIS" WHICH GERSHWIN WAS CLOSELY ASSOCIATED WITH.



For "An American in Paris" his continuous calls for his services in the Hollywood scene.

But, alas, his terrific enthusiasm for the work he sent to him. It was while working on the score for the Gershwin film that he complained of a chest ailment, and on the night of July 11, 1937, he died.

These were the last two years he wrote, for he died the next night. The headaches proved to be a tumor on the brain.

It is sad to think he was only 38 at his death. He would have continued to enrich the world of music had he been spared.

Porgy and Bess

Naturally, we shall always remember him as the composer of "Porgy and Bess," his greatest work.

It is the work by which Gershwin will ever be remembered. He had succeeded in wedding jazz with the classics, an ambition fostered in the "Alexander's Ragtime Band" days.

He was then caught up in a mad whirl of musical shows, song and stage, and he died.

His first chord sounded like

NO RECORDS FOR CARLO

IF you're thinking of buying Carlo Krahmer a record for Christmas—don't. He already has 16,000—not 16,000, but 160,000 records.

Carlo, who runs Esquire records, came into the business strictly as a fan. He probably has the largest collection of jazz records in the world.

Just collectors find that 500 or so discs are hard enough to store. They keep the bulk in a special cabinet filled with a bit of sideboard space for others and put the rest under the bed in boxes.

Carlo copes with his large quantity of shellac by having a music room, complete with piano, drums, bass, vibraphone, regular, gramophone—and disc.

His records are priced at 25¢.

He has complete sets up to 1950 of all the discs made by Duke Ellington, Louis Armstrong, Benny Goodman, and other jazz greats.

His rarest record is probably "Longways" by the Bluebelles, recorded in 1927 on the QRS label. The disc was turned down by the spot cash for it, and the disc has now been reissued and costs only a few dollars.

He used to collect and record old records, but the 127 versions—but the disc was turned down by the spot cash for it, and the disc has now been reissued and costs only a few dollars.

Perhaps you are wondering whether he has his own record company. He has, but it is not yet started.

Harry Giltrap

"One night I dreamt that I had made a bargain with the devil for my soul... the idea suggested itself to hand him my violin and see what he would do with it. Great was my astonishment when I heard him play, with consummate skill, a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I was enraptured, transported, enchanted; my breath failed me, and—I awoke. Seizing my violin, I tried to reproduce the sounds I had heard. But in vain. The piece I then composed, The Devil's Sonata, although the best I ever wrote, how far it was below the one I heard in my dream! From the memoirs of Giuseppe Tartini, 1692-1770.

HE Tapped on my shoulder. "Have a shot of nitric acid?" he asked, proffering a flask.

I started, there seemed to be a tall, dark man in evening dress standing by me. He hadn't been there a moment before.

Arranging in the Stan Kenton style is the very

Bothered

As I switched on my tape-recorder he vanished before my eyes.

Arranging in the Stan Kenton style is the very

Stumbling

I stumbled onto a corridor to the entrance, where I tried in vain to explain. He wouldn't believe me, would you?

When I set the machine in motion, however, he leaped back with a tolerant smile.

"What's all this about, my dear?" he asked.

"I found an old dried load in a drawer, mixed it with some mousy hair, looked round for a modernist piano to me, some bat's blood and hamlock, but had to make do with some British wine the wife had bought.

I apiece the most hideous Latin incantations I could recall.

Then I remembered. You can't exorcise the Devil when you're under his domination.

I had the mendacious tape-recorder.

How to get rid of it? I thrust on the first and the fire went out. I threw it from the window.

I returned back into the room.

Then I had another idea. I switched on the recorder and

"This must score. A tape-recorder, established under a name, is a new recording is made.

He looked distinctly uncomfortable. At the sound of the fire went out. I returned back into the room.

He disappeared.

Anyone want a tape of Christmas carols?

—Gilbert Richards

—being, incidentally, a how-dja-do with the MM staff

free hand tapped idly on a primitive bamboo. It continued to tap. I was it as I passed him the tape.

"When I ended he turned heavily to his typewriter and tapped out five to a bar."

"This was I heard a most remarkable recording. It was a pure example of the Negro folk tradition—a thirty-minute drum—also played by I should guess, a West African musician."

I had now heard the music five times. It still sounded like a modernist piano to me, some bat's blood and hamlock, but had to make do with some British wine the wife had bought.

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home. But my wife was sitting on his knee. Even a devil may care," he was whispering in her ear.

When they saw me, my wife jumped off his lap, and he rose with dignity, to his hooves.

"Well, I'm damned," I exclaimed.

"Could be," he agreed. "Actually, though, it's not too bad. You'll probably play a red-hot solo for the first thousand years."

"Oh, go to Hell," I said in disgust.

There an idea hit me: I should exorcise the Devil when you're under his domination.

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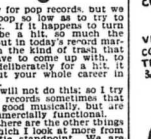
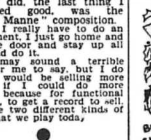
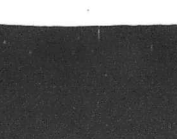
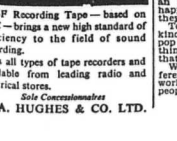
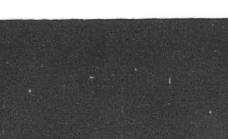
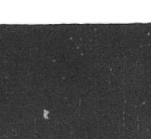
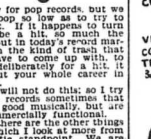
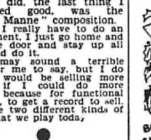
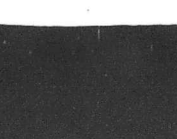
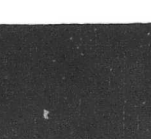
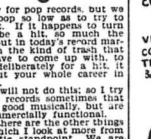
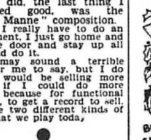
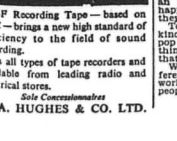
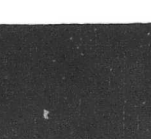
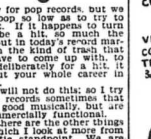
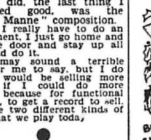
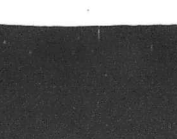
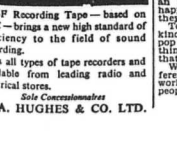
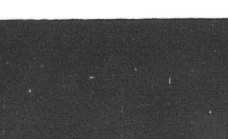
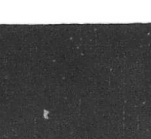
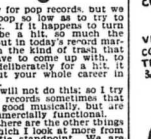
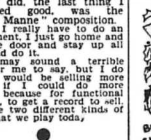
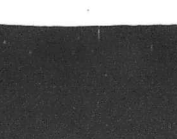
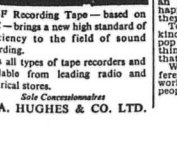
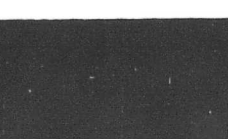
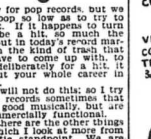
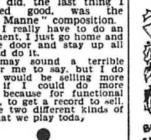
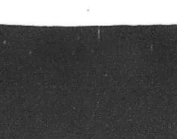
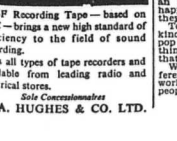
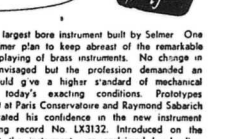
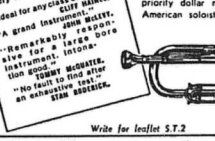
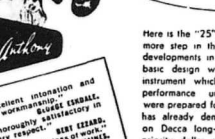
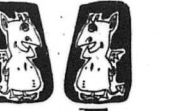
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—Gilbert Richards



THE BIRD

The 'past' catches up with Ventura

From Ted Hallock

THE "King Of The Tenor Saxophone" who, many thought, lost pace with breathy blowers Getz, Sims, et al while experimenting with vocal sounds (Kral-Cain) and other reed instruments (barritone, alto, etc.) is blowing again, way-out.

Charlie Ventura, never an old man either physically or mentally, is creating the same juvenile excitement he did during those memorable days of his public introduction via the Gene Krupa band.

No ornate instrumentation, no heavy sounds. Four guys, of whom CV is one, have been making fast and complex music with the Stan Kenyon "Festival Of Jazz" package during its autumn tour.

Sly Sonny

Not only is Chas. prospering, drummer Sonny Igoe, to a bad start by uncoiled himself to swing Woody Herman's not-really-own "Stratford Free Solids" found himself as a slyly comic percussionist of unaccounted delicacy.

Rooted by pianist Dave McKenna and given some by bassist Bob Carter, the Ventura quartet shared credit honors at Birdland's auditorium with Shorty Rogers' serious students of solo-ality—some feat.

Ventura's is a hard and valiant fight against popular taste. People are demanding his voices-and-instruments approach, despite it about six years after it was begun (we first heard Roy Kral and Jackie Cain audition with Charlie and his brothers in Chicago during late 1947).

Charlie feels this approach is spent, but hasn't been averse to making a fast buck by revisiting it—sagely aware that jazzmen today make few enough slow bucks, let alone fast ones.

Strings?

"Another major reason why I feel that the 'Euphonia' 'East Of Suez' stuff is done: if I had to play those things again I would want to reorganize the same men who made them go—Green, Candoli, Hoops, Sibuhnessay, etc. And I can't get them. Jackie and Roy are doing well as a duo in the hotel circuit."

"I'd like to keep going with the quartet and Mary Ann McCall, maybe adding to this group possibly strings. I wouldn't form a big band even though I have libraries for bands of all sizes, unless some place like New York's Paramount Theatre asked for us."

I understand that Perry, the rumoured going back to a band



This unusual picture of Charlie Ventura was taken during his spot on the Kenyon's "Festival Of Jazz" package. Ventura was to re-audition the Kral-Cain vocal sound, says Chas.

Polly onstage again. "Everybody's featured" in this group. It's smooth and it's jazz. I want to crack those elite rooms that think jazz means Goodman or Shaw and vice versa. Places like the Blue Angel, the Coppacana, or those rooms in Nevada where Basart, Shaw and Herman have made recent history.

"I'd like to play jazz on the same date with Jimmy Durante. Get the idea? We've already changed our spots at the Lounge in Detroit. We packed the place. They never used to be there. They talk about packages like 'Festival' taking jazz from the night to the concert hall. I'd like to take it back to the hotel circuit, but it's mostly mambo—would offer a lot of fine musicians a whole new field for work. I've even today most bookers and operators know jazz, only as Goodman or Shaw. I want to help change that."

Ventura, for the moment following the familiar path, will go into Manhattan's Basin Street for four weeks the middle of the month.

Chico at Birdland



Chico O'Farrill, the man who wrote the fabulous "Afro-Cuban Suite," led his band at New York's Birdland during its recent season there (see New York Notebook).

SAUTER-FINEGAN WITH SYMPHONY

IN one of the rare examples of the blending of symphonic and jazz, the Sauter-Finegan sextet, conductor Fritz Heiser and the Chicago Symphony Orchestra, will present the first American performance of a "Concerto for Jazz Band and Symphony Orchestra," written by Swiss composer Rolf Liebermann.

The work, which runs about 10 minutes and is atonal was presented last year at the Festival of Contemporary Music in Donaueschingen, Germany. Heiser spent many weeks listening to jazz before selecting the Sauter-Finegan crew to join him in performing the work. The orchestra will retrace its February to record the work for RCA Victor Red Seal (classical) label.

Sauter and Finegan, naturally, are extremely excited about the project and recognition awarded. "This," Bill Finegan told me between sets the evening when the band opened at the Plaza Hotel in New York (writes Leonard Feather), "is the definition in which we really want to go."

Chicago critics (mostly those who had been hitting the short of temper in their jazz judgments) hailed the work as "a master jamboree of interesting and provocative—a stimulating experience, not just technically competent, but ingenious as well."

'Tal's solo a horror'—Tal

J'VOUR MAIRANTS might have been picked a better recording chorus of mine than the one I heard at the Blue Angel in Paris, on learning of the record. No one should expect to be lucky every night. Record critics seem low on patience and endurance. It is the advent of the long-playing record, it was virtually impossible to get a jazz session realistically on wax. With the faithful reproduction, balancing difficulties and unruly audiences soon made public performances too haphazard. The studio jam session was a logical step. Owing to the absence of the

How long the jam session?

TIME was when the jam session was considered the prime jazz thrill. In it, the great musicians, the brilliant soloists, the fertile improvisers, shed inhibitions and revealed the warmth of their hearts and depths of their souls.

Or something. Well, the jam session was exciting, everyone said. After hours, downstairs in the Brittwood when the musicians quit work at the Savoy, then might be heard jazz that was relaxed and out of this world. Sometimes it was. Sometimes it was so relaxed it was almost asleep. Sometimes, to those who had been hitting the bottle, it sounded terrific. Sometimes on 52nd Street, the poverty-stricken, nursing one drink all night, would wonder what all the applause was about. Sometimes, again, the music was so good it was intoxicating in its own right. But seldom.

The truth is that jam sessions come good and bad, but mostly bad, and in the best of them there is often plenty that is mediocre.

It is there the jam session is the great. Inspiration moves suddenly and excitingly and invention comes. But patience and endurance are needed. No one should expect to be lucky every night. Record critics seem low on patience and endurance. It is the advent of the long-playing record, it was virtually impossible to get a jazz session realistically on wax. With the faithful reproduction, balancing difficulties and unruly audiences soon made public performances too haphazard. The studio jam session was a logical step. Owing to the absence of the



WARREN CRANZ, MORE THAN ANYONE ELSE, HAS REGRETTED THE JAM SESSION YOGUE ON RECORDS. BUT, UNFORTUNATELY, HIS IS THE STUDIO SERIES, LIKE THE BEST OF THE CLAP OUTPULP. IS NOT YET AVAILABLE IN BRITAIN. STAN GETZ ARE FEATURED IN ABOVE, DIE AND STAN ON THEIR QUINCY DATE FOR OZZY—WITH MAX ROACH, RAY BROWN, HERB ELLEN AND OSCAR PETERSON.

bread. (Suggestions that critics play only the beginnings and endings of such records to see if there has been any doubling of tempo should be treated with reserve.) Conversely, on the Hampton records, there is some jazz so playing which many listeners regard as the best ever captured on wax vinyl or tape. It is by Billy Mace, a modest musician who has been around a long time, and whose playing, particularly applicable to the critic who is to guide the customer to the best of the experience, is now making its way into months so beautiful as those experienced recently, can a critic be expected to hear a record that plays for more than half an hour? Not many, obviously.

Now to present jam sessions in which only polished, inspired music is to be heard is not to present jam sessions at all—for that kind does not exist. True art is selective, and the precise skill of the tape cutter might give a representation of the perfect jam session, but authenticity and spontaneity would somehow drop to the basket along with those mediocre passages.

The future is so loaded with recorded jam sessions that, in due course, a stout-hearted and tougher strain of critics will undoubtedly be bred to cope with it. In the meanwhile, the only helpful counsel I can offer is that they shed at least one burden—and quit counting the choruses!

—Stanley Dance

New York Notebook

From Leonard Feather

NEW YORK'S newest band opened recently at Birdland. The leader is Arturo "Chico" O'Farrill, who came to live in this country in 1948 and surprised the affable Cuban Irishman himself by writing pop arrangements for Benny Goodman.

Chico has led recording bands for several Norman Granz albums, but this is his first organized orchestra. Most of the musicians are non-Latin, including such jazz people as alto man Hal McKinnick, but they play mostly mambo.

Mambo mania

Chico has arranged "Cuban Episode" for Stan Kenyon and contributed to the libraries of Machito, Miguelito Valdes and Nor Morales, used to play trumpet, but is now almost conducting.

The bang ought to do well on the strength of the mambo mania—in a few weeks I've received reviews of mambo versions of everything from "Hambalo" to "Bernie's Tune."

But, like most Latin-tinged bands, this O'Farrill outfit becomes harmonically tremendous after the first set or two. How many musicians of G Seventh can you take?

The trumpet's new band, which includes Julius Watkins on French horn and a flock of the jazzmen, followed O'Farrill into Birdland.

Buddy's new band, which includes an electric lock and a display frame—so soon as they succeed in production he may retire from the music business, he declares quite seriously.

Handy back

GEORGE HANDY, who has returned to the New York music scene after several years in obscurity, is now writing music director of a series that will feature a number of noted jazz combos and singers. Production is especially assigned to Gene Roland, originals for the Dan Terry Orchestra.

New star

RUDY BRAPP, the young trumpeter from Boston, who is being hailed by critics as one of the brightest new stars of the year, has opened with a Dittelland combo at the Club. He is playing at the restaurant featuring Maxy Mappin, Chilly, and the other trumpet stars. Brapp is also making a name for himself in the jazz world. He has also recorded several



Eddie Condon, in Greenleaf's album, continues to serve jazz with a steady, unflinching vigor. The present dispensers of opinion (pictured above), Will Billie, Hal Gil, Chilly Cutshall (left), Gene Schroeder (right) and Walter Page (back).

LPs recently, including one for Vanguard with Buck Clayton (whom he closely resembles in style) and one for Bethlehem, featuring Johnny Guzman on piano.

Birdland Joe

JOE ROLAND, the vibraphonist who was with the Shaw's combo until it broke up last year, is again recording his own group at Birdland.

Latest is a session with Artie Schach on tenor and clarinet and Portia on alto. The session also features Lottie Shu, multi-instrumentalist currently with the virtuosic group with the Kenyon trio, is also making a name for himself in the jazz world.

Brubeck on TV

DAVE BRUBECK has been signed to make a series of special jazz films for television. Milestone Productions, Inc. will have him give music instruction of a series that will feature a number of noted jazz combos and singers. Production is especially assigned to Gene Roland, originals for the Dan Terry Orchestra.

Big T LP

JACK TEAGARDEN, back in two LPs for Period Records, is now recording a new LP with Normie Panama and pianist Norma. He is also recording a new LP with the other featured musicians. Production is especially assigned to Gene Roland, originals for the Dan Terry Orchestra.



Jack Teagarden—the town & record star—has a new LP for Period.

Season's Greetings to All My Friends in Britain



Season's Greetings to All My Friends in Britain

JOHNNIE RAY

P.S. I'll be seeing you soon!

Sinclair Trail reviews-

DICKELAND JAZZ GROUP OF NEW YORK... CHARTER 10... CHARTER 11... CHARTER 12...

its moments, but its musical content was quite ruined for me by some of the most diabolical piano playing I have had the misfortune to hear...

Count Basie and His Kansas City Seven LP... Lester Liggas Agate (10)... Thelma Jones (10)...

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Count Basie and His Kansas City Seven LP... Lester Liggas Agate (10)... Thelma Jones (10)...

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VOGUE December RECORDS

THE MODERNAIRES AND GEORGE ALD... Mood Indigo/Tea Me... Honeydripper/Love Me... M'night and Roses/I Wonder What's Become of Sally...

pet and queer-toned saxophone choruses. The final swirling lead, with alternating trumpet and trombone lead, is quite unique...

Edgar Jackson reviews- FIVE FEET SWING LP... South Hampstead Street Parade... Decca Brothers Orchestra...

HOW many feet does it take to make five? According to the title fact that no one seems to know whether she was singing the song in the studio or in the street...

CHARLIE VENTURA SEPTET... "East of Suez" (MGM)... "I'm Forever Blowing Bubbles" (MGM)...

MY sympathies with those of you who are disappointed that this column consists almost entirely of "What you will think it worth getting I must know" type material...

THE GREATEST JAZZ CATALOGUE IN THE WORLD

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574 1017 THE GREAT QUARTET... 575 1018 THE GREAT QUARTET... 576 1019 THE GREAT QUARTET... 577 1020 THE GREAT QUARTET...

578 1021 THE GREAT QUARTET... 579 1022 THE GREAT QUARTET... 580 1023 THE GREAT QUARTET... 581 1024 THE GREAT QUARTET...

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notched solo that is played with a scrappy, producing a racket sound. Toussaint plays it with "Frenes" with varying success. "Mambo" is a sly tune with a gimmick opening and a gimmick coda which rather ruins the mood of the piece...

MY sympathies with those of you who are disappointed that this column consists almost entirely of "What you will think it worth getting I must know" type material...

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ALMA COGAN'S RECORDS FOR CHRISTMAS

Alma Cogan



RECORDS FOR CHRISTMAS

JUDGING from the Christmas songs I have heard, it sounds as though "White Christmas," that Berlin perennial, will again snow-plough all before it. And, of course, the film of the same name will give a fillip—which hardly seems needed—to the song.

But of the 1954 efforts, "Christmas Cards" is better than many. Although no "White Christmas," it has a novel lyric and—most important—the sort of catchy lilt that echoes through the ear.

ALMA COGAN has recorded

the song on HMV B17095, while RAY ELLINGTON and his Quartet offer their version on Columbia DB5334. The latter is mostly Ray in his usual, somewhat cool mood, but the side is notable for its light, rhythmic beat.

The Ellington Quartet is one of the few British groups that can swing. I have noted one prize individually before, but I must again commend the work of Don Fraser—one of the very few electric guitarists whose instrument has the liquid clarity of an acoustic model.

Aina Cogan's voice sounds unobtrusively based on the reverse of "Christmas Cards"—I can't tell a Waltz From A Waltz. It is possible that the character of

the song prompted her to adopt the waltzing and delivery. If so, I think it was a mistake. Alma can sound very pleasant on records—but this is not one of those occasions. I give full marks to Frank Cordell, however. His orchestral accompaniment is absolutely first-rate.

The Ray Ellington backing, a novelty entitled "A.B.C. Boogie," calls for the piano.

Rhythmic in My Nursery Rhyme—The boys continue to put it over with some spirit.

Of course, "White Christmas" had to pop in here. This latest version is by EDDIE FISHER, who handles the song with his customary realism (HMV B17079).

The reverse is "Count Your Blessings Instead of Sheep," a good song if ever there was one.

It is a pity to see more that attempts to capitalize on the success of "White Christmas," rarely meets with success.

There are, however, a number of meetings, or parties that proved themselves to be very enjoyable. One tries to recapture the festive spirit—and the result is always disappointing.

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MANY musical wives will be wondering this year—as in past years—what to buy their husbands for Christmas. So to give you a guide to likely presents, we telephoned a number of famous wives and asked them what they were buying for the old man.

We found that:

- Vocalist Elizabeth Hatley is buying her bandleader husband, Harry Jenney, a record-player.
- Mrs. Kinsey is buying Tony a watch—because he always seems to be late when meeting her.
- Grace Cole is buying husband Bill Goldard (trumpetist with Deakeworth's) a Crombie overcoat. He is making a reciprocal exchange and buying her a fur coat.
- Kathy Stewart is buying Bert Courtney an LP of Ray's "Daphnis et Chloe."
- Mrs. Eric Delaney is giving her drummer husband a year's subscription to Melody Maker, Downbeat and Metronome. She is also buying him a new record recently awarded to her.

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WILEY TRAC



make their Christmas record choice

THIS time four years ago we presented, by way of a diversion, the year's record preferences of three trumpet-playing bandleaders in the traditional field: the three whose likenesses you see upon this page to-day.

Since that time, tastes have changed, they say. And since that time, quite a few readers have suggested it would be a good idea to do the same thing again with the same three men and see how this year's choice compares with 1950's.

Thus it is that we give you a second three-brass choice. We have not asked for a considered list of best records in any particular style; just six records, released within the last year (approx.), which are giving the most pleasure to our three brass men.

The selection does not show a marked change from the type of performance chosen four years ago. There were, in fact, Armstrong, two Mezz-Bechet's and a Benny Goodman. The other three were Louis Armstrong, a tenor saxophone player, a tenor saxophone player, a tenor saxophone player.

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FREDDIE ROSS

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DUKE ELLINGTON AND HIS ORCHESTRA (HMV DLP103) Ten perfect examples of Duke's "Rockin' in the Rhythm" (1940-41).

THE SINGERS (HMV DLP104) Long (Parts 1 and 2) (London His Jazz) but if this music was recorded in churches they would be able to keep me out of them.

LOUIS ARMSTRONG AND HIS ORCHESTRA (HMV DLP105) Louis (HMV DLP105) Ten perfect examples of Duke's "Rockin' in the Rhythm" (1940-41).

THE SINGERS (HMV DLP104) Long (Parts 1 and 2) (London His Jazz) but if this music was recorded in churches they would be able to keep me out of them.

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ALMA COGAN

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BOTH IRISH UNIONS MEET TO DISCUSS MERGER

DUBLIN, Wednesday. IRELAND'S musical trade unionists on both sides of the Border are planning an "All-Ireland" As a first step, representatives of the Belfast-based Northern Ireland Musicians' Association and the Dublin-based Irish Federation of Musicians met on Sunday for talks that ended with the election of a Central Council composed of the heads of both unions.

ROBIN SCOTT TO MOVE TO BBC TELEVISION

BBC producer and composer Robin Scott, who for more than 10 years has been the leading figure behind the popular "At the Jazz Band Ball" programme on the French Service, will leave Bush House early in January to begin a six-month training period for BBC television.

In TV Robin will be attached to Outside Broadcasts since he created "ATJBB" in October, 1944. Robin Scott has been concerned in just over 500 of these broadcasts, of both live and recorded jazz.

Farwell session

Apart from such co-producers as Mark White, Scott has also worked with a series of French colleagues, and it is the fourth of these—John Hedges (French name—Alexandre)—who will carry on the good work in the New Year.

On December 30, as a kind of farewell session, Scott is presenting his last session with the London Jazz Club, in the hope of getting back on "ATJBB" and the French Service, and Mark White, also named Billy Funn, who played on so many of the early broadcasts.

Kenton-Dankworth U.S. airing

Plans are under way for Johnny Dankworth to be interviewed by Brian Kenton in a taped broadcast over Kenton's "Face International" coast-to-coast programme.

DENIZ BROS. GREET FIERSTONE



Drummer-leader George Fierstone, whose band aired its "Club Woodville" on the Guy Davis co-woodcasters Joe Laurie and Frank Dent.

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ADVERTISING OFFICES: 96, Long Acce, W.C.2 Telephone: TELM 348 2468 At Messrs. BAIN & LARSEN Provincial News Editor: HENRY DAWSON, 24, Colindale Ave, Manchester 1, Central 2722 DUBLIN: John Healy, 6, Crosswall Park, Dun Laoghaire, Dublin; Deoras Rockett, 127, Lennox Road, Rathmines, Dublin BELFAST: William Rutherford, 36, Castlebrass Road, Belfast. NEW YORK: Leonard Fechter, 140, Broadway Drive, New York, N.Y. HOLLYWOOD: WOODWARD LEVINE, P.O. Box 81, Hollywood 28, California. U.S.A. PARIS: Henry Katin, 14, Rue Cassini, Paris 9e. MONTREAL: Henry F. Whitson, Radio Canada Buildings, Montreal. TORONTO: Frank Owen Baker, 42, Parkview Road, Parkville, N.E. 7. COPENHAGEN: Jørgen Pedersen, Magasinsvej 23, Copenhagen Østergade. HAROLD GRIT, 9, Ved Valden, Copenhagen. COPENHAGEN given G. Winkler, P.O. Box 225, Stockholm 1. HANNOVER: Dr. Dietrich Schulz-Korn, Hildesheimerstrasse 206, Hannover. ALIAD PIERCESTRAT 58, Boulevard, W. ROSE (LONDON), 81, Courtney Row, 61, 4/Chome Inver-Dun, Parkside, Scot. Annual subscription 30s.

WHITFIELD SINGS AGAIN



DAVID WHITFIELD was unable to work at Birmingham Hippodrome last week owing to laryngitis.

But, on Monday, he had recovered sufficiently to make the trip to New York, where he is to appear on Ed Sullivan's TV show, "Toast of the Town," with his pianist Reg Warburton.

They return on Tuesday to rehearse for David's guest spot in "Aladdin" at the Grand Theatre, Wolverhampton.

Above, David is seen with TWA air-hostess Lynn Grant, just before leaving.

Sunday half-hour by Benny Lee

SINGER-COMEDIAN Benny Lee is to be featured in a special half-hour programme every Sunday at the Granada Theatre, Walthamstow, commencing this Sunday, at 8.30 p.m. Benny will sing, gag, present, improvise records and introduce guest artists. Accompaniment will be provided by young broad-casting organist Brian Nowell.

The show will be tried out at Walthamstow for a month or six weeks.

If it meets with the approval of cinema audiences, it may be extended to the other Granada in London.

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Irish bands bound for Britain

DUBLIN, Wednesday. — Hugh Toohill and his Glitter Carlton Band, from Strabane, is to tour Britain commencing on February 20, covering the Lenten season. The band will visit Liverpool, Birmingham, Coventry, Leeds and London.

Frank Gilligan and his Celt Band is booked to play for Walsley Irish Society's dance on St. Patrick's Night (March 17), and Pete Roxborough, ex-Vic Lewis sextet, is at present leading at the Seapoint Ballroom, Galway, in negotiating a British tour for his 12-piece band.

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Danny Haggerty

Merry
Christmas
From the
Coronets

VAUDEVILLE

THE influx of popular singing stars into a flagging world of Variety was never more evident than it is this Christmas. All over the country, theatres are booking the singers for top spots in pantomime. Frankie Vaughan, David Whitfield, Eve Boswell, Vera Lynn... they're all there, pepping up the traditional tales of fairies, goblins and general make-believe. David Whitfield will be playing the name part in *Aladdin* at the Grand Wolverhampton, opening on Boxing Day. David has recently been stricken with laryngitis but expects to be in good voice for the first night. Also in the show with him are the Three Monarchs.



THE YOUNG LADY READY TO GO ON STAGE IS VIOLET PRETTY WHO PLAYS THE LEAD IN CARROLL LEWIS' PRODUCTION OF 'DIN' AT CHELSEA PALACE.

Robinson Crusoe, not strictly a pantomime but definitely in the Christmas spirit, pops up in several locales this year. At Newcastle's Theatre Royal, singer Lynnette Rae plays the leading man, and gets a before-Christmas opening on December 18. Starting with her are Douglas Bynne and Albert Burdon.

Birmingham has its Crusoe, too. In the version of the andra Theatre you will find the Melomaniacs, comedy drummer Oasie Noble and Tessie O'Shea, with MD Larry Macklin.

Even Carroll Lewis throws in his "Discoveries" routine to take up part of Christmas. He's putting on *Aladdin* at the Chelsea Palace, opening December 21 and running for three weeks.

Star of the Lewis show is Carroll's big discovery of all time, Violet Pretty—21-year-old singer and dancer. Up to date they've got Palace

OUR COVER GIRL



SONYA CORBEAU, English singer with an alluring French accent, has been signed to play principal boy in *Goldlocks and the Three Bears* at the Hippodrome, Wolverhampton. Hence she bears in our front-page picture. Sonya, who was booked by the ubiquitous Maestro Mario, has for the past two years been touring Australia and New Zealand. She appeared in cabaret in Honolulu, Los Angeles and New York. After the Wolverhampton season she goes into the Moulin Rouge summer show at Bournemouth. While in Australia she decided to save her sud but shares. But at the last minute she put the money on a horse. It won at 20-1. Sonya's measurements are 36-in., 26-in., 36-in. Some people have the luck.

Panto stars on television

JOAN REGAN and many of the stars mentioned in these pages will be seen by televiewers in a 60-minute programme on December 18, entitled *Panto Starline*. Joan Regan will be appearing in *Babe in The Wood* at Finsbury Park Empire from January 17.



POPULAR SINGING STAR FRANKIE VAUGHAN IS GREETING IN 'JACK AND THE BEANSTALK' AT STOCKTON-UPON-TYNE. LOOKS LIKE HE'S PRACTISING THE GIANT'S PART. BUT... WELL... THAT WOULD BE MARKABLY LIKE FRANKIE DOWN THERE ON THE TABLE, WHEREAS THAT PHOTOGRAPHER!

Theatre MD Stan Randall busy writing music for two Christmas shows—Robinson Crusoe, which opens on December 18, and *Babe in The Wood*, which follows a week later.

Manchester-born Stan will conduct for both productions, which are booked for eight-week runs at the Galety Theatre, Ayr, early in the New Year.

Teenager Jillian Comber, who understudied Jean Carson's role in *Love From J & B* at London's Saville Theatre, and then took on the lead for the show's provincial tour, will partner comedian Nat Jackley in the Leeds Empire production of *Aladdin*.

Comedian pianist Rex Varney, who has just returned from an overseas tour with Anna Coupland, will be Dame in *Babe in The Wood* at Bournemouth Pavilion.

Diana will be in another version of *Babe in The Wood* at Southport's Garrick Theatre, with Eddie Calvert. The world's number one musical clown, Charlie Carroll, will be the star of *Little Miss Muffet* at the Theatre Royal, Harewood. Another name usual is "Paul"—one-time West End saxist Paul Freedman.



LYNNETTE RAE COMES ACROSS MAN FRIDAY'S TELL-TALE LAR. EARLY IN THE SHOW, SHE WILL BE PLAYING CHARISMATIC SINGER LIKE LYNNETTE PLAYING CRUSOE. CAN YOU IMAGINE THAT!

EVERY GOOD WISH
FOR CHRISTMAS
TO YOU
ALL

LITA ROZA



TIME



LOVELY ROBERTA HUBY HAS BEEN PRINCIPAL BOY FOR SIX CONSECUTIVE SEASONS. THIS YEAR SHE PLAYS JACK IN 'JACK AND JILL' AT HANDBETTER HIPPODROME. ROBERTA—HUBE SINGER AND STRAIGHT ACTRESS—STARTS WITH CHARLIE CHESTER, KATHLEEN WEST AND COMEDY INSTRUMENTALIST SID PLUMMER.

Strings for Bournemouth Cinderella

PERCY PEACE is building up his band with a string section for the nine-week run of *Cinderella* at the Westover Ice Rink, Bournemouth. This rink, which produced its first ice show in 1952, has had £7,000 spent on it to make it fit for the £20,000 *Cinderella*, which opens on December 22. Principal boy will be red-headed singer Eve Lovett, who has just completed three years on the Continent.

Dickie breaks Glasgow run

DICKIE VALENTINE is the only new face in Glasgow's Christmas fare. Starting in the three panto, a musical comedy, and the rest of usual Scottish-style shows, are the same old favourites who appear with monotonous regularity (writes Eric Balrd). No one denies that we love their style of humour and slapstick, but at least four of these tomliners shone brightly in the summer shows which closed only a few weeks ago.

Valentine, therefore, becomes a new name in the Scottish firmament when he opens next Monday at the Empire in *Wonderful Town*. The following day, the King's Theatre, starts his first season of *Guys and Dolls*, with Jacqueline James, Edward Devereaux, Edwin Rickland and Don Walker.

Yorkshire draws on local talent

YORKSHIRE pantomime is drawing heavily on local talent this year—and that includes the singers. Twenty-three-year-old Barbara Hicks, who plays principal girl in the *Goldlocks and the Three Bears*, comes from Harrogate. Barbara won her first singing competition at the age of 17. She has since appeared in *In Town Tonight*, sung on TV, and

broadcast with Harrogate's Top Town team. At Halifax Palace, where Alma Cogan recently launched a series of star bookings, there will be four pantomimes—last-ling a week each: *Mother Hubbard* (Dec. 27), *Mother Goose* (Jan. 3), *Cinderella* (10th), and *Goldlocks* (17th).



EVE BOSWELL MAKES HER FIRST PANTOMIME APPEARANCE IN 'HUMPTY DUMPTY.'

Wishing You All
A Very Happy Christmas
VICTOR SILVESTER
CHRISTMAS GREETINGS
and
A HAPPY NEW YEAR
PAUL ADAM

'I like a challenge' says Humpty Eve. CHRISTMAS will be a testing time for glamorous Eve Boswell when she undertakes her first-ever pantomime part in *Humpty Dumpty* at Dudley Hippodrome. 'I like a challenge,' says Eve, who plays Jack opposite Derek Roy's 'Simple Simon' and Tommy Cooper's King. Eve will sing and dance, and will feature in comedy routines. After the opening on Christmas Eve, she will travel to London for the TV Christmas Party.



EDMUNDO ROS
with his
Latin American Orchestra
from the
NEW COCONUT GROVE
LONDON

takes this opportunity to extend the Season's Greetings to all his friends, listeners and well-wishers. He hopes to have the pleasure of playing to you all at his club sometime soon.

Greetings
from
The Stargazers

To All my Friends...
May I wish You a very Merry Christmas
and a Happy New Year.

MANTOVANI

Greetings from
WINIFRED ATWELL

Merry Christmas to Everyone
and
A Happy and Successful New Year
DICKIE VALENTINE

Greetings from



STELLA FRANCES

The Tanner Sisters

Greetings to All Members of the Profession and Readers of the "Melody Maker"

JACK PAYNE

GREETINGS to You All PENNY NICHOLLS

Direction: TED HEATH Agency



ronnie scott and the orchestra wish you all a merry christmas and a swinging new year

Hope to meet you all at our CHRISTMAS PARTY December 25th, at 10 p.m. to 4 a.m., Cafe Anglais, Leicester Square.



EVERYBODY! Let's have a Ball all the Year Round—That's Nice RAY ELLINGTON QUARTET with MARION RYAN

Every Good Wish and All Good Cheer for A Happy Christmas and New Year

Sincerely Yours,

FRANK WEIR



More musical stars of the Christmas shows: On left, the Maori Quartet (with "Vola"), a youthful vocal group from New Zealand, which opens December 19 for the festive season at Dublin's Theatre Royal. On right: Vera Lynn and Hal Monte, who appear in the Granada version of "Babs in The Wood," which starts its London tour at Tooling on Boxing Day.

Vick Richards ON THE BEAT

JUST before the "Good-will to all men" season floods us and kicks the merry hell out of The Old Scrooge in The Old Richards, may I gently reprove my old pal Carroll

Levy's down on this obvious wishful thinking. I ENJOYED the smooth, velvety tones of Margaret Whiting singing "My Own True Love" on Capitol. The girl's got warmth and nerve. But it seems awfully short. How soon will you think it will be before 7 p.m., records of pop tunes have had it as a worthwhile buy?

I WONDER why nobody comes out with his casual round the year arena—but he's lottery on skates! I adore any show that causes the customers to walk support of composer Horatio for any reason. A recent Nichols this could be a Tin Pan charity show at the Leatherside Alley says!

My Good Wishes for Christmas and the New Year

NAT TEMPLE

NORRIE PARAMOR

WISHES ALL HIS FRIENDS THE SEASON'S GREETINGS

CHRISTMAS GREETINGS from this year's 'VERY PROUD & VERY HAPPY'

JIMMY HEYWORTH & his ASTORIA DANCE ORCHESTRA

Make this Your Brightest Christmas Ever!

JOHNNIE GRAY and his BAND OF THE DAY

CINDERELLA



AS USUAL, THE EMPRESS HALL SERVES UP FRESH CHRISTMAS FAIR THIS YEAR. THIS TIME IT'S CINDERELLA ON ICE. ABOVE, AND LEONARD MORRIS TALKS TO STARS SONJA HAYES AND TOMMY TRINDER.

CINDERELLA, the sixth annual ice pantomime at London's Empress Hall, has many eye-opening novelties (writes Chris Hayes), the most intriguing of which is the radio-microphone used by comedy star of the show, Tommy Trinder.

Concealed in his clothing, and without the encumbrance of a cable trailing after him, it allows him complete freedom of movement and permits the use of his own voice. It is a revolutionary invention with enormous possibilities.

Big-haired, hearty Tommy comes off well with his casual round the year arena—but he's lottery on skates!

Award from her brilliant skating, Sonja Kaye, 19-year-old chestnut-haired leading lady

brings a natural sweetness to the arid role of "Cinderella." A sensible break from pantomime tradition gives her a splendidly masculine partner, Bill Birch, who dispense just the right amount of valour and charm as the Prince.

Among the other artists who contrive to make the show look a real winner are those whom we have mentioned before: Jack and Joni, whose offering is very funny.

Leonard Morris, who conducts his show at the Empress Hall, has a difficult job in seeing the 21-piece orchestra through the 15-minute show.

Singers synchronise with the lip-artists, but actions of the variety show are set at one end of the arena with the orchestra housed in a neat niche broadside on to the rink, which gives the audience the best in sight and sound.

Another ice show opens at Brighton, on Christmas Eve—Herzegovina on Ice. This time the star is that irresistible comedian—one-time guitarist Max Wall.

On the same night, at the nearby Grand Theatre, singers Doreen Harris and Billy Scott-Coomber open in the Leon Cortez pantomime, Cinderella.

Yet another Brighton Christmas show opens at the Hippodrome—Harry Mooney in Sleeping Beauty—while The Night Of The Bull at the Theatre Royal stars Gladys Cooper and Wendy Hiller.

'Saxist' Freddy A NOTHER musician who is better known as a comedian is Freddy A. Sales, who appears in Pass In Boots at the Royal Court, Liverpool.

At the Empire, Al Read, Audrey Jones and Virginia Vernon head the cast for Cinderella, gon-style comic Ken Hood is in London at the Pavilion; Dick Whittington is at the Shakespeare.

BALLY BARNES, WHO PLAYS DAME TROT IN "BABS IN THE WOOD," TAKES THE TEMPERA-TURE OF THE NIGHT WITH AND MARRIES—SET FOR PARTS OF THE SHOW.

MINGHAM'S THEATRE ROYAL

JOY RETURNS BACK home in Australia at this time as members of the Radio Revellers turn up in this one as members of the crew: Sonja Kaye plays the Dame and Brian (PC 49) Reece is Idle Jack.

FRANKIE VAUGHAN

SEASON'S GREETINGS & A HAPPY NEW YEAR

from All at

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8 Dancery Place, Wardour St., London, W.1 (Ink. Gerrard St.) GER 8094/8550

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Christmas and New Year Greetings

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HARRY AND LAURIE GOLD



AND THE PIECES OF EIGHT extend Sincere Greetings to You All for A HAPPY CHRISTMAS and NEW YEAR

"HAPPY DAYS" TO EVERYONE THIS CHRISTMAS

from FRANKIE VAUGHAN

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from GEOFF TAYLOR HIS ALTO SAX AND SEXTET

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VIC LEWIS AND HIS ORCHESTRA

IF YOU'RE THINKING OF GOING TO THE PICTURES...



Seven—Brides Brothers will make good Christmas entertainment. Here are six of them.



The latest version of Jazz Singer had a West End shooting at the beginning of the year—now it's on—Danny Thomas, Peggy Lee.



This is one of the most extraordinary pictures ever to come out of Hollywood. Paramount wanted someone to play a struggling composer for "Bear Witness". They could have recruited comic Tom Ewell, but they used a real composer—Louis Bagdasarian—and it worked!



Seen but not heard lyrically in "The Student Prince" is a get-together with Diane Cilento. The musical score for the film is provided throughout by the Ken Saksors Six.



Tense scene from "Passing Strangers" Les Peterson writes a get-together with Diane Cilento. The musical score for the film is provided throughout by the Ken Saksors Six.

HAROLD DAVISON LTD.
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Gütlich Weihnachten
and
A Happy New Orleans Year
from
**KEN COLYER'S JAZZMEN
AND SKIFFLE GROUP**
(Resident at NEW ORLEANS BERBAR, DUSSELDORF)
SEE YOU ALL IN FEBRUARY!

Christmas Greetings from
JIMMY CUMMINS
AND HIS RUMBA BAND
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BEST WISHES FOR A MERRY CHRISTMAS
and a
PROSPEROUS NEW YEAR
from
LEWIS BUCKLEY ENTERTAINMENTS LTD.

A PICTURE GUIDE TO THE CHRISTMAS FILMS



Judy Holliday is back in "Philly"—Here she is with Jack Lemmon. Tying up with current trends is a featured number—"The Philly Mambo."



The million dollar musical thrashers that ensures a warm welcome for that seasonably cold offering, "White Christmas," is a farewell party held at the Mars Club, she told the MM that she expected to return in February.



Marlon Brando's compelling acting did much to make his musical theme from "On The Waterfront" popular. Music for "Waterfront" is by Leonard Bernstein.



Even children who find the Christmas pantomime much too corny in these days of inter-planetary fantasy are won over by the magic of Walt Disney. Who could resist the evergreen Pinocchio or the chirpy philosophy of Jimmy Cricket? Disney has an impressive hit parade record in the music business which makes a return visit for the holiday brings us "Give A Little Whistle" and "When You Wish Upon A Star."

Christmas Greetings and A Happy New Year

to all readers from
CHRIS BARBER'S Jazz Band (Columbia, Decca)
Humphrey LYTELTON and his Band
SANDY BROWN'S Band (Decca)
Kenny GRAHAM & his Afro-Cubists (Decca)
Ken COLYER'S Jazzmen (Decca)
Mike MCKENZIE (Columbia, Lyran)
Don CARLOS and his Samba Band (HMV, Lyran)
and the
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Best Wishes for Christmas
1954-1955
and All the Years to follow
Yours Sincerely,
BOB HARVEY

Melody Maker

WORLD'S LARGEST SALE: OVER 90,500 COPIES WEEKLY
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HEATH BAND GIVEN ENCORE IN STATES

Drummers' Delight! AMERICA has asked for an "encore" of the Ted Heath Band. The Christmas broadcast which Ted Heath recorded at the BBC studios in London two weeks ago was so impressed the network's controllers that they have cabled producer Dennis Main-Wilson asking for another programme for New Year's Eve.



Drummers delight in getting a beat—but not always on the heads of their rivals. L-R: Basil Archib and Norman Burns belabour Tony Crombie's backings during "Jazz At The Coliseum" last Sunday.

MARY LOU SAILS HOME TO STATES
PARIS, Wednesday. — U.S. pianist Mary Lou Williams sailed to New York on Wednesday after her long spell on the Continent and in England. At a farewell party held at the Mars Club, she told the MM that she expected to return in February.

She recently sent a Christmas album of taped piano music to the States, which will be broadcast on Christmas Day.

The tapes of the broadcast reached America a few days ago and the second booking has been made on the strength of the impression these created with NBC executives.

Kenny Graham work
The New Year's Eve broadcast will be a similar half-hour programme. Ted Heath told the MM: "We shall be recording the programme some time next week, and among the items will be Kenny Graham's 'Haitian Ritual' from his Caribbean Suite. I think this work is definitely worthy of inclusion."

Tremendous honour
Dennis Main-Wilson added: "This is a tremendous honour for Ted and for British dance music, especially as the programmes will go out on key days, with a great listening potential."
"For a British band to be heard on the American radio both on Christmas Day and New Year's Eve is something of which any bandleader would be proud."

Paramount screen test for Dennis Lotis

PARAMOUNT Pictures have approached Ted Heath vocal star Dennis Lotis for a possible screen test.

Dennis revealed this news to the MM at his St. John's Wood flat early this week. "It would be a thrill to be in a picture," he said. "I always remember that it was in a cinema—but on the stage—that I made my professional debut: back home in Johannesburg at the age of 16. They were showing 'Lucky Hamilton' with Laurence Olivier and Vivien Leigh."

Next Week
Owing to Christmas holidays, the "Melody Maker" will be on sale next week on Wednesday.
Dec. 22

Solo debut
Dennis also stated that the date for his solo debut in Variety is now set for April 11. "So I shall definitely be able to make the tour with Ted to Australia in March," he said. "Ted Heath has not yet received the contract for his projected Australian tour. "It is in the post," he told the MM as we closed for press.

WHITFIELD MAKES HIT ON U.S TV

DAVID WHITFIELD, who made a flying visit to New York last week to appear on Ed Sullivan's famous "Toast Of The Town" TV programme, scored a colossal success. In a telegram to agent Lew Grade after the Whitfield appearance, Sullivan declared that David was "the biggest singing hit in the history of 'Toast Of The Town'."
"It was necessary" added Sullivan, "to shut down the CBS switchboard as the calls came in."
He comes in for David Hushak, who leaves for a tour of Australia on December 20.
Back Page, Col. 4

FOR THE DRUMMER WHO CARES...

THERE IS ONLY Premier

Visit your dealer now or send for free brochure of the Premier Ace Set for full catalogue to: **PREMIER DRUM CO. LTD., 87 REGENT STREET, W.1.**



Pet
WITHIN a few days of singer Petula Clark's return from a short vacation in Majorca, Polygram Records chief Alan Freeman told her about a new American song called "Majorca."

Petula asked the publishers, Mills Music, to play the tune over to her, and liked it so much that she requested them to have the lyric phoned from their office in New York. Arrangements were at once made by Alan Freeman for Petula to record the number on Polygram, backed by a new treatment of the old favourite, "Fascinatin' Rhythm." On both sides she is accompanied by a 35-piece orchestra directed by Laurie Johnson, who wrote the arrangements. The disc will be issued in a few days.
Back Page, Col. 1

Look who's playing

GRAFTON
"Gentlemen marry brunettes"; but the Grafton Alto—in Ivory and Gold—is a perfect companion for modern Saxists. Its voice captivates all audiences, be it stage, screen, radio or television—there's nothing to compare with the tone and appearance of the Grafton.

RUDY VALLEE
International Star of Stage, Screen, Radio & Television plays—
GRAFTON
Rudy is shown with co-stars JANE RUSSELL and JEANNE CRAIN, who are apparently delighted with his Grafton.

FREE! Ask Branches of the Grafton Saxophone.

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HOLLAND FETES VERA LYNN



Vera Lynn received a terrific welcome when she broadcast and telecast in Holland recently. Here, she is guest of honor at a party given by Philips recording chief Jack Phillips. Left: Mrs. Phillips (celebrated as singer Annie de Reuser), vocalist Mies de Teikamp, Vera, and Mr. Phillips.

Musical fare for Xmas

ALL over the country, in ballrooms, cafes and hotels, handianders are preparing for the festive season. The following Melody Maker Christmas Round-Up will give readers an idea of the musical fare in store for them in some parts of the country:—

SOUTH WALES

Handianders Eddie Graves and Betty Matthews will be playing at the Sophia Gardens Pavilion and the City Hall, Cardiff. Jack O'Brien and his Locarno Band are at the Royal Hotel at the Seabank Ballroom, Portcaw. Jack Leslie's Sextet plays for the eighth successive year. Harvey Ford, augmented from five to seven, is resident at Motor Hotel, Bishops Cleeve. Johnny Arthur Davies (Trio) and Howard Davis (Quintet). At Landale, Ivor Davies and his seven-piece band. At the Brynmamur Hospital, the Brynmamur Cricket Club. At Llanidloes, the Ammanford Bears R.F.C. and at the Lampeter R.F.C., Bill Lane's trombone band. That same night, Joe Ruck's Trumpeter Billie Bell leads his Maritime Orchestra at the Bala-coke Hotel, Margate.

SOUTH-EAST

Christmas Eve dance featuring the Sky Masters at Bradbourne, Ashford, Kent, marks the reopening of the ballroom after last January's flood. On Christmas Eve, clarinetist Tony Cole returns to the George Cox in Eddie Newport's band. At the Broomfield ballroom after serving in Kenya, Frank Anne night, Joe Ruck's Winders play their eighth year at St. Mark's Hotel, Westgate. Trumpeter Billie Bell leads his Maritime Orchestra at the Bala-coke Hotel, Margate.

NOTTINGHAM

At Washbrook celebrates his seventh Christmas at the Victoria Ballroom. Supporting is Freddie Cudde at the Hammer. On Christmas Sunday, Ronnie Scott is at the Astoria. Johnny Dankworth is there on Boxing Day. At the Victoria Ballroom also play on both dates, and for a Christmas Eve dance backed by a Christmas Eve dance band led by Alano Baker's Music. A party will be playing his first Christmas at Nottingham Palace.



Congratulations were the order of the day for Stan Bernard, drummer Benny Greaves, and pianist Alan Baker at Kensington. On left, Bernard, Greaves, and Baker. Bernard is at right.

Feldman's (LONDON'S OLDEST) to close after 13 years

THE Feldman Club, Britain's oldest established jazz centre and the wartime haunt of American jazz greats, closes finally on Sunday. Like the Windmill Theatre, the Club was proud of its "We Never Closed" record throughout the war years.

Owen Roberts Feldman who formed the club record throughout the war years. In 1941 with his own band, the MM, he had no time to run the club. Like himself, almost every jazz fan in London will mourn the passing of Feldman's.

Among the American stars who appeared at Feldman's were Glenn Miller, Peanuts Hucko, Coleman Hawkins, Kenny Clarke, Benny Goodman, Johnny Mercer, Ray McKinley, Carmen MacRae, Sarah Vaughan, Stanbone Crappell, Django Reinhardt, Sarah Pa Rock and Harry Osterwald.

Star pioneers Among the British musicians who opened the club were Aubrey Frank, Harry Hayes and the late Tommy Ron. They were replaced by British jazzmen who played at Feldman's. Bands appearing at the last session are Tony Crombie's Ken McAuley's, Jimmy Deuchar's Quartet and Cab Kaye's Group.

Weymouth books army band for 16 weeks

DESPITE opposition from several members, Weymouth Town Council has approved the Royal Tank Band—combining military and civilian musicians—for a season of 16 weeks next year.

It is understood that the fee of £100 per week will be paid to the band. The Royal Tank Band is expected to arrive in Weymouth on Sunday, December 20. The band will be made up of members of the band who were disbanded during the war.

Johnnie Lewis's Band has taken over from Derek Miles and his band. The band is expected to arrive in Weymouth on Sunday, December 20. The band will be made up of members of the band who were disbanded during the war.

OUR BENNY GOODMAN WEDS

THE management of the Gargoyle Club is pleased to announce the wedding of Benny Goodman and his bride, Mrs. Kitty Goodman. The ceremony will take place on Sunday, December 19, at 4.30 p.m. at the Gargoyle Club. The bride is the daughter of the late Mrs. Goodman.

NEW U.S. JAZZ ORGANISATION

New York, Wednesday—A new organization known as the International Jazz Foundation has been established in New Orleans. The organization is headed by Benny Greaves, a local merchant who has been active in the promotion of jazz in New Orleans.

Musician's kit stolen from band van

Semi-pro drummer Gene Smith had a rather sorry tale to tell when he reported that his kit had been stolen from his band's van on Saturday night. The van was parked in a van in Hanway Street, off Tottenham Court Road. He had just finished playing at a dance in Waterloo with fellow musicians and had just returned to his van when it was stolen.

STAN BERNARD WEDS

Canadian drummer Stan Bernard has just celebrated his wedding to his bride, Mrs. Kitty Bernard. The ceremony took place on Sunday, December 19, at 4.30 p.m. at the Gargoyle Club. The bride is the daughter of the late Mrs. Goodman.

Low at the Ball



Low at the Ball. The man in the photograph is likely the subject of the article.

ROY KIMBER IN DELANEY DEAL

ROY KIMBER, singing-bandleader at Wembley's Majestic Ballroom, may be making some Mercury records as vocalist with the Eric Delaney Orchestra.

Eric decided to fix Roy for a short spell with his orchestra at Kingston Empire three weeks ago. He hoped it would be successful in a district where he is not known.

He will sing with the band as well as guest appearances with the Delaney Orchestra, which will be the first time yesterday (Thursday) on the Overseas evening. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

A SONG FOR ROYALTY

THE members of the band will be invited in barracks during the Christmas season. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Teddy Broughton to form trio

TEDDY BROUGHTON, bass-trumpeter and pianist, has left to form his own trio. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Cy Laurie fixes trumpet, trombone

Trombonist John R. T. Davis and trumpeter Alan Hodson have joined Cy Laurie's Jazz Band. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Georgio Lee leaves Gerald

Georgio Lee, featured singer with Gerald's band, is leaving to join a touring party. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Blind leader hurt

Blind handiander Frank Green injured his right knee last week when he tripped on an obstruction on a pathway at Tottenham. He was X-rayed and the injury is not serious.

Joan WAS there

Singer Joan Turner was present on Saturday night at the "With Music" radio show. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Eric Dawson now with Rabin

Bassist Eric Dawson has joined the Strand Locomotives in place of Peter Huggert who had been with the Rabin Band two years. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

New men for Miller at Streatham Loc.

Bob Miller, who leads the 10-piece band at Streatham Locomotives, has signed up Fred Mann (French horn), who formerly played piano with Geoff Woodard, and ex-Vic Albert, drummer and George Goodier. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

STAR JAZZERS TOPPLE IN U.S. POLL

FOUR kingspins of the U.S. jazz world have been toppled from their thrones in this year's Down Beat Poll. They are Nat King Cole (Male Vocalist), Les Paul (Guitar), Charlie Parker (Saxophone), and Ralph Burns (Arranger).

DIZZY REECE TO FORM OWN 5

TRUMPETER Dizzy Reece has left Tony Crombie's Orchestra to form his own five-piece band. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Ronnie Baker out of hospital

Vic Lewis trumpeter Ronnie Baker was discharged from Charing Cross Hospital last Saturday. He will be convalescing until January before rejoining the Les Paul Orchestra while Carl Sinatra stops for him.

Ella again...

Male vocalist Ella Fitzgerald is back in the top ten of the Down Beat Poll. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Elefson flies home to Canada

Art Elefson, tenor-saxist with Carl Barriette, flew from London Airport on Monday night to make a brief visit to his home in Canada. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Asman works West End Jazz Centre

Well-known jazz writer Jimmy Asman is opening a specialist record shop at the West End Jazz Centre, at 22a, New Row, St. Martin's Lane. The shop will be open on Monday, at 11 a.m.

CROYDON JAZZ TAKES XMAS HOLIDAY

The Croydon Jazz Club closes tonight (Friday) for the Christmas holidays, and reopens on February 7. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

NEWS IN BRIEF

THE Deep River Bosses are to appear before President and Mrs. Eisenhower at the White House on January 18. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Eric Dawson now with Rabin

Bassist Eric Dawson has joined the Strand Locomotives in place of Peter Huggert who had been with the Rabin Band two years. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

ALL-STAR BILL FOR SANKEY'S HUNDRED

The engineering firm of Joseph Sankey and Sons, Ltd., are celebrating their centenary with an all-star concert for employees at the firm's manufacturing plant at Wellington (Shropshire) tomorrow (Saturday). The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Pye advertisement

In some copies of last week's Melody Maker the name of the artist did not come out of the text of the Pye Radio advertisement. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

5 STARS FOR MAIDSTONE MEN

Taken in Maidstone last Sunday, this picture shows the artists who give their services in an after-noon concert. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

TANNERS ON TV AND 'STEAM'

THE Tanner Sisters, whose Maidstone Jail appearance made headlines last Sunday, have on December 20 they will be heard in the first of the new David Miller series. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Rough passage for Sid Phillips men

Sid Phillips and his band men into rough weather when they set out for their tour. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Own composition

The previous day there are in "Midway Music Hall" and on December 30 appear in "Midway Music Hall" and on December 30 appear in "Midway Music Hall". The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Now Ready!

The Orchestration everyone's asking for—MICHAEL CARR'S TEEN-AGER. As Recorded by WALLY STOTT on Philips PB 252. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Greetings from DIX with...

SNOWY SNOWY MOUNTAINS. Recorded by Jill Day on Parlophone R 3955. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

DANCE DATE

First! Tonight—Heady Snow, arranged by BERT BARNES. HEAR MY SONG, VIOLETTA (Tango) DON'T TELL A SOUL TO GREEN PASTURES. Price 3/6 per set. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

TWO BIG HITS!

THERE GOES MY HEART. Recorded by NAT "KING" COLE on Capitol. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

TWO STEP, SIDE STEP

Recorded by SUZI MILLER (Decca) and BONNIE LOU (Parlophone). The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

FRANCIS, DAY & HUNTER, LTD.

138/140 Charing Cross Road, London, W.C.2. TEL 9351/5. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

Two new models

Rush P.C. for trumpet in clear lacquer. Heffer 17.4. 1954. The band will be playing at the Kingston Empire on January 5, and in Jack Payne's "With Music" on January 20.

IRISH BANDS & BALLROOMS RAISE FUNDS FOR FLOOD VICTIMS

DUBLIN, Wednesday.—While 5,000 people fought back to recover what was left of flooded homes in the nation's worst-ever floods, Irish bands—themselves victims of the estimated £20,000,000 disaster—and ballroom proprietors are leading in the nation-wide funds-raising campaign.

Beginning of end for 78 rpm discs

NEW YORK, Wednesday.—The beginning of the end for 78 rpm records in the U.S. is predicted here some months ago, can be observed in the report that major record companies are planning to phase out the single releases from 50 cents to a dollar, while the 45 rpm singles will remain at their present price. It is already a fact that 78s in many areas, and the added incentive of a lower comparative price is expected to be the death blow for 78s.

Billy Mayerl better

Platist Billy Mayerl, who has been seriously ill following two heart attacks, was reported on Wednesday to be making favourable progress. He is expected to be confined to bed for another two weeks and is unlikely to be able to work for two or three months.

PETULA

From Page 1
First vocal record of Majorca in the world, it has been flown to the States, where it will be issued on the EMI label. Directly after returning home from Majorca, Petula flew to Brussels for a television appearance. She performs on the BBC tonight (Friday) in a cabaret show from Carnit. She returns to London on Sunday for her "Life Of Blues" series.

NATIONAL JAZZ FEDERATION

A VERY MERRY CHRISTMAS to our members and to all jazz-lovers.

Ensure a Happy New Year by dropping a line (enclosing S.A.E. please) to Miss Maureen Wallis, Members' Secretary, National Jazz Federation, 14 GREY STREET, W.1, who will be pleased to send you particulars of our activities in 1955.

ROYAL FESTIVAL HALL

"JAZZ SCENE—1955"

SUNDAY, 9th JANUARY, 1955.

At 3 p.m.—"TRADITIONAL JAZZ"

Alex Welsh Dixielanders featuring Roy Crimmins, Ian Christie and Lennie Donegan's Chris Barber's Jazz Band with Monty Sunshine, Pat Maloca and Lennie Donegan's 'Skiffle' Group George Melly and Beryl Bryden

First London Concerts appearance of Liverpool's Merseysippi Jazz Band

TICKETS: 5/-, 6/-, 7/-, 8/-, 10/-

At 7.30 p.m.—"MODERN JAZZ"

AN ALL-JAZZ PRESENTATION BY THE Vic Lewis Orchestra

The (BASK & IVON) Kirchin Band

The Tommy Whittin Quintet with Harry Klein and Dil Jones

The 'In Town' Jazz Group with Jimmy Deuchar, Tubby Hayes, Jack Fallon, Eddie Thomson, Don Lawson, etc.

AND FURTHER STAR ATTRACTIONS

TICKETS: 5/-, 6/-, 7/-, 8/-, 10/-

THE RECORD SHOP

Tickets for all National Jazz Federation Concerts & Every jazz record (see below) 78 (45) (EP, LP). Post free. Despatch of EP and LP & C.O.D. if desired & Always a large selection of foreign LP's and second-hand items

100 CHARING CROSS ROAD, W.C.2

TEL. 6910

SWINGING BY THE RIVER



Saxist Geoff Taylor pictured with his quintet which opened at the River Club, Chelsea Embankment, last week. With Wally is Max Chertie, Sterling Hutcheon, and Pigi Walker (left); Russ Henderson (right).

GEOFF TAYLOR ON DISC AND AIR

Two of four sides recently cut for Sceptre by almost Geoff Taylor's Sextet are to be issued in January. Titles are "Get a Jump" and "I Can't Believe That You're in Love With Me". The Sextet will shortly be heard in "British Jazz" on the Drummer, Nick Nicholas and pianist Bob Bryan have recently joined the group.

Open-air concerts

hours to cover 10 miles. Chick took his seven-hour battle to get to Ballinasloe, Galway, and back. We got to Killybegs with the station wagon and the car on the A70, and they told us it would be foolish to try to go on. We did—and ran right into it. We had fitted a snorkel device on both exhausts. And though we had to push the car, we got clear and arrived in Ballinasloe at 9.30—an hour and a half late.

Benefit concerts

Chick Smith was one of the first to be asked to come forward with aid for the Dublin City homeless victims. He plans a series of open-air stands through the city this week and next. Other bands playing at food stands are Billy Carter, Norman Williams, Jack Bagnall, Joe Coughlan and Paul Murray. When the Army was called out to help in the emergency was declared on the Thursday morning, he was in the first truck to go in. He helped to rescue 50 trapped men, women and children, including four invalid 50-year-old women.

RENEE'S 3 ENDS RUN AT CASANOVA

EVELYN RENEE'S TRIO at the Casanova Club, London, W.1, will end its run there tomorrow (Saturday). She will be in the city and according to her manager, who was formerly at the Montrose Club, Brighton, will be back in London.

Duke tour doubtful

NEW YORK, Wednesday.—Duke Ellington still insists that he does not want or intend to go to Europe—any. Joe Glazer, his manager, declares that a deal is set up for Duke. Drummer Louie Bellson is temporarily back with the Duke, despite the fact that he is in hospital.

MELODY MAKER INCORPORATING 'RHYTHM'

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Holzer "Flamenco" 9 1/2 gns.



WHITFIELD From Page 1

are so heavy. His singing of "Caro Mio" and "Santo Natale" was just tremendous. Make him again as quickly as you can attract responsiveness. In addition to the Sullivan Whitfield took part in several disc-jockey programmes. He is unable to cash in on his Stateside TV triumph owing to commitments. He returned to this country on Wednesday and is scheduled for a record recording date tomorrow (Saturday), after which he opens in Manchester at Wolverhampton.

Life will be one long HONEYMOON WALTZ

SUN CASTLE, SKEGNESS. RESIDENT ATTRACTIONS: SEASON OF 1955. Offer an immense variety of entertainment and also the most modern programme and highly competitive for the period. Whitehouse 1955 to be the best of all. March 1955. Incentive out per week to be awarded. Other activities for the period of the season. For more information contact the Sun Castle, Skegness, Lincolnshire. For more information contact the Sun Castle, Skegness, Lincolnshire. For more information contact the Sun Castle, Skegness, Lincolnshire.

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100 Jazz Classics for Trumpet 4/-
SAX & CLARINET 4/-
GLENN MILLER'S 4/-
NEW YORK MUSIC PUBLISHING CO.
Music Dealers or Direct from 6 NEW COMPTON STREET, LONDON, W.C.1

BACKSTAGE



Edmundo Ros

Ed saved the Mardi FARCE

TEN days have passed since I witnessed the All World Mardi Gras at the Royal Albert Hall, but the awful memory lingers on (writes Jack Hutton). A member of the audience described the production as "amateurish." This was unkind. Many amateur productions are extremely skilled. The All World Mardi Gras was a farce.

For nearly three hours, 5,000 people were subjected to inferior dancing displays performed by teams from girls' dancing schools. These flowers of British girlhood went under such exotic names as The Amazon Girls, Tally Ho Girls, Les Belles, The Can-Can Girls and Chez Paree Girls.

With few exceptions, all were remarkably good. The real thing was entirely accidental. Some missed cues, some kicked right legs instead of left legs, some didn't kick at all. What should have been lusty Can-Can screams resembled the girlish shrieks of fourth-formers at hockey time.

Only Burmese dancer Mya Mya and Hawaiian dancer Tahiti Sugauga stole a few moments of grace. They were graceful and polished, but in the case of the latter, all the organizers could provide in the way of accompaniment was a gramophone record.

Still, perhaps it was safer, because music for the other dancers was supplied by a series of lady pianists who, with eyes riveted on their music, went through errors at the turn of every page. Clunkers clanked out with the regularity of a metronome.

The same sad tale It was the same sad tale with the WMC Symphony Orchestra, which supplied part of the musical fare. Out-of-tune violin and brass sections tortured the ear. Even worse was the "continuity man" who sang between acts while props were being moved. This gentleman, made up with burnt cork and white gloves, did an embarrassing take-off of the late Al Jolson, as he had many imitators, but none so poor as this.

That came with producer Russ Hardy's "Star Of The Year" contest, in which five amateur singers sang well-known classical pieces and were judged by a team of adjudicators (comprising a conductor, a pianist and two boxers) and the audience. At the end of this little piece, Mr. Hardy read a commercial.

Fortunately, we were rescued from the depths when Edmundo Ros made an all-too-short appearance with his orchestra. The effect was like a spring breeze in a stuffy room.

Ludicrous His four trumpet men made the WMC Symphony Orchestra brass team seem like school boys and their leaders. And when he went into the Symphony Orchestra's repertoire and played Ravel's "Bolero", the comparison was ludicrous. The producers should thank Edmundo Ros from the bottom of their hearts. The audience did.



THE PRODUCERS SHOULD HAVE THANKED HER. Edith Piaf, who was the only professional dancer to appear, was the only one to make a name for herself.

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She's little, sinuous, provocative—and humorous. Or, if you prefer, merely exotic. She played Heller Of Troy in Orson Welles's Paris production. She was featured dancer in her own production, "The Blue Bird", which she performed with the Katherine Dunham group. Her Parisianity sprang forth from records that became overnight hits and she became a Parisian.

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HOLLYWOOD WANTS CELIA

BRITISH band leader Sydney Lipton is as proud as punch these days—and rightly so. For his daughter Celia, whose recent TV appearances in America attracted 50,000,000 viewers, is being sought by Hollywood film men to star in a picture next year.

Celia has hardly had a free moment since she set foot in America three years ago. She scored a resounding success at the St. Regis. She scored a resounding success at the St. Regis. She scored a resounding success at the St. Regis.

On Broadway, with Hermione Gingold in Alhambra, she drew raves from US columnists and has had a full book of TV and club dates ever since. Celia's birthday is on Christmas Day. It appears Hollywood is to give her a super birthday-cum-Christmas present.

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Sammy Davis back on stage

Sammy Davis, Jr., the brilliant vocal impressionist who lost an eye in a car smash last month, has made his first public appearance since the accident in a Hollywood nightclub.

This picture shows him at the club with (front) Marilyn Monroe and Mel Tormé, and (top right) Marjory Milton Greene—Marilyn's escort.

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BABY—IT'S GOLD OUTSIDE

ANY young lady hailed by Orson Welles as "the most exciting woman in the world" would expect to go places. Edith Piaf, who was the only professional dancer to appear, was the only one to make a name for herself.

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Margaret Kerr

'Baby Kerr' in Variety

MARGARET KERR, Australian singer who arrived in Britain three months ago and opened in Variety last week at Chiswick Empire, is married to Aussie band leader David Samuel, who acts as her M.D.

Starting her career at the age of five, as the star of a musical show—"The Wedding Of Baby Kerr"—written specially for her, she sang her way with everything from opera to pop to a top position on stage and radio.

David spent six years on the staff of ABC, as band leader, composer, arranger and producer. Kerr has been thrill in visiting Britain is to see our historical landmarks.

MORE FILM NEWS—ON PAGE 11.

Film Notes

FROM *Limelight* the public walked away humming a musical theme and created the demand that made "Externally" one of the biggest hit-songs of modern times.

The Peter Maurice Music Company, inspired by this to explore to the full the potentialities of Charlie Chaplin as a popular composer, examined earlier Chaplin scores. And in his *Modern Times* soundtrack they discovered the simple theme that became another winner.

It may not be entirely coincidental that *Modern Times*—made back in the thirties—is getting another showing. We shouldn't complain. It was a pretty good film then, having a certain sociological significance. Its message shouldn't have lost its import over the years.

Congratulations to the Granadas group, which has arranged an exclusive run of *Modern Times*. Granadas, it may be remembered, were enterprising enough to put out Eartha Kitt's *New Face*. Kitt, followed by Chaplin, suggests the beginning of a departure from a normal business, play-it-safe policy.

Modern Times commenced its Granadas run this week at Harrow and Enfield.

ACTIONS SPEAK FOR JACKIE

JACKIE BROWN, one-time cinema ornithologist who broadened his scope, is one of those unpublished figures who seem to creep up on fame.

We hear quite by chance Jackie puts his faith in actions rather than words that he composed the music for *Shadow Of A Man*, acted as MD and also seen in the film as handeiker in a nightclub scene.

His song in the film was not written by Jackie but came from the pen of Michael Carr. It is "Shadow Of The One I Love" and has already been recorded on Columbia. Whose band? Jackie Brown—naturally.

Jeannie Campbell "ghosts" "Shadow" for actress Rosa Alba.

The complete we hated most to lose, Paul Carpenter, stars in *Shadow Of A Man*, with Rhonda Fleming.

ONE small-time actor who doesn't seem to mind being "typed" is saxophonist and MD Dickie Stable. He played the handeiker in *White Christmas* and *Let's Get Up*, and came up with a repeat performance in *White Christmas*.

This boy is something of an actor. He was on convincing in the part that I have to confess that I didn't recognise him in either film.

WITH JACKIE BROWN ACTIONS SPEAK LOUDER THAN WORDS. HE DIDN'T TELL ANYONE THAT HE HAD COMPOSED THE MUSIC FOR "SHADOW OF A MAN"—MUSICAL DIRECTOR AND APPEARED IN THE FINISHED FILM.

REVIEWS

ATHENA: An original musical with songs taking logical part in story. Debbie Reynolds displays more of that pert *joie de vivre*



NAT COLE WILL BE SEEN IN THE FILM "HAJJA BABA," DUE IN BRITAIN ANY DAY. WORK ABOVE. HE IS PLAYING THE TITLE TUNE—EXACTLY AS HE SINGS IT IN THE FILM—AT CAL-VO-DA LODGE LAKE TAHOE, WITH THE SAME LINE-UP: JOHN COLLINS, GUITAR; CHARLES HARRIS, BASS; JACK COSTANZO, BONGOS; THE HITS RECORDED BY NUMBER FOR CAPITOL. ENTERTAINING "SEVEN BRIDES FOR SEVEN BROTHERS."

there he is genuinely touching. There are two good songs, his own composition. "Please Oppositely," and Norman Neselil's "Take A Step In The Right Direction," both creditably by the talented star. Zither-girl Shirley Abicair also sings and says a few words.

Of the comic sequences, Wisdom trying to win ten pounds in a boxing booth and his performance on a conductor's rostrum are really north-south twice.

This film is bound to send those who have happy.

PHIVFF: is the sound, we are informed, of a marriage breaking up—gradually. We come in at the break, and if you happen to feel that divorce is not amusing, then *Phivff* has news for you.

That feckingly wack blonde, Julie Holiday, will comprise in your re-education. Best moment in a lively hour-plus: Holiday and Jack Lemmon trying to out-mambo each other for spite.

CARRINGTON: VC. David Niven as a court-martialled hero provides firm foundation for some well-sustained acting performances, particularly from Margaret Leighton. Geoffrey Bay is for him.

One false note comes from the court-martial orderly, overplayed for comic effect. Barracks atmosphere is convincing. Absurdly instructive.

SEVEN BRIDES FOR SEVEN BROTHERS: A new story based ever so lightly on the historical rape of the Sabine women. New situation brings in seven brother pioneers at the turn of the century who miss female company—and leaves out the part that the creator wouldn't have liked. The wooing of the brides is done to music and supported by some real fast and furious acrobatic dancing.

Starts Jane Powell and Howard Keel are in good voice, and there Keel is a strong case, containing two numbers which we are bound to be hearing often—"Sunrise, Sunset." Entertaining, with an entirely logical yet unexpected denouement.

THE JAZZ SINGER: The film that has been on the shelf for nearly a year has Danny Keel as a singing son of a cantor, who is torn between desire to please pop and his ambition to be an entertainer.

His girl friend is Peggy Lee, who is strong on the songs but weakly lacking in sparkle as an actress.

To dampen the whole even more, there is a Momma whom Danny loves exceedingly. If you may be able to take it.

TONY BROWN

WHO'S WHERE

Saturday: Café Angèle
Nat YEM: 10 and Orchestra
Friday: Empire Rooms, W. 10
Friday: Free Trades Hall, Manchester
Dixie VALENTINE: Empire, Glasgow
Alec WELSH and Distantlanders
Saturday: Piccadilly Hall, Liverpool

EMPIRE LICESTER SQUARE
FRESH AS A DAISY, HAPPY AS A HONEYMOON!
M-G-M's
SEVEN BRIDES FOR SEVEN BROTHERS
JANE POWELL • HOWARD KEEL
THURSDAY NEXT
MAGNIFICENT IN COLOUR
with PERSPECTA Stereoscopic Sound
CINEMASCOPE

SEVEN BRIDES FOR SEVEN BROTHERS
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Melody Maker

WORLD'S LARGEST SALE: OVER 90,500 COPIES WEEKLY
DECEMBER 25, 1954. EVERY FRIDAY—6d.

MALCOLM MITCHELL FORMS £10,000 BIG BAND

CHRISTMAS IN PARIS

Farewell to David Hughes



On Friday last, singer David Hughes gave a farewell party at the Apollo Theatre, Spadina. Here, his agent Bernard Decca (l) and Johnny King, for whose Philips label he records, toast success to his trip.

GUITARIST-vocalist Malcolm Mitchell is to form a big modern-jazz band with an all-star personnel, scheduled to commence an ambitious one-night-stand tour at the Astoria Ballroom, Nottingham, on February 25.

Costing £10,000 to launch, the band will comprise five saxes, five brass, and three rhythm, including Malcolm, who will play guitar, sing and conduct.

Signed by Decca

The band is to be signed by Decca, for whom Malcolm is currently recording as a soloist. It makes its first recording during the week it opens at Nottingham.

Other dates already fixed include Bedworth on February 26 and Derby on February 27. Harold Davison is looking for the band on one-night stands. Lew and Leslie Grade are negotiating Variety offers, and Leslie Perrin is handling publicity.

Malcolm has earmarked the musicians he wants as well as dynamic girl vocalist with a big reputation, but as they are all in the top class and at present under contract to famous agents and staff of arrangers personally guided by Malcolm. The large sum will estimate for the preparation of the venture will be utilised.

Page 7, Col. 3

Ted Heath Story wanted for film

TWO British film companies have approached Ted Heath with a view to screening the story of the Heath band. The finished film would be in colour and last for around 100 minutes—the average run of a full-length feature.

Ted told the MM: "One company aims to make a film around the complete story of the band—from obscurity to fame."

It is also possible that they would use my musicians and vocalists—Dennis Lotus, Kathy Lloyd and Bobbie Britton—in a star capacity.

Ex-office

"The other company would probably concentrate on the band's present position in the profession, and sign up established stars for its leading Wardour Street's growing office value of Britain's musical stars was indicated only last week, when the MM front-page story that Paramount had approached Dennis Lotus for a screen test.

Altogether Roy Wilcox was unable to carry out one engagement with the Ted Heath orchestra at Cleveley Baths last Friday night owing to a wisdom tooth extraction. His deputy on this occasion was Dougie Robinson.

THE FELDMAN CLUB CLOSES DOWN

JAMES C. "Little Caesar" Petrillo, boss of the American Federation of Musicians, has given a glimmer of hope to musicians and fans who've wanted the Anglo-American band of America, starting next October.

The important news is reported in the December 8 issue of *Variety*, the U.S. trade weekly. It reveals that the Coppius, Schank and Brown division of the Columbia Artists' Management have snapped up Mantovani to play 20 U.S. dates.

Following these, he will tour Canada for a week.

Mantovani will lead a 45-piece American orchestra featuring the three British musicians and play concerts only. He will be on a percentage basis and booked, it reckons he could gross \$180,000.

Back Page Col. 1

Decca to sign up Ken Moule 7

The Ken Moule Band, which made its recording debut in August, is shortly to be signed by Decca in September, a shortly to be signed by Decca in September, a shortly to be signed by Decca in September.

Require were two and two sides, accompanying vocalist Cab King, first season. No details of titles, firm season. No details of titles, firm season. No details of titles, firm season.

On Sunday last, after 13 years, the famous Feldman Club closed down. It had been the haunt of nearly every British jazz celebrity, pictured here at the year and every visiting American celebrity, pictured here at the year and every visiting American celebrity, pictured here at the year and every visiting American celebrity.

Ken Moule and vocalist Cab King.



CHRISTMAS IN Paris is a dream most British girls long to fulfil—and here is one for whom it has come true.

Vocalist Filda Lee (above), who was booked by French band leader Bernard Hilda, is now installed at Le Doyen in the Champs Elyées where she appears at the Dansant with Fernand Constantin, followed by a night session with Raymond Michel and Solon Consalves.

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15 minutes Waterloo to SURBITON Station

On the air

SUNDAY, DECEMBER 27:
 6:57-9 a.m. J. Top of the Morning.
 10:30-11:30 a.m. Sunday Symposium.
 11:30-12:30 p.m. British Band Ser.
 12:30-1:30 p.m. Penna's Holland.
 1:30-2:30 p.m. The Blue Bird.
 2:30-3:30 p.m. All Star Band Parade.
 3:30-4:30 p.m. Radio Ball Game.
 4:30-5:30 p.m. For Jitters!
 5:30-10:15 p.m. For Jazz Fans.
 11:30-12:15 a.m. USA Hits 1954.
 12:15-12:30 a.m. Light Music.

MONDAY, DECEMBER 28:
 6:30-9 a.m. J. Top of the Morning.
 9:30-10:30 a.m. As Above.
 10:30-11:30 a.m. Glenn Miller Tribute.
 11:30-12:30 p.m. The Blue Bird.
 12:30-1:30 p.m. J. Top of the Morning.
 1:30-2:30 p.m. J. Top of the Morning.
 2:30-3:30 p.m. J. Top of the Morning.
 3:30-4:30 p.m. J. Top of the Morning.
 4:30-5:30 p.m. J. Top of the Morning.
 5:30-10:15 p.m. For Jazz Fans.
 11:30-12:15 a.m. USA Hits 1954.
 12:15-12:30 a.m. Light Music.

TUESDAY, DECEMBER 29:
 11:40-12:15 p.m. Pia Bach Quartet.
 12:15-1:30 p.m. The Blue Bird.
 1:30-2:30 p.m. J. Top of the Morning.
 2:30-3:30 p.m. J. Top of the Morning.
 3:30-4:30 p.m. J. Top of the Morning.
 4:30-5:30 p.m. J. Top of the Morning.
 5:30-10:15 p.m. For Jazz Fans.
 11:30-12:15 a.m. USA Hits 1954.
 12:15-12:30 a.m. Light Music.

WEDNESDAY, DECEMBER 30:
 12:30-1:30 p.m. J. Top of the Morning.
 1:30-2:30 p.m. J. Top of the Morning.
 2:30-3:30 p.m. J. Top of the Morning.
 3:30-4:30 p.m. J. Top of the Morning.
 4:30-5:30 p.m. J. Top of the Morning.
 5:30-10:15 p.m. For Jazz Fans.
 11:30-12:15 a.m. USA Hits 1954.
 12:15-12:30 a.m. Light Music.

THURSDAY, DECEMBER 31:
 12:30-1:30 p.m. J. Top of the Morning.
 1:30-2:30 p.m. J. Top of the Morning.
 2:30-3:30 p.m. J. Top of the Morning.
 3:30-4:30 p.m. J. Top of the Morning.
 4:30-5:30 p.m. J. Top of the Morning.
 5:30-10:15 p.m. For Jazz Fans.
 11:30-12:15 a.m. USA Hits 1954.
 12:15-12:30 a.m. Light Music.

FRIDAY, DECEMBER 31:
 12:30-1:30 p.m. J. Top of the Morning.
 1:30-2:30 p.m. J. Top of the Morning.
 2:30-3:30 p.m. J. Top of the Morning.
 3:30-4:30 p.m. J. Top of the Morning.
 4:30-5:30 p.m. J. Top of the Morning.
 5:30-10:15 p.m. For Jazz Fans.
 11:30-12:15 a.m. USA Hits 1954.
 12:15-12:30 a.m. Light Music.

SATURDAY, JANUARY 1:
 6:57-9 a.m. J. Top of the Morning.
 9:30-10:30 a.m. As Above.
 10:30-11:30 a.m. Glenn Miller Tribute.
 11:30-12:30 p.m. The Blue Bird.
 12:30-1:30 p.m. J. Top of the Morning.
 1:30-2:30 p.m. J. Top of the Morning.
 2:30-3:30 p.m. J. Top of the Morning.
 3:30-4:30 p.m. J. Top of the Morning.
 4:30-5:30 p.m. J. Top of the Morning.
 5:30-10:15 p.m. For Jazz Fans.
 11:30-12:15 a.m. USA Hits 1954.
 12:15-12:30 a.m. Light Music.

SUNDAY, JANUARY 2:
 6:57-9 a.m. J. Top of the Morning.
 9:30-10:30 a.m. As Above.
 10:30-11:30 a.m. Glenn Miller Tribute.
 11:30-12:30 p.m. The Blue Bird.
 12:30-1:30 p.m. J. Top of the Morning.
 1:30-2:30 p.m. J. Top of the Morning.
 2:30-3:30 p.m. J. Top of the Morning.
 3:30-4:30 p.m. J. Top of the Morning.
 4:30-5:30 p.m. J. Top of the Morning.
 5:30-10:15 p.m. For Jazz Fans.
 11:30-12:15 a.m. USA Hits 1954.
 12:15-12:30 a.m. Light Music.

JIM RENO Offers The Finest Value Ever Offered in the Trade
 ALL SALES PEOPLE...
 TERRY SALES PEOPLE...
 PIANO ACCORDIONS...
 CHRISTMAS BOUQUET...
 MUSIC WITH FEELING...
 CONGRATULATIONS...
 BEST PART EXCHANGE ALLOWANCE for your old instrument.

Howley writes about 'auditions I have known'

It has been my lot, over the past eight years, to be present at several thousand auditions. For many of them I've been the house pianist.

If you think that any fool can play for auditions, you are quite wrong. It takes a particular kind of fool to do the job properly, and I now consider myself quite a specialist in the allying of fears and the transposing of unreadable manuscripts.

After all this time I also know more than somewhat about the talent available to British impresarios and producers.

Consider Marilyn, the 14-year-old girl who has been a success at two or three chapel concerts and now has the profession at her feet. Naturally the wider world should be given a break. My daughter Myra, Qualified Teacher of Dancing, has made her music the way it should be played. The first number is a

panel, eyes riveted on the awaiting pianist, faint a notice some of her heavier falls she deserves, and someone calls: "Next."

"Next" is Percy Peters. He is to use his own expression, a comic turn, and has unexpected. He has not noticed that it is the clean comedienne who made the grade—Sid Field, Norman Wisdom, Bob Hope—and the dirty ones who end up in equally dirty theatres, dramatic rooms and clubs. And although he can't sing a note, he goes off with a song. Such is the power of tradition. He follows. Joe Strickman and Roberto are not musicians at all, but between them they play quite a lot of instruments: xylophone, soprano sax, phonograph, posthorn, concertina and snare drum. Their list of accomplishments reads like a musician's nightmare.

The accuracy of their harmony leaves something to be desired. I never know how you know you know with six xylophone harmonies simultaneously. They are to leave off playing altogether. I am sure that the other two ventriloquist, Jess Merrick and a woman dressed up as a man, hardly be more revolting. The first number is a man who follows with a dial and neck and on a single note. His manipulation beats the act of any other. You are given a chance to rectify the letters of the alphabet. In the end the audience is in a state of confusion. Nobody could pronounce me when I was Arthur Honegger; that was the answer. The change gradually, of course, and then on it went a long trip to Larry Adler's good music.

I must say I take my hat off to that enterprising reporter of yours, he must have dug his way down into the pits. Nobody could pronounce me when I was Arthur Honegger; that was the answer. The change gradually, of course, and then on it went a long trip to Larry Adler's good music.

called "Pam-Pou-Da" (Beethoven's Ninth). I don't know why I'm telling you all this—except that I'm a pianist in London, N.W.S.

Ascribes to Larry Adler from the capsule writer concerned the name of the pianist, and thanks for one of the most amusing letters.

INSULTING STUFF?
 As a critic, Maurice Burian, is a person of some stature. He has written a book on the subject of the piano, and he has written a book on the subject of the piano. He has written a book on the subject of the piano, and he has written a book on the subject of the piano.

IT WAS SCURRILOUS!
 A year or so ago, when the BBC broadcast a recording of the piano, the result was a renewal of jazz broadcasts—albeit very different from the "cool" school's jazz.

CHRISTMAS BOUQUET
 Many thanks for the MM Christmas issue and supplement, which is an excellent and readable paper. I enjoyed it very much, and I am sure that all your staff and all the readers will enjoy it very much.

MUSIC WITH FEELING
 CONGRATULATIONS to Ken Baker for producing the excellent recording of the Northern Valley in which country arrangements and stylish section work, plus good solo playing, beat that many of our so-called dance outfits would envy, then it's time to throw players in the duo's direction—Fred Handel Handel-Playans.

SURVEY OF THE JAZZ SCENE

IN A LITTLE OVER FOUR YEARS, AMERICA'S WEST COAST HAS BECOME THE CENTRE OF JAZZ PROGRESS AND DEVELOPMENT.

When Gillespie took his Sextet to California in 1949, the tour was a dismal failure. Yet, by 1950, Howard Rumsey had established his Hermosa Beach "Lighthouse" Club and the move towards the West was a reality.

Shorty
 Today in Hollywood, there are probably more jazzmen to the square yard than in any other part of the States. By day, they are employed in radio, television, film and commercial recording studios; in the evenings, they are playing in the clubs.

The moderns by ALUN MORGAN
 On record sessions, Shorty's name crops up time and again either as a trumpet soloist, or as an arranger. In fact, it is probably true to say that the only Pacific Coast bands for which he has not, so far, written

Desmond
 Columbia has made a bid for the modern jazz market with issues by Chet Baker (opus Zoot

THE SCOBEE BOYS

by Leslie Miller
 SAN FRANCISCO is a fruitful place for jazz. Apart from the modern groups which are playing in the "bay area"—and there are a lot of good ones—San Franciscans can currently manage their troubled emotions to the music of such greats as Louis Armstrong and Kid Ory.

Marmalade
 As soon as the first notes came across I was six thousand miles away from home. The numbers they play are just the same—the curtain rose on "Clarinet Marmalade and fell on "Oh, Didn't He Ramble." And in between were standards such as "Punahoa," "St. James Infirmary" and "Rosal Garden" and a few others.

Greyhairs
 The concert was given in the auditorium of the school where trumpeter Scobee himself had once performed, but smooth and ordered from the surprising amount of his audience, whether present or absent, he made a very good impression.

Cathedral Strings
 HOW much I enjoyed Ken Miller's account of the concert to the recent review. It was a truly prodigious performance. I think that there was not heard of Bruce Turner's "The Music of Greenford."

Acoustic Spectrum Guitar
 I have just been to yet another excellent broadcast by the Northern Valley in which country arrangements and stylish section work, plus good solo playing, beat that many of our so-called dance outfits would envy, then it's time to throw players in the duo's direction—Fred Handel Handel-Playans.

RECORDED

recorded ten days later with the same personnel, plus Jimmy Guiffre on tenor, acknowledges the refundance of titles for Charles's works. All four compositions by three trombones and Pacific Jazz Records, which gave us the Mulliken and Baker LPs, continues with further recordings by Chet Baker, harmonica soloist Bob Gordon (who was also present on the Mulliken session), pianist Russ Freeman, ex-Kentron soloist Laurin Ammons, and ex-Kentron soloist Bob Shank backed by three trombones and rhythm.

Gras
 Finally, the "Trend" issue continues its task of recording arranged jazz, as witness the John Grass and Dave Pell records out here on London. The latest release again presents a musicianly group, this time produced by a backing for Lucy An-Polk as she sings her way through eight live ballads for "Lucy An-Polk" and "Darn That Rhythm."

Talking Point
 CONGRATULATIONS to the BBC in Manchester for its recording of the BBC in London a lesson, in the form of a two-part series. Let's go Dancin'!

Teddy
 Teddy Charles had been recording on West Coast up until now showing full out. Scobee's powerfully and clearly the use of open trumpet almost exclusively. "New and then musingly, as does his trombone solo. He is a man who can play a Buck adds a good deal to the ensemble man, obviously understanding the music of the group. The sound that emerges from the band which is not that well known in GB but which I used

Bop beat
 Bill Napier was playing on trumpet and is very impressive, both solo and ensemble. He is not overpowered, but smooth and clear and sincere.

Real heat
 But then, perhaps he was hindered by the fact that the Americans give their hands a more complete coverage than their own and on the piano.

Real heat
 But then, perhaps he was hindered by the fact that the Americans give their hands a more complete coverage than their own and on the piano.

Real heat
 But then, perhaps he was hindered by the fact that the Americans give their hands a more complete coverage than their own and on the piano.



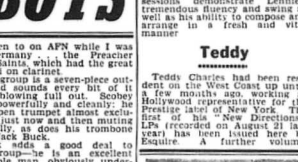
Barney Kessel



Shelly Manne



Gerry Mulligan



Chet Baker



Bill Bradley



Hal Wallis



Bob Scobee

DEAN IT'S THE GREATEST HOLIDAY SHOW OF THE YEAR
JERRY MARTIN and **LEWIS**
THE GREAT CLOWN OF THEM ALL
SPRING CIRCUS
 Culture L. TECHNICOLOUR
JOANNE DRU
ZSA ZSA GABOR
 Starting Time: CLARITY REALISM
 Produced by PIERRECE Stevenson
PLAZA
 From DEC. 24

BUT YOU CAN GET A MAN...



Vocalist Betty Miller... she sings a bow and arrow... in a picture. Her original version... on Tuesday, when Betty sings drummer Martin Aron... Onlookers at Sid Phillips' radio... American town, the crack shot, who aims the rifle.

H. W. David elected to SWG Council

MM "Songsheet" columnist Hubert W. David has been elected to serve on the Council of the Songwriters' Guild of Great Britain.

Martell leads 16 in Happy Holiday

PHIL MARTELL, musical director of Emile Littler's "Happy Holiday" will conduct a 16-piece orchestra when the show opens tonight (Wednesday) at the Palace Theatre, London.

Famous names... Hubert W. David manages the MM's Songwriters' Advice Bureau... on the Guild Council. Hubert joins such famous names as Tommy Hill, Duke Scott, Max Goldberg, H. Kuerdel, Eddie Buchanan, Lennie Hibberd, Harry Hopson, Harry Wilson, George Clarkson, Joe Jeannette.

Buddy F. to lead at Edinburgh Locarno

Buddy Featherstonhaugh takes over leadership of the resident band at the Locarno, Edinburgh, on December 28.

NATIONAL JAZZ FEDERATION LONDON JAZZ CENTRE

14 GREEK STREET, W.1. TEM 8619 CHRISTMAS EVE, 24th DEC. 8 p.m. to 2 a.m. CHRIS BARBER'S JAZZ BAND ALEX WELSH DIXIELANDERS

CHRIS BARBER'S JAZZ BAND and supporting attractions Admission: 7/6 (Members) 8/6 (Guests)

ROYAL FESTIVAL HALL "JAZZ SCENE—1955"

SUNDAY, 9th JANUARY, 1955 At 3 p.m. "TRADITIONAL JAZZ" Alex Welsh Dixielanders; Chris Barber's Jazz Band; George Melly; Bert Brudenell; Zenith Sax; Moseley; Jim Burt.

Whitfield out of pants as throat trouble recurs

DAVID WHITFIELD—who developed laryngitis shortly before his visit to the States a fortnight ago, but recovered sufficiently to make the trip—will be unable to appear in the pantomime "Aladdin," at the Grand Theatre, Wolverhampton, owing to illness.

Since his return home his throat has become inflamed again and tonsillitis has set in. He has been ordered to rest for two weeks.

GERRY MOORE TO JOIN GOLD 8

PIANIST Gerry Moore and Harry Gold's Pieces of Eight at Book Ferry Inn on January 1st. They replace Don Hedges who leaves to freelance after six months, and Betty Taylor.

Hard work... Reg Warburton, his MD for the past 20 months, was given special permission by the M to conduct the CBS Orchestra during David's absence on the programme.

Lina Petrou flies to Dutch show

Greek radio and cabaret artist Lina Petrou flies to Holland tomorrow (Thursday) to appear in a Christmas show at the Hollandia Hotel, Amsterdam.

This will be her third trip to Holland since she left London there she will broadcast with the Radio Hiberniam this Sunday from 11 to 12.30.

Ventura may sign for Parlophone records

Pianist Dolores Ventura, who last week announced she will sign with Parlophone.

Johnny Blanchard to leave Curtis

Drummer Johnny Blanchard leaves Curtis Curry's band, resident at the Grosvenor restaurant, W.1, on December 28 to concentrate on freelanceing. He has been with Curtis for a year.

Sowden's Jazz Aces lose their Crown

Stan Sowden's Jazz Aces, resident group at the Cricklewood, Cricklewood Broadway, since the club opened four weeks ago on Sunday.

The town is not available for future meetings and trumpeter Stanley Sowden is looking for new premises in the Cricklewood area.

LITA ROZA Heatbeat; Leave me alone ("Le Grisbi") F 10427

TONY CURRIE AND HIS ORCHESTRA Stop it; All of me F 10424

MAX JAFFA AND HIS VIOLIN The song of the barefoot Contessa (My gypsy heart) From the film; Camille F 10426

MAKING A CHRISTMAS WISH



Three famous jazz writers put their useful thinking into words last Saturday on "World of Jazz" when they made a wish for Christmas. Above, they are pictured writing their wishes for "World of Jazz". Standing left are MM writers Max Jones and Steve Hage, broadcaster Denis Francis and actor, BUC producer Jack Debbas.

SKYROCKETS WIN SNOOKER MATCH

It was all eyes on the ball when the Skyrockets played the Dentmen Street staff of Books and News at snooker last Wednesday. Above (front, l-r) Jimmy Higgins (B & N), Eric Rogers, and (back, l-r) Geoff Auld (B & N), Phil Phillips. The Skyrockets won 4-1.

Accident costs Bing \$100,000

Hollywood, Monday—An automobile accident in which Bing Crosby was involved just over a year ago has now been settled, for the sum of \$100,000 in a Los Angeles courtroom.

"COLLECTOR" WEDS

Les Parrell, who has worked with Sid Gregg at Edwin Norris Music Co. for the past eight months, has been appointed exploitation manager of Maddox Music Co.

DONAHUE RETURNS TO CAPITOL

Tenor-saxist Sam Donahue, wartime leader of Artie Shaw's U.S. Navy Band, has returned to Capitol in the label's latesting jazz series.

Farrell for Maddox

Les Parrell, who has worked with Sid Gregg at Edwin Norris Music Co. for the past eight months, has been appointed exploitation manager of Maddox Music Co.

Bassist weds

Les Christie, bassist with the Bob Henderson Trio, married Miss Betty-Joy of Wapping at St. Patrick's Church, Wapping, last Saturday.

RECENTLY ISSUED

LITA ROZA Heatbeat; Leave me alone ("Le Grisbi") F 10427

TONY CURRIE AND HIS ORCHESTRA Stop it; All of me F 10424

MAX JAFFA AND HIS VIOLIN The song of the barefoot Contessa (My gypsy heart) From the film; Camille F 10426

BILLY COTTON AND HIS BAND When you're home with the ones you love; He's a real tough guy F 10421

JERRY ALLEN AND HIS TRIO S'posin'; When I needed you most F 10428

CALVERT OF SOUND-TRACK OF NEW FILM

EDDIE CALVERT is to play a special trumpet solo, which he will write in collaboration with Phil Green, on the sound-track of the British film, "John and Julie," which should be ready for showing in the late Spring.

Not life story... Eddie Calvert told the MM this week that, reports appearing in another musical journal to the effect that his life story is to be filmed by the J. Arthur Rank Studios are incorrect.

Dubbing... The whole project is still in the air, but Calvert told you that it will have nothing to do with his life, except for one or two basic incidents.

Plans for L-A all-in union... MEXICO CITY, Monday—The Union of Musicians here is taking active steps to break down musical barriers between the Latin-American republics.

STARS IN ANNIVERSARY SHOW

To celebrate the 50th anniversary of the London Coliseum, the BBC are broadcasting a programme about the history of the theatre on Christmas Day.

Ben Griffiths dies in Liverpool

Violinist Ben Griffiths, leader of the orchestra with Prince Littler's "Guys and Dolls" touring company, died in Liverpool last week aged 56.

Ben was recorded in Liverpool super-mare, where he once led a string orchestra. He had been on the road for about six years with Prince Littler's shows, including "Wild Villains," "Bride and Groom," and "Carousal."

Donahue returns to Capitol... Tenor-saxist Sam Donahue, wartime leader of Artie Shaw's U.S. Navy Band, has returned to Capitol in the label's latesting jazz series.

Lythgoe shares with Wilson's Modernists

After a long spell as resident band at Warrington's Casino Ballroom, Rex Wilson's Modernists have now relinquished part of the band to Eddie Lythgoe and his Orchestra.

Farrell for Maddox... Les Parrell, who has worked with Sid Gregg at Edwin Norris Music Co. for the past eight months, has been appointed exploitation manager of Maddox Music Co.

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JERRY ALLEN AND HIS TRIO S'posin'; When I needed you most F 10428

RINGSIDE AWARDS FOR JAZZ STARS



At Dick Edwards' Ringside club in Paris last week, Lionel Hampton jumped in the air and spluttered, "I'm crazy when I see you!" To Lionel Hampton, Grand Prix of World Jazz, Above (l-r) Lionel is seen with Dick, Ed Armstrong and Don Byas. All and points, Marital Sides (not shown) were also awarded medals.

Annable quits Carl for roadhouse

AFTER three years with Carl Barrileau, pianist-arranger Bert Annable has handed in his notice, and leaves London shortly to take over management of a Northern roadhouse.

Quick return for Kirchin Band

The Kirchin Band's success at Christmas, December 11, has led to a quick return looking on the Christmas Eve, playing on the Palace Theatre, London.

Will still play... Bert has also taken on Roy Fox and Joe Daniels. He told the Melody Maker: "It has been a difficult decision to take, but I am sure it is a wise one. And I fully intend to continue playing in the north."

Squads play on through blackout

Just as the Squads were opening with their signature tunes, there's something the Aunty's doing in the North.

Money no object... Within reason, money is no object. I want the finest musicians available. I'll try to get them, regardless of cost.

GAUMONT STATE - KILBURN SUNDAY, JANUARY 9th - 6 & 8.30 p.m.

KEN MACKINTOSH BAND SHOW JOAN REGAN • MAX WALL THE STARGAZERS • BILL MAYNARD 3/- to 6/- - M1 8081

ODEON • BARKING SUNDAY, JANUARY 9th - 5.30 & 8 p.m. ED. W. JONES presents JOHNNY DANKWORTH ORCHESTRA • THREE MONARCHS AUDREY JEANS • FRANK WEIR 3/- to 6/- - RP 2900

DAVIS THEATRE • CROYDON SUNDAY, JANUARY 9th - 5.30 & 8 p.m. ED. W. JONES presents TED HEATH 3/- to 6/- - CROYDON 8311

Best Wishes to Jazz Fans Everywhere FROM THE ERIC BATTY JAZZ ACELS VIEUX CARRE JAZZ CLUB MANCHESTER

DECCA RECORDS logo and address: 78 AND 45 R.P.M., THE DECCA RECORD COMPANY LIMITED, 1-3 BRINGTON ROAD, LONDON, W.9

Shani in Town



Shani Wallis (center of drummer Leon Roy), now appearing in the new musical, "Wonderful Town," which comes to London after eight weeks at Manchester's Opera House.

'PAPA' CELESTIN DIES AT AGE OF 70

By MAX JONES

OSCAR "PAPA" CELESTIN, one of the few remaining bona-fide pioneers of jazz died in New Orleans on Wednesday of last week. He was 70.

Kay's Wheel of Fortune turns

AFTER an initially hard climb into the big-time, Kay Starr has finally arrived to the tune of \$800,000.

This is the record sum guaranteed Kay in a new contract with the Flamingo Hotel, Las Vegas, where she has been a top attraction. It calls for \$20,000 a week for eight weeks per year over the five-year period.

Her contract with RCA Victor, which starts on January 1, 1955, is said to be the "best contract since bandleader Vaughan Monroe." It gives Kay Starr with previously with Capitol Records. During her seven years with the company, she sold a total of over 10,000,000 records. But only one "Wheel of Fortune," passed the million mark.

He continued to work with the Original Tuxedo Jazz Orchestra, and that was the last of the band on his first records made in 1924.

In 1947 he was once more recorded in New Orleans, this time for such labels as De Luxe and Bandwagon, but again the titles were not issued here.

Led in 1910
Oscar Celestin was born in Lafourche, Louisiana, on January 1, 1884. In 1909 he came to New Orleans and worked with the Indiana Brass Band, Henry Allen's Six's Excelsior Band, and the Olympia Band.

From 1910, he led his own band at the Tuxedo Hall, with himself and Felix Bocage on trumpets, George Filipe on trombone, and Alphonse Ponce and Lorenzo Tio on clarinets.

When the Tuxedo Hall closed,



'Papa' Celestin

he continued to work with the original Tuxedo Jazz Orchestra, and that was the last of the band on his first records made in 1924.

NIT-WITS AND BYGRAVES OPEN IN MOTHER GOOSE

Sid Millward and his Nit-wits are featured in the London Palladium's Christmas pantomime, "Mother Goose," which opened on Wednesday.

Sid and the boys put over part of their usual Variety act, and are also used in some way to support the comedian-entertainer Max Bygraves, who is playing Simple Simon.

This will be a reunion for Max and the band, as they appeared together in "Aladdin," which Sid led in 1942. Max Bygraves in 1948, when Max was a promising young comic heading for his present success.

The current personnel of the Nit-wits is Sid Millward (clarinet) and his partner, Wally Stewart (comedian dancer). Sunny Bunetta (trumpet), Dennis Croker (comedian dancer), Sunny Bunetta (trumpet), Dennis Croker (trumpet), Arthur Chalkin (sax), Ronnie Gromador (bass), Dudley Heslop (drums), Arthur Vollum (violin).

100 bands working for Howard Baker

King King Howard Baker will have over 100 bands working for him on New Year's Eve, and may yet reach phenomenal figures of 150 dates, which the Baker organization handled on December 21, 1954.

At the 1954 Kurusaal, Southampton where he still heads the resident band, his line-up comprises Bert Lewis and Laurie Pearson (sax), Basil Skinner and Monty Payne (trumpet), Jack McEwen, Jack Gerrick, Sammy Melville (tpcs), Ernie Houghton, and Frank Wheeler (timba), Teddy Lawford (pno), Joe Woolnough (bass) and Dennis Hayward (dr.).

GAB CALLOWAY VOTED 'AN INSPIRATION'

NEW YORK, Wednesday.—Gab Calloway has received the annual Award of Merit of the George Washington Career Institute. The Institute is a non-profit association devoted to the advancement of the arts, sciences and education among American Negroes.

Among previous recipients were Mrs. Eleanor Roosevelt,

William Randolph Hearst and Jimmy Durante. The Institute cited Calloway for the tremendous inspiration for the entertainment's long and successful career had been to the country's Negro youth, and the role of good will ambassador for his country that Calloway has fulfilled as the star of "Foxy and Sassy" in Paris, London, Bern and Vienna.

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Mantovani flew to Germany on Monday to attend the premiere of his film, "Gitarren Der Liebe." The film was shown with music recorded by Monty's Orchestra in London.

Mantovani co-stars with Swiss singer Vico Torriani.

STARS COME OUT FOR MIDNIGHT MATINEE



Many stars attended the midnight matinee of Seven Bridges for Seven Brothers, at Leicester Square's Empire Theatre last Friday. Above (l.-r.) Maurice Winnick, Mrs. Mantovani, Altona Cooper, Mantovani and Mrs. and Mr. Alfred Morris.

Cabaret tax fears

PARIS, Wednesday.—Musicians' jobs may be threatened by a proposal to increase the tax on French cabarets.

If the proposal goes through, summer cabarets may close.

Mantovani tour

From Page 1
He starts and ends his tour with concerts in New York, famous Carnegie Hall. Mantovani, whose discs have long been top sellers in North America, carried out a highly successful tour of Canada last October when he led an all-Canadian orchestra. At two Canadian cities, he played to over 19,000 fans.

Permitting a number of British musicians to play in America represents a remarkable change of policy by the AFM, which was responsible for imposing the historic "ban" back in the 1930s.

It was in retaliation that Britain's Ministry of Labour and the MTU raised a similar barrier on foreign musicians.

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FIVE PRINCIPALS IN PANTOMIME P.S.

OUR Christmas issue of "Backstage" dealt prettily with the pantomime scene, but we made a last-minute round-up this week to get the latest gen on the festive fare.

During our inquiries we came across the picture reproduced above this story: in it you see the five principal girls appearing in pantomimes presented by showman Tom Arnold.

Bournemouth signs stars for Christmas

Bournemouth is lining up more stars for its Christmas entertainment. In addition to the 12 bands playing in hotels over the holiday season, you will find:

- Alma Cozan in cabaret at the Cumberland on Boxing Day.
- Pianist-vocalist Frank Lane at several spots, including Christmas Day at Sandances.
- Ron Moody, taking a break from *Intimacy* at 8.30 at London's Criterion, somewhere around; and
- Larry Adler, Tommy Reilly and Jack Hubert at Watson.

Celia in The Hunchback



THIS picture, which has just arrived from New York, shows an American TV production of *The Hunchback of Notre Dame*, as reported in last week's Backstage. Celia sent the picture to her father, handieman Sydney Lipton. The play, one of a series presented by Robert Montgomery and starring Celia, brought her nation-wide acclaim—and film offers. But Celia is taking her time in deciding about a trip to Hollywood. She knows the film men's habit of typing people—and she wants to be the right type!

ON THE BEAT WITH—

THE party's ended now—in other words, there's just time to enjoy it and I'm wishing a happy Christmas to all my readers, to my MM colleagues, and to everybody—from star to back-room boy—from secretary to call-boy—from stage-hand to impresario—who, all through the year, labour to give us fun—on stage, screen, radio and TV.

And don't forget the mid-summer Punch—and Judy chap on our seaside beaches! But Christmas, as usual, has snuck up on me and I'm short on my shopping list. So here are a few gifts I'd like to be able to distribute.

To Vic Oliver: The knowledge that we're all prepared to listen to the acts he provides on the air—without him trying to lead us up prematurely to overnight stars.

To cinema subscribers: Lovely little gifts to prevent them nattering gaily through all the best songs and dialogue in films.

To Fat Hilliard: Our good wishes to the Light Programme

boss in his attempts to prove that steam-radio has not been given the key-o by TV—and will never get it!

To Cabaret artists: No talk during their acts—lots of enthusiastic noise after them.

To British Artists: Equal prominence at the Palladium as that received by American vocalists.

To Jean Carson: A build-up. To Frank Muir and Denis Norden. A profitable escape from *Talk Is From Here*.

To Charlie Kunz: Good health and a superb comeback.

To Abanue Ray: A smile.

To British film screenplay-writers: An idea for a non-backstage musical film.

To the "What's My Line" Panel: A long, long rest!

To Maurice Winnick: Some hope.

To Billy Cotton: A number as good as "Bunch Of Cooconuts" to provide a much-needed change.

To Mario Lanza: A slimming tablet, a change of heart, a change of luck.

To Tommy Trinder: A happy year as King Water Rat.

To Marilyn Monroe: A rest

To Tom Trinder: A happy year as King Water Rat.

To Marilyn Monroe: A rest



Three big names in the radio and show world led their hair down during informal rehearsals for the pantomime "Dick Whittington," which opened at Manchester Palace this week. Centrepiece is Joy Nichols; flanking her are respected Sonnie Hale and Brian (P.C.49) Kecc.

Shirley Hepburn, at 26, is the senior of the five. She plays Princess Melissa in *Old King Cole* at the Grand Leeds, which stars Vic Oliver in the title role.

Twenty-four-year-old Margaret Heath plays Alice in *Dick Whittington* at Manchester Palace.

Joy Nichols and Brian Kecc make their pantomime debut in this show.

Damon Deste—16—stars with Norman Evans in *Humpty Dumpty* at the Theatre Royal, Nottingham; June Rose—22—is Princess Sonia in *Puss In Boots* at Birmingham's Theatre Royal (stars: Jewell and Warriss).

And Virginia Vernon—19—has the title role in *Cinderella* at the Liverpool, with Al Reid starred. Virginia, incidentally, is engaged to Bob Dixon, who is Max Bygraves' pianist.

Dance band personalities are playing a big part in the only professional Christmas show in the Isle of Man this year.

The show in question is *Treasure Island* at the Gaiety Theatre. Maurice Earle, MD at Douglas Palais, has written the music and will conduct, with trumpeter Bill Owen depping on the nights Maurice is at the Palais.

Principal boy is vocalist Shirley Currie, who has appeared on many occasions with the Earl's orchestra. Another Manx dance band singer, Ken Sanders, has an important part in the show.

WINNICK

From Page 1

1939 a booking at the Dorchester hotel, in Park Lane.

In the first four war years, he toured with his Dorchester Follies stage show, which was a packer everywhere it appeared. He took it overseas for a ten-week season, which eventually stretched out to six months, during which time the 30-strong company travelled a total of 27,000 miles, covering Europe, Italy, Palestine, Egypt, and Syria.

By 1946, he visited America and secured the broadcasting rights in Europe for two radio shows, *Intimacy Is Bliss* and *Twenty Questions*. He sold both of our BBC—and their success is legendary.

In 1949, he turned his attention to the States, touring the America, and came back with *What's My Line*, following this with *The Name's The Same* and *You Are There*.

These days, then, is the man who will have a big say in quite a lot of our future viewing.

And he might prove a "fairy godmother" to dance bands with ambitions in commercial TV.—Jerry Dawson.

Coronets fly to Holland

THE Coronets, the vocal team currently broadcasting weekly in *Archie's The Boy* fly to Holland on December 29 to televise from Hilversum on New Year's Eve.

It will be their first Dutch trip.

The group has made many records backing other artists, but now has its first "solo" disc out on Columbia. It features "Finger Of Suspicion" and "Mama Doll."

BUSY YEAR FOR SHIRLEY

BLONDE, green-eyed Shirley Eaton, the seventeen-year-old singer, dancer and actress, is a record fan and spends much of her leisure listening to favourite records. Tops with her at the moment is blues-singer Eartha Kitt.

Shirley herself took some singing lessons for her rôle of Gretchen in this year's Palladium pantomime, *Mother Goose*. She has been stagestruck since she was a child at the Alhambra. She had toured for two years in Benjamin Britten's *Let's Make An Opera* before she became a member of that bright revue, *The Lyric*.

Shirley followed it with an alluring harlem girl in *You Know What Sailors Are* and the seductive daughter of the landlady in *Doctor In The House*. Her latest film is *The Love Match*, in which she plays Arthur Askey's daughter.

She has been seen on TV screens lately in *Shonessae*, *Teletub* and *And So To Bentley*, and is appearing in the new sound film series, *Archie's The Boy*.

"A wonderful thrill," she says, "was being chosen for the Royal performance. That was something I shall never forget!"

This has been a busy and eventful year for a lovely girl who looks like being one of the brightest possibilities for the future of British Show Business.—Norman Book

Cugat writes film music

XAVIER CUGAT has written "One At A Time" for the night-club scene in *Chicago Splendid*, which stars Dennis O'Keefe, Cugat and Abbe Lane (Mrs. Cugat). Abbe sings it.

She also sings the title song in RKO Radio's *The American* in Spanish.

Dick Richards

from the comedians' pass. To Corcoran: A new gag as a rest from comedians' pass about Monroe.

To music-hall artists: A renewed belief in their own art—shared by Fred Russell, George Wood and Co.

To Vocalists: Good numbers that aren't in *Two Yanks*. Hey, what am I saying? I mean I was wishing everyone a happy Christmas. Ah, well!

Oh, no!

As a fan of comedian Freddie Fife—a robust funny man in the real music-hall tradition—I rather regret to learn that he is going to incorporate the saxophone into his act when he finishes his Liverpool pantomime.

I believe that when men should stay funny and there's anything vaguely amusing about a saxophone, then I'm crazy!

(N.B.: To avoid correspondence—maybe I'll eventually do remember the famous Freddie—but he was comic despite his instrument and not necessarily because of it.)

Let down

SINCE the accent of the moment seems to be on funny men and their gimmicks, it seems to be an apt point to state that, in my opinion, Frankie's record "Decad disc of 'Abroadabra and a Kiddy Geddin'" is one of the dullest, most fatiguing I've heard in years on a sad let-down for a first-class artist.

Oddnotes

I REGARD Kathy Lloyd as one of the most improved female comedians of the day. *Red Heat* certainly isn't picking up her act.

I'M INTERESTED to see Francis Lederer if he takes *Francis and the Ladies* to his Wedding in Paris at the Hippodrome. *My long hair* shows are the better for a change of cast occasionally. It spurs the show's producers to a new challenge for the other principals.

Same line

I FOUND much support for my recent guess that *What's My Line's* comedy spot is becoming a back-scratching exercise for the stars.

ably an entertainer—and easy meat for the panel.

But still the stumped comedians, with dreary inevitability. Before producer Dick Keenan goes into the cold, hard world of commercial TV, would he acquaint him with one of the facts of life, i.e. that among "celebrities" can be numbered author, artist, scientist, businessmen, etc. But getting those would be noticed.

much more of a chore than signing up against it. Even champagne skaters can't achieve new miracles. So with *Cinderella On Ice* (Empress Hall). Funny though Tommy Trinder is with

Icy future

My view is that ice shows are up against it. Even champagne skaters can't achieve new miracles. So with *Cinderella On Ice* (Empress Hall). Funny though Tommy Trinder is with



This charming creature, who opened in cabaret at the other of London's U.S. imports. Her name is Beth Douglas and she is an ex-brother model.

his walky-talky gadget, beautiful and skilled though lovely Sonia Kaye is as *Cinders*, the whole thing is bogged down by stylized dialogue and trite songs.

But a bow for Leonard Morris and his Orchestra. They do a fine job and, allied with the fine author, artist, scientist, businessmen, etc. But getting those would be noticed.

SCOTS' JAZZ PANTO

THE Jazz Panto has arrived!

A full-blooded traditional jazz band mixed up with *Cinderella* will present a Forces Show on December 26 and January 2.

This season? Not in some hotbed of the night in London's Soho, but far north in the NAAFI Club in Glasgow!

Stars of *Cinderella* and *The Clyde River Jazz Band* are the band itself, vocalist Anita Paige as *Cinders*, a musical act—Irving and Hawkins—as "The Babes" from the Herman Third Herd, and the band's drummer as "Skin Deep—an Indian chief looking for a cymbal."

A JAZZ RECORD

Apart from inaugurating the jazz panto, the Clyde River Jazz Band is proud of another achievement. It has just completed a 26-week Variety run in Scotland—a record for a traditional band.

In addition, the band has played at the Glasgow NAAFI Club Forces Show for the past 29 weeks.

Leader of the band, trumpeter Bill Patterson, presents three other small groups in various clubs. On December 29, he presents a Variety show at Rutherglen Town Hall. Proceeds are for a New Year's treat for poor children.

4 MAESTROS HELPED DEREK ROY TO FAME

ALTHOUGH most of us associate comedian Derek Roy with Geraldito, it is an amazing coincidence to find that this top-of-the-bill comedian actually owes his present-day position in the entertainment world to no fewer than four musical maestros.

It was Harold Collins, well-known West End MD, who gave Derek his first professional opportunity in a revue at Willesden Hippodrome shortly before the war. Two years later, Henry Hall booked Derek for a series of broadcasts in his *Guest Night* programmes. Then Geraldito came along.

He had heard of Derek in the *Guest Night* series and asked the young comic to join him as resident comedian and singer with the band.

Derek remained with Geraldito for two and a half years, and eventually sang numbers specially written for him. Joe Lubin composed some of these. One of them—"Ah! Yes" written in conjunction with Derek, became a popular catchphrase. The two also wrote, "Dr. Roy, The Melody Boy," which is still Derek's signature tune today.

Top of the bill

Jack Payne took a hand in things in May, 1944, when he booked Derek for a tour in the show *Can I Do You Now, Sir?* He also took over this young artist's business affairs for a time.

Today, Derek Roy is a top-of-the-bill comic with a genius for impersonating vocalists. This Christmas find him in the star-studded *Humpty Dumpty* at Dudley Hippodrome, together with glamorous Eve Boswell and Tommy Cooper.

Nere, his mare St. Bernard (pictured with him above) will also have a walk-on part in the panto.

"He's just a stooge," says Derek.

Jill tries out her Christmas gags



JILL DAY, ex-Geraldo vocalist who recently went into Variety, has a number of private cabaret appearances in the West End over Christmas.

Here, she tries out one of her self-written gags on Terry Thomas; maybe he doesn't get it!

Note: Jill also designs her own clothes. And her two-colour dress has been a sensation on the Variety halls. Her latest record is "Snowy, Snowy Mountain," backed by "Lonely Nightingale."

Gracie Fields off to U.S.



JUST what the joke is, we don't know; but with Billy Tennent and Gracie Fields, it might be anything!

Perhaps Gracie was telling our bandleading stalwart what she plans to do on her American tour; for Grae is off early next month on yet another trek to the States.

This time, she will make a two-month stay, appearing for concerts and television cameras. Boris Alperovitch, her Rumanian-born husband, will accompany her. They will return to Capt in March.

Dial for MUSIC

IF you want to know what's happening on an evening in Hull, you just lift your telephone and dial...

And through your telephone come extracts of the shows in Town. A snatch of dialogue from a play, soundtrack from a film at the local cinema, and recorded excerpts from the Hull and East Riding dance halls.

All this comes to you through the F.I.L. Corporation Telephone Department—the only municipally owned telephone undertaking in the country. It has just celebrated its 50th anniversary.

The "What's on" programme is a free service. It is a service which has been a year ago, after a successful experiment with *Call to Hull*.

Then, callers from all over the world telephoned Father Christmas at Hull and heard him speaking to them.

A consultation with the Frontiership asks you 2d. a time.