

Melody Maker

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JANUARY 7, 1956

EVERY FRIDAY - 6d.

Focus on
Dave Lee

HERMAN SIGNS UP VIC FELDMAN

As featured
soloist

Pet & the Boy Friend



The ITV camera swings into action as Dave Lee, pianist with Johnny Dankworth's Orchestra, commences a series of six fortnightly programmes entitled "Easy Rhythm." First was transmitted on Tuesday. With Dave above are Roy Plummer (gtr.) and Dankworth vocalists Cleo Laine and Frank Holder. Not shown are Bill Sutcliffe (bass) and Kenny Clare (drs.).

MULTI - INSTRUMENTALIST Victor Feldman, who left for the States only last October, has been signed up by the famous Woody Herman Orchestra as a special act. Victor was recommended to Woody by Herman sideman Cy Touff, who heard him during the Herman Herd's brief visit to London in May, 1954. He joins the band on January 13 and will be featured on vibes, piano and drums.

New York debut

He makes his New York debut with the Herd at Basin Street on January 20.

Victor's signing with Herman is the highlight of the star-studded career, which began in 1941 when he rocked the musical profession as a drum prodigy at the age of seven.

Back Page, Col. 3



A trio of smiles from pianist Joe Henderson, guest star Macdonald Hobley, and songstress Petula Clark, who on Tuesday commenced a BBC-TV series entitled "Boy Friend Of The Week." Joe Henderson's Music accompanies the six-week series.

HAMPTON ON STAGE

PARIS, Wednesday. — Sidney Bechet opens at the Alhambra on January 29, and Lionel Hampton at the Olympia on January 17.

Granz captures Ella for Verve and Clef

NEW YORK, Wednesday. —Norman Granz has started 1956 with his biggest record capture to date—Ella Fitzgerald. She has been under contract to American Decca for 20 years. Granz tried to secure her release a year ago, but the deal fell through.

Ella will now feature on the Jazz At The Phil recordings. She will also be making recordings with strings, and playing

dates with Oscar Peterson and other Granz artists.

Her recordings in the next year are likely to run into hundreds, and her first release under the new contract will be a Cole Porter album—probably on Granz's new pop label, Verve.

Her jazz material will be released on Clef.

International tour

The Verve label will offer releases by Count Basie and Joe Williams, Buddy Rich, Anita O'Day, and Gene Krupa, who will lead a big dance band.

The JATP unit has been set for a week of benefit performances in aid of the Red Mogen Dovid in Tel Aviv during its international tour, which starts

on February 18. The tour includes Scandinavia, Holland, France, Switzerland, Austria and Italy.

Heath kicks off 'Meet the Band'

Ted Heath kicks off the new BBC programme, "Meet The Band" on January 20 when he presents discs of his own band. Following him are Gerald, Johnny Dankworth, Edmundo Ros, Joe Loss and Ker. Mackintosh.

From January 18 the new series, "Dance Date," will present Ted Heath (two weeks), Ronnie Aldrich (three weeks), and Johnny Dankworth.

ROS MAKES ITV DEBUT



Latin-American leader Edmundo Ros, resident at London's Coconut Grove, made his commercial TV debut on Sunday when he appeared on the "Jack Jackson Show." (L.-r.) Jack Jackson, producer Peter Glover, Lita Roza and Edmundo. Also appearing were Michael Holliday, Don Harper and Dick James.

BOOK YOUR NIGHT

Recording stars, BBC producers, band leaders, disc-jockeys, TV producers, record executives, newspaper columnists, instrumental soloists, film stars, booking agents—every section of the Show World will be represented at the Royal Albert Hall on the night of Friday, January 27.

OUT

The occasion is the MELODY MAKER'S "Night Out With The Stars" Ball from 6.30 p.m. till midnight when every star in Town that night will be present to meet the fans and dance to the music of Joe Loss and his Orchestra and Howard Baker's Embassy Quartet.

WITH THE

There will be cabaret and competitions, special "In Town Tonight" spot, displays and diversions, plus the MELODY MAKER'S nationwide Vocalists of the Year Contest. Don't miss it! The full details are on page 9.

STARS!



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NICHOLAS OF NEW ORLEANS

ALBERT NICHOLAS was in England this week for the first time in his life. Though he has travelled half round the world since he came to Europe with the U.S. Navy in 1917, he never before managed to make it to this country.

I went over to Bedford Park (where Nicholas was spending a few days' holiday with record collector Ralph Harding) on Tuesday and found the New Orleans clarinetist looking delighted to be there.

He said he was due to leave Paris for the States early this summer, and couldn't go back without seeing something of England. "I told myself I've got to do it," he said. "So I just decided to take off."

Piccadilly

On the way from the air station, Nick had been driven through the West End and taken to the Studio Club, Swallow Street. "I've seen Piccadilly already," he said. "It reminded me of Times Square so much."

Nicholas had brought a couple of his latest recordings with him. They confirmed the impression gained at the Riverside, where he plays in Paris (the club has been closed during his absence), that his playing has swing, subtlety, attack and technical mastery.

He is a stocky, greying, distinguished-looking man of 55 with an almost formal charm of manner. Talking to him about music, food and drink—or even horse-racing—is a great pleasure.

As I was interviewing him for the MELODY MAKER, I directed the conversation to the Luis Russell band, in which Nicholas first made a reputation with British jazz-record buyers.

Russell

"Well, I was with Russell—including the time Louis Armstrong had the band—for almost ten years off and on," Nicholas said. "I went with him soon after returning from Shanghai, Egypt and Singapore, which was late in 1928."

"King Oliver had brought his band to New York. He wouldn't leave Chicago when everybody wanted him. Not until his lip petered out; then he came, and he flopped. He had got Henry Allen from New Orleans, and

Albert Nicholas, in London this week, talks to Max Jones



COLLECTORS' CORNER EDITOR MAX JONES INTERVIEWS ALBERT NICHOLAS ON HIS ARRIVAL IN LONDON THIS WEEK. HE TELLS THE FIRST PART OF THE NICHOLAS STORY ON THIS PAGE.

Omer Simeon and Barney Bizard were in.

"After about a couple of months, Joe went home to Chicago. Meanwhile, Russell formed, and got Mule (Moore) on tuba, Teddy Hill and Charlie Holmes on saxes, Louis Metcalfe on trumpet, and Higgy on trombone."

"Russell said to me: 'You get an alto and take any place you like.' So I played alto and all the clarinet. When we followed Fletcher Henderson into the Roseland, they wanted to enlarge. Russell got Henry Allen, who was then playing on the style of Louis Armstrong, but with something different in there."

"The Saratoga Club was our stomping ground for quite a while, and Bill Coleman came into the band there. Metcalfe had left by now. Most times we had two trumpets, sometimes three. Otis Johnson was one of them, and Bill Dillard was in another time."

"We hadn't gone long into

1929 when Russell sent to St. Louis for Pops Foster. The tuba was going out, and Russell wanted that string bass. Foster made the string bass popular, you know. They should give that man a medal for that."

"There was only 'Braud' (Nicholas pronounced it 'Bro') playing it, and one or two that no one took notice of, but Foster popularised it. John Kirby, coming up then, was one who took lessons from Pops."

"Now I was telling you about the Saratoga Club, on 140th and Lennox Avenue, up in Harlem. Our place and Small's Paradise had mixed audiences. Everybody came up to the club to hear us. Eddie Condon, Jack Teagarden, Gene Krupa (he was learning) and Jimmy Dorsey all used to come to the Saratoga when we played. And they all said ours was the swiftest band."

"Those were great days. All the men had a love of playing, and I don't know when we went to sleep. We had three books of numbers—over 150 arrangements. And they were good. I'll tell you the secret of that band: Luis never wrote too much, never wrote for the soloists, for instance."

"He'd write enough to keep the backgrounds together, riffs, and so on, and chords for the band—you know, one of those things. But you played what you thought and felt. And every man in that band could blow; every one was a soloist."

Basie

"That was the secret of that band, and it's the secret of Count Basie's band today. It never sounds mechanical. He's featuring rhythm... and riffs... and every other number is a blues. In too many bands these days some monkey's written something for you to play that doesn't even know you, know what you can do."

"How can it sound as good?" Nicholas, when you first talk to him, is inclined to be reserved in his opinions. But when the discussion gets a hold on him he can let rip with some pretty crisp judgments. These, he makes clear, are not for publication; for he is genuinely anxious to avoid hurting people's feelings. Anyway, his enthusiasm for

Steve Race

"WHY," asks a reader in last week's MM, "is everyone trying to whitewash the fact that jazz has flopped on ITV?"

It so happened that just before reading Mr. Poole's letter, I had drafted an article on the subject of jazz on TV. My immediate reaction was to withhold it from publication, in case anyone should think that my remarks were an official reply from ITV. They are not—let me make that absolutely clear. The article you are (I hope) about to read could have been written at any time in the last few years.

During those years I have tried harder than anyone else to get jazz into TV in one form or another. Here and there, I've met with some success. But I am convinced that the success would have been greater had it not been for the jazz fans themselves.

To put it bluntly, I wish people would stop carping about TV and radio jazz. Not that any of us concerned in it can't take criticism, or don't welcome it when it is constructive and timely. It's just that the very existence of broadcast jazz is too fragile to withstand opposition.

Let's face it, there is no reason why programme planners should have any particular brief for jazz. It is (to them) just one of the many commodities which a small section of the British public

enjoys; small, at any rate, in relation to the support for comedy shows, family serials, sport and quiz programmes.

Now and then we manage to get jazz on to TV. What happens at your end? You see the programme and enjoy it or not, according to its quality and your taste.

Always critical

And at our end? I'll tell you. We get criticism about the jazz period represented, the bands selected, the balance, the lighting, the announcer, the programme's duration, the time of day. Instead of whoops of joy that any jazz has forced its way into the programmes, we get criticism—fair and justified, perhaps, but untimely.

Let me make it abundantly clear that I am not trying to stifle honest criticism. Who, a critic himself, would wish to do that?

I merely want to point out that producers and planners have big important matters in hand, and that the internal bickerings of jazz are of no more interest to them than garden-wall squabbles to a High Court judge. If, after giving us what we've been shouting for month after month, we, the jazz public start picking holes, the men at the top will be tempted to say: "All right—drop it. Give 'em the Issy Bonn Half Hour and treble the viewing figures."

Bad-tempered?

It isn't only the critics who are responsible. Every radio and TV man pays more attention to letters than to Press reviews, but the mail is often as troublesome as the write-ups. The jazz fan, lucky to get a crumb, wants a banquet. The slightest concession to commercialism (in other words to higher viewing—or listening—figures) is pounced on with alarm. Each letter is more critical than the last, and the poor producer is lucky if 5 per cent of his mail reads: "Thanks, we enjoyed it."

Small wonder that, in certain circles, jazz fans are looked on as a bad-tempered minority, quick to offend and impossible to please. Small wonder that our sound radio tim diminishes, and that no sooner do we get a jazz programme on TV than it is cut down or cut out.

Of course, other considerations are sometimes responsible, but the fact is that, when we are given some jazz, we do our best to drown it in a storm of argument and abuse.

A good start

When, occasionally, it is good, we lie low and say nothing.

Both Maurice Burman and I have been campaigning for years on this subject, and I was glad to see Maurice return to it the other week ("You suffer in silence"). Letters are needed to show that you exist, and that it is conceivably possible to please you. Not hysterical, lengthy beefs, but short messages of thanks to producers who give us jazz of any kind on radio or TV.

Everyone who works in broadcasting is hungry for news from the receiving end. Let's make sure that, next time the planners make us a present of some air-time, we show them that thousands of us are listening and enjoying what we hear. The finer points can be improved later, when our share of air-time is at last firmly established.

Until then—well, at least it's jazz, and that's good enough for a start.

Phoney

good playing heavily outweighs his distaste for the bad. His interest in music is intense, and on the several occasions that I have met him, here and in Paris, he has willingly spent hours talking about it.

So, after a few shrewd strictures, he was back on the pleasures of the Saratoga days.

"Intermission at the club," he said, "we had a cut and some of the band would go. But not all. Russell stayed at the piano, and the New Orleans guys would stay. Red Allen and me, Paul Barbarin and Pops Foster."

Chick

"We'd continue for 20 minutes, playing those tunes like 'High Society,' 'Clarinet Marmalade' and 'Bucket's Got A Hole In It.' Then we'd go off, and Russell would have Higgy double on drums, and with Charlie Holmes and those guys he'd play some pop tunes. Sometimes Benny Goodman or the Dorseyes would sit in—and Krupa. He was up there listening to Barbarin. Paul was a very good drummer; he knew everybody's style. He had something to push me, and something for everybody. And wonderful fill-ins."

"Well, I remained with the band five years. It was still a great band, could keep swinging all evening, but Russell wanted to alter the style."

"We all told him: 'Luis, don't change our band's style.' But he was a hard-headed West Indian when he wanted to be; and when he got an idea, nothing shook him off it."

"So around 1934 or '35 he started fooling around with those phoney arrangements, and the band went down. I left, and joined the new Chick Webb combination at the Savoy."

"He had Louis Bacon and Taft Jordan (just up from Baltimore) on trumpets; Pete Clark and Elmer Williams, saxes; Elmer James, John Truehart, Don Kirkpatrick and Chick were the rhythm; and Charlie Green was on trombone for a few months."

"That Big Green really could drink—four or five 'fifths' in a day. He always had about a pint in his pocket, and he used to bring a straw with him on the bandstand so he could suck the stuff up while we were playing."

"At that time, I remember, Sid Catlett was around often, and Chick used to let him come up and play. I guess he could learn from Chick, too, because Chick certainly played with feeling."

"Listen to the Webb band play those arrangements down, and see where Chick put in the feeling. He played for the band, not for the people; that's why he was so much admired by musicians. Yes, he was the finest big-band drummer I ever heard."

Nicholas stayed some ten months with Webb, then rejoined Russell when Louis Armstrong took over the leadership. He had a lot to say about the Armstrong days, and the earlier years, too, which will have to wait until next week.

To be continued

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THE GOODMAN STORY—AS SEEN BY HOLLYWOOD



Steve Allen as BG

ON February 2, at the Chicago theatre in Chicago, the town where Benny Goodman was born and Steve Allen was raised, Universal-International Pictures will present the world premiere of the most eagerly-awaited musical film of the past few years—*The Benny Goodman Story*.

Last week, in New York and Chicago, special preview screenings were held for an audience of critics, relatives of the cast and musicians. At the showing which I visited in New York, at a party held afterwards, and later in the week during a few days spent in Chicago, I was able to get a variety of reactions to the film.

The net result? I was baffled. I can't be sure whether the Goodman biography will be as big a hit as *The Glenn Miller Story*, the flop of the decade—or something in between. Personally, I couldn't help enjoying it. When you are in the position of knowing many of the principal performers, as well as the musicians who cut the soundtrack, it is difficult to be completely objective about the results, either from the dramatic or the musical standpoint.

The story begins in a Chicago tenement, with Benny (played by David Kasday) as a ten-year-old kid, the youngest of three sons who go with their father to the Hull House, where they are loaned instruments to study. Little Benny is then shown practicing with Professor Franz Schoepp.

For this part, ironically, it was not BG himself who recorded the soundtrack—but Steve Allen! ("They couldn't get Benny to sound that bad," Steve told me. "So I made the ideal beginner for them!")

Then there is a transition and we find Benny as a teen-ager (played now by Ernest Truex's son, Barry) making his first gig, still in short pants (and kidded mercilessly about it), playing opposite Kid Ory's band and sitting in with Ory.

In the first scene that shows the grown-up Benny (as played by Steve Allen), he comes back in triumph to Chicago—only to find that his father has just been killed in an accident.

Later sequences show John Hammond (played by Herbert Anderson) aiding Benny's career, and seen always in the company of his sister Alice (Donna Reed). When Benny forms his own band, the regular members as heard on the soundtrack include Chris Griffin, Conrad Gozzo, Irving Goodman (Benny's brother), Buck Clayton and Manny Klein

—and what the American musicians think of it

by Leonard Feather

(trumpets): Murray McEachern, Jimmy Priddy and Urbie Green (trombones); Hymie Schertzer and Blake Reynolds (altos); Stan Getz and Babe Russin (tenors); Teddy Wilson, Allan Reuss, George Duvivier and Gene Krupa (rhythm).

Of these, only a few (such as Clayton, Green, Getz, Wilson, Krupa) are actually seen; the rest of the "performers" on the screen are dummy musicians who did none of the recording.

The band's initial break—through a series on the *Let's Dance* radio programme—is carefully reconstructed, as are the first unsuccessful one-nighters across the country; the

astonishing night on the West Coast when the audience gathered around the bandstand and made Benny an overnight hero and "King of Swing"; and the wild scenes later in New York, when the jitterbugs danced in the aisles at the Paramount Theatre.

Woven through it all is the romance between Benny and Alice, and the reluctance of Benny's mother to let her son become involved with a society girl ("caviare and beignets don't mix," she declares).

The climax comes at Benny's 1938 Carnegie Hall concert, for which, on screen, Martha Tilton, Ziggy Elman and Harry James appear as guest stars. Alice, supposedly estranged from Benny, flies in to arrive for a last-minute reconciliation at Carnegie, and Mr. and Mrs. Hammond, Senior, are now sold both on Benny and his music.

Though opinions were divided on the handling of the plot—and on its validity—there was unanimous praise for Steve Allen. Not only does he approximate Benny's personality; his clarinet "playing" (thanks to assiduous study with Sol

Yaged) is thoroughly convincing.

The most prominently used numbers in the film are "Goodbye" (which the screen Benny starts playing several years before Gordon Jenkins actually wrote it) and "Memories Of You." Fans and music publishers may also be interested to know that other tunes heard on the soundtrack (a few in their entirety, but most of them briefly, or partly, obscured by dialogue) include "Dixieland One Step" and "Waitin' For Katie" in the early sequences; "Don't Be That Way," "I Found A New Baby," "On The Sunny Side Of The Street," "Slipped Disc," "Stomping At The Savoy," "China Boy," "Down South Camp Meeting," "One O'Clock Jump," "Bugle Call Rag," "Shine," and "The Angels Sing," and—of course—"Sing Sing Sing." Joseph Gershenson was the musical director, as in the Miller film (which also had the same producer and director).

The recording is good at times, though the balance could have been better in many spots.

Objections to the picture were voiced partly by embittered former associates who felt they hadn't been given due recognition for the role they had played in Benny's career, partly by more detached viewers who criticised it on the grounds of lack of

authenticity, melodramatic weaknesses, and script clichés.

One musician to whom I talked was particularly incensed. "They have every trite Hollywood situation imaginable," he fumed. "There's not a single fact about Benny's life that isn't somehow distorted or omitted."

In the first place, during the entire period covered by the picture, up to 1938, Alice was in England, married to Sir Alfred Duckworth, and didn't even know Benny. She never hung around with John, listening to the band.

Secondly, all that nonsense about the rich girl and the poor Jewish family is strictly Hollywood hokum, without foundation.

The scene where Benny is invited to the Hammonds' home to show off his Mozart Clarinet

Quintet is blown up in typical Hollywood style—you see a much larger group; what you hear sounds more like a whole symphony! As for that finale, where the Hammond parents give up their opposition to jazz and you see the close-up of their feet tapping—that's been in every corny Hollywood classic-versus-jazz movie since the first talking picture.

Another spectator at the preview presentation in New York expressed alarm over the racial aspect of the film.

"The one truly dramatic aspect of Benny's career was completely ignored," he pointed out to me. "That is, the way Benny, with John's help, broke down the colour bar in jazz by forming the Goodman Trio and Quartet. In the picture, all the tense situations that Benny had to fight through in those early years, keeping Wilson and

continued on page 13



Benny Goodman (film version) gets together his first band. At an informal session they decide to stick together and go for a radio show. Seen here are Steve Allen (as Benny), Dick Winslow (as Gil Rodin) and trombonist Urbie Green.

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RADIO

IT IS WHAT YOU DO—NOT HOW YOU DO IT



MAURICE BURMAN PAYS TRIBUTE TO THREE PIANISTS IN THIS WEEK'S RADIO REVIEWS; ABOVE IS THE MOST UNDERRATED OF THEM ALL—DICK KATZ. DICK, IN STOCKINGED FEET, IS PICTURED WITH HARMONICA WIZARD MAX GELDRAY ON A RECENT GOON SHOW.

says Maurice Burman

EVERYBODY, I should think, wants Ted Heath to have a resounding success in America. He has the best band, he deserves to go—and I wish him and his Young Lions the very best of luck. Now, taking the larger view, if he succeeds, we shall also share in the rewards. For it will mean more British bands in America and more American bands over here. Therefore, his success is our success—yours and mine! So, from now on until he sets off, I have a personal stake in criticising his band. (If I'm smart and carry on much longer in this vein, I may convince him he will owe me a share of his profits.)

As I see it, Ted's main problem will be not how to play—but what to play—a reversal of the old "It ain't what you do" jingle. In fact! If he can choose the right programme, I'm convinced he'll have the American kids eating out of his hand. Wonderful thought!

POPULAR BOYS

As people and as players, the Heath boys are going to be very popular—with their American-styled music and British accents. Coming home into the present for a moment, let us talk about Ted's airing last week. The programme on this broadcast did not entirely appeal to me. I didn't like some of the numbers, or the tempos at which they were set. They were weak in construction and lacked good arranging ideas. But very good technical work came from Don Lusher, Johnny Hawksworth and Ronnie Verrell, while Don Rendell and Frank Horrox supplied warmth as well as technique. Ted has many broadcasts yet before he sails; we shall be keeping a personal as well as a public eye on him.

The full, rhythmic piano of Dick Katz and the neat guitar of Jock Proctor were the high spots of the Ellington effort. Ray's humour was heavy and obvious, his singing a little tired. Marion Ryan overdid her pathos in "Cry Me A River," and became too sentimental. But she is one of our top singers just the same. Talking of top singers, it was very pleasant to welcome Lita back again after her illness. And, while we're on pleasant subjects, you might note that this broadcast took place at 9 p.m. and lasted an hour. What's the matter, BBC—getting hep?

PIANO PLAYTIME. RALPH DOLLIMORE.

The lady announcer introduced him as Ralph "Dullimore." Wonderful! Unfortunately, she baulked when she came to one of his own compositions, and let it go as plain "Jolly-Dolly." Shame! Strangely enough, this was the one number by which Ralph sounded stilted and ploddy—but the only one, mark you. For the rest of the time, he was almost brilliant. He succeeded in creating a beat (at a fast tempo, in modern style, with no



RALPH DOLLIMORE —almost brilliant

rhythm section, and without a left-hand swinging bass) by very good phrasing, timing and left-hand beats coming in at strategic moments. And that's no mean feat. I can tell you. Ask any good pianist. Ralph sounded confident, relaxed and brimful of ideas, all backed up with plenty of technique and tone. He also played good tunes. Verdict? An excellent broadcast.

BURMAN'S SAUBLE

is awarded to Ted Heath, Britain's Ambassador of Music, for his good work in the past—and for his coming success in America.

SONGWRITERS!

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The PRS

by Hubert W. David

THE Performing Right Society is not an organisation which blows its own trumpet, and yet it is fast becoming both a publisher's and a writer's greatest asset. This society, formed on April 1, 1914, deserves an outsize in medals for all its work. How to join? Well, you can't just "become a member," in the ordinary sense of belonging to a club. You can only qualify for membership when you can show "reasonable performance" of your works. But the old principle that one must have had half a dozen songs published has long gone by the board. Today, even one number with good performance can admit you to the lists of the Society.

Broadcast fees

This is a pretty straightforward process, and if you keep the Secretary informed of the progress of your works, then, in time, your name will be admitted on a tentative membership basis, and when the General Council is satisfied that you are showing this "reasonable performance," then you are elected to full membership. When we come to the distribution of the fees themselves, however, the matter is not quite so simple. No standard rate of fee can be tabulated, because, in the case of general fees, the amount of money collected will vary from year to year. A fixed sum is received from the BBC—but then the number of works broadcast within a certain stipulated period must naturally fluctuate. There are many other factors to be considered.

For instance, from 6.30 to 9 each morning, only the Home Service is putting out a programme. Whatever may be the listening figure during those hours, it has to be assumed that this will be halved when the Home Service is joined by the Light Programme at 9 a.m. Thus a potential audience figure is created. A work broadcast before 9 a.m. becomes twice as valuable in fees as one which is broadcast later, and 6.30 a.m.—9 a.m. has become what the publishers call "Double Fee Time." A similar "assumption" in regard to listening or viewing figures must be made when the Third Programme and TV begin their transmissions.

Further complications are caused by the length of a work and the necessity of classifying its style.

4 payments a year

The PRS makes four payments each year. Broadcasting fees are posted off to members in April and October; General Fees are distributed in July and December, the latter item being an interim payment on account of fees for the current year. When you feel you can show "reasonable performance," you can approach: The Secretary, The Performing Right Society, Ltd., 33, Margaret Street, London, W.1—but bear in mind that you will be able to present a much stronger case if several of your works have been getting over to the public.

JAZZ ON THE AIR

- (Times: GMT.)
- SATURDAY, JANUARY 7:**
 11.30-12.0 midday A 1: Earl Hines.
 3.0-3.25 p.m. Z: For Trade.
 4.30-5.0 Z: Swing Serenade.
 5.30 app. R: Jazz Library.
 6.0-6.15 A 1 2: Ward Sisters, Stars Of Hope, Five Blind Boys.
 6.45-7.30 M: Jazz News From America.
 7.30-8.0 J: Top Pop In USA.
 8.0-9.30 J: Music Views From Hollywood.
 9.40-11.0 and 11.10-1.0 a.m. I: Jazz and Dance.
 10.5-11.0 J: America's Popular Music.
 10.10-10.30 Y: Jazz 1956.
 10.30-11.0 W: Swing Club.
 11.5-12.0 E: Werner Müller Orchestra.
 11.5-12.0 J: D-J Shows (nightly).
 11.30-12.30 a.m. W: Jack Jackson.
 1.5-2.0 H: Hollywood—New York.
- SUNDAY, JANUARY 8:**
 6.5-7.0 a.m. J: D-J Shows.
 10.30-11.25 J: Sunday Syncopeation.
 1.55-2.30 p.m. C 2: Jazz Discs.
 2.45-3.25 A 1 2: Attenuox, Mulligan, Ruggalo.
 4.45-5.15 G 1: Schneebigl Combo, Müller Trio.
 6.0-6.15 W: Glenn Miller.
 8.30-9.55 S: N.O. Jazz. 9.0 Jazz Requests.
 9.20-10.0 G 2-337m: For Jazz Fans.
 9.30-11.0 P: Gleason, M. J. Quartet, S.F., etc.
 10.5-11.0 F 2: Harry James.
- MONDAY, JANUARY 9:**
 5.30-6.0 a.m. J: D-J Shows (daily).
 10.30-11.30 J: As above.
 12.0-12.30 p.m. J: Martin Block (daily).
 12.30-12.45 J: Strictly From Dixie.
 9.10-9.55 S: West Coast Pop.
 9.30-10.0 B: Panassié Picks The Top Jazz Discs of 1955.
 9.35-10.0 J: Blues For Monday.
 9.35-10.5 Z: The Jazz Pattern.
 10.30-11.0 J: Cool Castle.
 10.45-11.0 DL: Chris Barber.
- TUESDAY, JANUARY 10:**
 5.0-5.15 p.m. Z: Ray Anthony.
 8.20-8.50 G 2: Austrian All Stars.
 8.30-8.50 F 1: Carlos de Radvitzky's Jazz News.
 9.10-9.55 S: Jazz Concerts.
 9.15-9.45 B-258m: The Real Jazz.



- 9.45-10.0 J: Mood For Moderns.
 10.20-11.0 DL: Rex Harris presents W. C. Handy Blues.
 10.30-11.0 J: D-J Shows.
 11.15-11.50 DL: Kenny Baker's Dozen.
- WEDNESDAY, JANUARY 11:**
 12.30-12.45 p.m. J: Strictly From Dixie.
 12.30-1.0 A 1 2: Jazz Concert.
 4.20-4.50 C 1: Ramblers.
 9.0-9.30 P 3: Jam Session.
 9.10-9.55 S: Jazz In Europe.
 9.15-9.55 G 2: Rosoline Sextet, Chet

- Baker Quartet, Bill Holman Octet.
 9.30-10.0 P 4: Jazz, by André Cardoen.
 9.30-10.0 K: Modern Rhythm.
 9.45-10.0 J: Dixieland.
 10.0-11.0 I: Edelhagen, Müller Trio, etc.
 10.30-11.0 J: D-J Shows.
 11.5-12.0 O: Jazz Notes And Notices.
 11.10-12.0 I: Grah, Keller, Fatty George, Russo with Hanover N. J. Group.
- THURSDAY, JANUARY 12:**
 6.40-7.0 a.m. P 2: Ray Anthony.
 12.10-12.30 p.m. A 1 2: Ghamos-Elyses Jazz, with Osterwald, Ger van Leeuwen, RIAS Combo, Fatty George, etc.
 3.30-4.0 K: Jazz For Youth.
 6.30-7.0 C 1: Jazz Club.
 6.35-7.0 L: Chamber Jazz: Eliff Heim's Quartet.
 8.15-8.45 DE: Blues, Old and New—by Denis Preston.
 8.30-8.50 F 3: Jazz Anthology.
 8.30-9.0 J: Instrumental Mood.
 9.10-9.55 S: Middle Period Jazz.
 9.20-10.0 I: Jazz 1956!
 9.30-10.0 P 4: Vintage Ellington.
 9.45-10.0 J: Mood For Moderns.
 10.0-11.0 P: Armstrong All Stars.
 10.25-11.0 C 1: Nico Bunink Jazz Trio.
 10.30-11.0 J: D-J Shows.
 10.35-11.0 H 1: Instruments Of Jazz (?) : Alto Sax.
- FRIDAY, JANUARY 13:**
 3.0-3.30 p.m. I: Goodman Big Band.
 9.10-9.55 S: Jazz Developments.
 9.20-10.0 Q: Baritone Sax.
 9.25-9.40 C 1: Ger van Leeuwen Combo.
 10.30-11.0 E: Jazz.
 10.30-11.0 J: R-and-B Showcase.
 10.35-11.0 H 2: As Thurs. 10.35
- EVERY NIGHT:**
 7.0-9.0 Z: This Is Music, USA.
 11.3-12.57 a.m. A 1 2: Night Route.
 Midnight Onwards: Select from E, H, P, I, Q, R, for Light and Dance music.

- KEY TO STATIONS AND WAVELENGTHS**
- A: RTP Paris-Inter: 1—1829m, 46.39m, 2—192m.
 B: RTP Parisien: 208m, 218m, 318m, 359m, 445m, 498m.
 C: Hilversum: AVRO/VARA 1—462m, KRO/NCRV 2—298m.
 D: BBC: E—European 224m, L—Light 1550m, 247m.
 E: NDR-WDR: 309m, 189m, 49.38m.
 F: Belgian Radio: 1—464m, 2—324m, 3—267m, 4—198m.
 G: Austrian Radio: 1—477m, 412m, 215m, 203m, 2—513m, 293m.
 H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
 I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
 J: APN: 344m, 271m, 547m.
 K: SBC Stockholm: 1571m, 255m, 246m, 306m, 506m, 49.46m.
 L: NR Oslo: 1376m, 337m, 228m, 477m.
 M: Copenhagen: 283m, 210m.
 O: BR Munich: 375m, 167m, 48.7m.
 P: SDR Stuttgart: 522m, 49.75m.
 Q: HR Frankfurt: 508m.
 R: RAI Rome: 356m.
 S: Europe I: 1647m.
 T: Washington: 30.9m, 41.47m.
 W: Luxembourg: 208m.
 Y: SBC Lugano: 568.6m.
 Z: SBC Geneva/Lausanne: 393m.

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ARMED GUARDS COVER ISRAELI JAZZ

WITH the Crombie band coach travelled a two-jeep patrol, armed to the teeth and ready for business. Even the coach driver felt for his pistol occasionally as they swept past the barbed wire.

"It was very tense," says Tony Crombie, just back from his Israel tour. And to drive the point home: "Nobody slept."

The band was headed for Beersheba, out on the Negev desert, not much more than a village. The proud community wanted the British band to play in its beautiful modern concert hall, built a mile from the settlement, as Crombie has it, "in the middle of nowhere, from American Zionist funds."

To get there, the Crombie company (with the band travelled a dancing act) traversed The Road Of Blood, made under fire. Every foot, they say, cost a life.

Not surprising that a village wished to hear Crombie. The biggest band in Israel is a six-piece Goodmanish outfit playing at the Dan Hotel in Tel Aviv. Other places of recreation favour fiddle-and-accordion type combinations for the minor-mode music beloved by two generations of mid-European immigrants.

The younger generation, as in other countries of the West, tends to turn an enthusiastic ear towards America, learning its pop from Hollywood films.

Israel had heard Lionel Hampton and still gave the Crombie band the big treatment. "Welcome to the Tony Crombie Orchestra" greeted a huge banner at Haifa Maritime, where it disembarked. The British visitors were half-embarrassed, half-touched by the spectacle of Jewish refugees from North Africa kissing the ground as they landed. Some old folk had merely come home to die.

Aboard the s.s. Jerusalem, it had been strictly kosher—even for Christian jazzmen. But after a concert put on by the band for the crew, Crombie was approached furtively by one grateful man.

Local music

"Special treat for you," he said—and produced a prohibited ham roll.

The scale of the band's welcome didn't diminish as the tour progressed.

"We did 23 shows—all concerts," says Tony, "and we were treated practically as royalty. The visit of a British band was a national event."

In commenting on that, Crombie's slightly sinister smile takes on the proportions of real pleasure. He feels, perhaps rightly, that his band's efforts haven't been justly appreciated at home.

At the night club within the Dan Hotel, for example, it was drinks on the house for the boys, whenever they called; there was competition among the younger Israelis to be seen with the musicians when they walked the streets; they were mobbed affectionately after shows. People stood and clapped when they entered restaurants.

When Israel's colourful one-eyed national hero, General Dayan, came to hear the band at Tel Aviv's Habima Theatre, Tony made a point of introducing him to the audience, which was in itself enough to put the social seal on the tour.

A basket of oranges was delivered to the hotel—the gift of the owner of a plantation who had already thrown a party for the Crombie orchestra.



WHAT SCENERY FOR A TOUR OF ONE-NIGHTERS!

And this from a young cosmopolitan nation facing the threat of war. That portion of the populace indigenous to the country, the Yemenites, interested Crombie greatly.

"They have their own music and traditional dances. The melodies are mostly in the minor, and percussive effects are supplied by locally produced bongo devices—clay tubes with skin stretched over them."

Crombie vocalist Annie Ross was presented with one.

The Yemenites, too, were intrigued by Crombie and his band—to the point of hiring a hall and staging a recital just for them.

The leader of the Yemenite troupe was one Rami, also a nationally known film actor, and a coach driver when resting—which was fairly often. Rami held his position because of heroic service as a guerrilla in the Egyptian-Israeli war.

Israel's reaction

It was Rami who proudly drove the band back toward Haifa as a farewell gesture. But, alas for good intentions, there was engine trouble and Rami waved forlornly as they departed in a relief vehicle.

There had been an earlier disappointment. Members of the band had developed a taste for a delicacy called Kobab, made with chopped meat cooked over a charcoal fire. Curiosity drove them to inquire the nature of the meat and they gathered with horror, as the natives made signs and sounds, that they'd been eating cats' hearts. They ate no more.

Troop audiences piled in to hear the band show, as troop audiences will. At Ohel Shalom some of the overflow climbed on to the roof to listen.

As the band played, there was a rending crash as two unfortunate Israelis paid the penalty for an excess of enthusiasm and came through the roof with a shower of tiles.

On the whole, reaction to the band's programme was much the same as elsewhere.

"They seemed to love the wild stuff and drum solos," says Tony, "and both Johnny Grant and Annie were a huge success, though it is doubtful whether very many people knew what they sang about."

Annie's "I Want You To Be My Baby," specially pressed in Tel Aviv, completely sold out, in fact, and had to be issued again.

The Crombie band flew out from Israel by courtesy of the American Air Force. Shrewdly, their services had been offered for troop concerts in Italy, on the understanding that they could be transported there.

So they were—and delivered conveniently back to Marseilles to catch the train home.

Now it's back to the old routine—but only temporarily. In the offing is the prospect of a further tour, taking in Germany, Austria and Greece.

"I'm all in favour," grins Crombie. "Abroad, there's not quite so much prejudice. Or perhaps they're glad to have us just because we're romantic foreigners!"

—Tony Brown



ANNIE ROSS AND TONY CROMBIE DISPLAY THE YEMENITE "BONGO" THEY BROUGHT BACK FROM THEIR FOUR-WEEK TOUR OF ISRAEL. TONY CROMBIE TELLS TONY BROWN OF SOME OF THEIR EXPERIENCES IN THE ACCOMPANYING ARTICLE.

Mailbag

IT seems that the organisers of jazz tours and concerts in Britain are totally unaware of the existence of the second greatest port in this country—possibly in the world.

The Peterson-Fitzgerald tour passed us by; now it seems that we are not to be visited by Kenton. Why? A large crowd would be assured from a population of well over 1,000,000 and the city certainly does not lack facilities for such a concert.

Wake up, promoters! Place this town at least on the same level as Ramsgate, Preston, Norwich and Luton—none of which has as much claim to a concert as Liverpool.—J. E. Mountford, Liverpool.

● Impresario Harold Davison tells the MM: We have every intention of getting Kenton to play Liverpool; the city is certainly on our list. But there is only one hall adequate for such a concert—and, naturally, it is not easy for us to fit in our tight schedule with the limited dates free at this venue. If we are unable to arrange a booking here, we shall try to hire a cinema for a Sunday afternoon Kenton concert.

IN a comment (Mailbag, 31/12/55) on a letter from a reader who was quite happy to transcribe borrowed records (and, presumably, broadcasts) on to tape, you stated that it was illegal to tape-record any commercial recordings or radio shows.

Yet I seem to recall advertisements, from a leading firm of tape-recorder makers, referring to "taping all the latest hits from the USA on the short wave."—Robert Coote, Welling, Kent.

● This is one of many letters from readers asking for clarification on this point. It is, in fact, illegal to make transcriptions without the written permission of artists and copyright owners—but the MM is investigating this matter, and will publish an article on the subject next week.

AS an immigrant to South Africa not yet familiar with many jazz musicians here, I must write to say what a really great show Vic Lewis put up at the Johannesburg Coliseum—especially his "Peanut Vendor," which featured the whole band.

Vic's presentation and showmanship were first class, and the band's performance really deserved the reception it was accorded. For me, Johnnie Ray was the supporting act.—D. A. Dilley, Johannesburg, South Africa.

MAURICE BURMAN'S comments on the alleged BBC modernisation decree (31/12/55) were timely. He rightly points out that, should the BBC ever achieve the desired change in the style of its Revue and Variety orchestras, dance music broadcasts on cinema organs would also need to be brought up to date.

Fortunately, there are organists capable of surviving such a purge, musicians of the calibre of Bryan Rodwell and Charles Smilton, among others.

Burman also refers to the need for ability to play any kind of accompaniment and almost any kind of music. Quite a number of cinema organists have, from sheer necessity, achieved a remarkable versatility in the matter of making their own arrangements and covering a wide repertoire. For instance, Gerald Shaw, one of the most interesting organists on the air today, has broadcast many remarkably successful "orchestral" arrangements for unit pipe organ.—Basil Bonner, Harrow, Middlesex.

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GOLD

NEWSPAPERS have done their stuff on Eartha Kitt without, so far as she has noticed, mentioning her pianist Sanford Gold. And, things being what they are, this is to be expected.

But Gold is an accomplished musician who merits more than a mention. Last week's MM story reported that he had worked for years at NBC, and had played with the Elliot Lawrence band and Dizzy Gillespie.

With Bird

He has also played with Charlie Parker at Birdland, and with a Louie Bellson group. For about two years he was a houseman at Savoy Records, and during that time recorded with "most everybody," which included Coleman Hawkins, Joe Thomas, Don Byas (August, 1946) and Eddie Sairanski's All Stars (February, '46).

He has recorded also with Paul Quinichette, Lester Young (sessions taped at the Village Vanguard), the Johnny Smith Quintet (four or five albums for Roost), several with Al Cohn (including the Victor "East Coast, West Coast Jazz" LP and "Mister Music"), and a Joe Newman with strings album for Victor.

Gold comes from Cleveland, Ohio, and is a friend and admirer of Tatum ("He's my brother"). Before the war he worked under Raymond Scott in a CBS orchestra, and says: "That was a bitch of a band,



with Cozy on drums, Emmett Berry (trumpet) and Billy Taylor, Sr. on bass."

Just before he left New York with Eartha Kitt, Gold made 12 titles for Prestige. "They are just solos," he says. "No bass, no drums, just piano. My first LP on my own. They're calling it 'Piano d'Or'... for obvious reasons."

These were all the dates Gold could remember when we met him at the Savoy Hotel after the Kitt reception. The next time we saw him was at a Cricklewood party, where Josh White, Mrs. Mae Mezzrow and Milton Mezzrow, Jr., were fellow-guests.

The party-giver, Don Luck, was able to surprise Gold impressively by showing him an entry in *Jazz Directory* (Vol. 3), under "Sanford Gold Trio," of "Moon Fantasia"/"You Took Advantage Of Me" (Savoy 608); Gold (pno.) with unknown bass and drums; circa 1945.

He told us that Cozy Cole played drums on the session, but couldn't name the bassist. "I didn't remember making those until now," he said. "And the guy's even spelled my name right." There is a tendency to spell it "Sandford," as on the Shorty Rogers-Al Cohn HMV EP, on which Gold is teamed with Billy Bauer, Osie Johnson and Milton Hinton in the rhythm section.

Hinton is his favourite of all bass players. ("You're talking about a great musician now; he's got everything.") Gold is very much a modernist, and we're afraid that his opinions of Dixieland music could not be printed here.

Besides playing piano, he does a lot of writing and arranging, is currently a kind of musical director for Eartha Kitt. He swears that her accompanying trio is capable of "truly blowing."

READERS may wonder about the presence of Mae Mezzrow in Cricklewood, London. She was here for a short holiday with son "Little Mezz," who is working in London, and returned to Paris—where she has lived for the past two years—on Monday.

Mae Mezz is an animated and attractive woman, enthusiastic about jazz, as you might expect. She hugely enjoyed records by Billie Holiday, Dinah Washington and Armstrong; spoke keenly about the Louis Paris concerts; and requested Josh White to sing "Hard Time Blues"—responding to the opening guitar attack with the pronunciation, "Honey, I'm dying."

All round, the evening was very enjoyable and un-British. —Max Jones and Sinclair Traill

Paris Notebook

PARIS, Wednesday. MONTMARTRE'S night-spots, riding on the crest of a successful 1955 season, have made a hot jump into this year.

All the club "kings" are searching out acts which will hoist them up into the A1 class and, as jazz is riding very high in France at the moment, it is likely to get pride of place.

The NOUVELLE EVE, which will reopen in March, is likely to accent the jazz beat, and Dolores Francine, who was mentioned in the MELODY MAKER of November 27, is now fully hatched into a top-flight star likely to fly into the Josephine Baker class before long.

Francine has the kind of figure most women (and men) dream about. Her eyes lift at the corners so that she looks like an innocent doe—and, indeed, ever since she came over from New York in 1952 she has been nicknamed Bambi.

Bambi might have modelled dresses all her life had she not been noticed by Tolla Elia Shaff. Her career was launched in Italy in a revue. Then she came to France and opened at Carrol's, where she danced. Since then, she has learned to sing and has developed into the perfect "soubrette."

I understand she will open the Nouvelle Eve with some scalding numbers, rhythmic and tuneful.

But the eyes will have it. They will all be focused on Bambi—and if she makes it, as many think she will, yet another great coloured star will be born.

—Henry Kahn



DOLORES FRANCINE and HENRY KAHN

Laurie Henshaw is back with his—

Platter Chatter

THE New Year has opened in grand slam fashion for the EMI recording concern!

On January 1, EMI took over the Capitol Records concession from Decca—and promptly found itself with a handful of aces, and everyone of them trumps.

Consider: in the first week, EMI has scooped the kitty with three Capitol discs that are already best-sellers. One is the phenomenal "Sixteen Tons," by Tennessee Ernie (CL14500), the second—also by Tennessee Ernie—is "The Ballad Of Davy Crockett" (CL14506), and the third is Sinatra's "Love And Marriage" (CL14503).

Tennessee's "Sixteen Tons" deserves special mention. If ever one wanted proof that the accompaniment contributes a good eighty per cent. towards a best-seller, then surely this disc is it. And how that backing swings! Indeed, the whole treatment of this fascinating release has an almost hypnotic appeal.

I never thought I should go overboard about a Tennessee Ernie disc—but now I'm taking an unrepentant plunge.

"Sixteen Tons" is yet another illustration of the paradox that often crops up in the recording business—the song itself is not new. It was recorded on an LP of folk songs by U.S. Western artist Merle Travis back in 1947. And, of course, it didn't mean a thing.

Travis, apparently, was inspired to write the piece when he heard his father, a coal miner, say: "I can't go—I owe my soul to the company store"—the line which recurs in the lyric.



BARBARA LYON: WILL SHE BE THE BIG HIT OF 1956? ASKS LAURIE HENSHAW.

It was Travis who introduced the song to his friend, Tennessee Ernie. And—ironically, perhaps—it was Ernie who broke through with what has proved one of the biggest recorded phenomena to date. The disc actually sold nearly two million copies within two weeks of issue in the States!

To return nearer home: I have listened to the recorded progress of Miss Barbara Lyon—that talented daughter of Bebe and Ben—with growing interest.

I wouldn't exactly parade up and down Denmark Street with sandwich boards extolling the merits of "Whisper" and "Where You Are"—the two songs Barbara has chosen to record on Col. DB3691—but I am most impressed with Barbara's projection of the lyrics. I guarantee her singing would melt a misogynist.

And if it's "Instrumental" singing you favour, then let me make a passing mention of two releases featuring "woollese" originator King Pleasure—the man who started something others have been pleased to finish.

The records are " (What Can I Say Dear) After I Say I'm Sorry," and "Parker's Mood" (Esquire 10-456), and "This Is Always" and "Sometimes I'm Happy" (Esq. 10-452). Accompaniments are by John Lewis (pno.), Percy Heath (bass), and Kenny Clarke (drs.).

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BBC GIVES BANDLEADERS A NEW SPOT—BUT CAN THEY FILL IT?

asks Jack Payne

THERE must have been much speculation over the nature of the "experimental programme featuring a band of the week" due to take over the BBC's Friday evening Show Band spot (MM front-page news story last week).

Incidentally, it will be a record programme, the story added. That word "experimental" is rather intriguing, but let me outline just what is envisaged.

The bandleader himself will select and introduce records of his own band.

Now, this is, indeed, interesting. It is common knowledge that many bandleaders are not, at the moment, allowed to announce their own live programmes—and the general assumption is that these bandleaders are not considered suitable from the point of view of elocution.

It is not difficult, then, to sense a difference of opinion within the BBC on this point. Perhaps giving bandleaders the right of speech is part of the experiment.

Not enough records

But other aspects of the new series are also worth examining.

Example: It is well known that vocalists dominate the recording scene nowadays. Band records are in the minority. Eric Delaney, who must be considered as one of the biggest draws today, has made only three or four records—and the Kirchins, Jack Parnell, Vic Lewis, Ronnie Scott and Tubby Hayes are in much the same position.

How can these men furnish enough material for a record programme? And if they are not in the position to do so, does that mean that they have no chance of having one of their own?

Top Tunes



- THIS copyright list of the 20 best-selling songs for the week ended December 31, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.
1. CHRISTMAS ALPHABET (A) (2/-) Pickwick
 2. TWENTY TINY FINGERS (A) (1/6d.) Francis Day
 3. THE YELLOW ROSE OF TEXAS (A) (1/6d.) Maddox-Valando
 4. LOVE IS A MANY-SPLENDORED THING (A) (1/6d.) Robbins
 5. SUDDENLY THERE'S A VALLEY (A) (2/-) Aberbach
 6. BLUE STAR (A) (1/6d.) Chappell
 7. MEET ME ON THE CORNER (B) (2/-) Berry
 8. HEY, THERE! (A) (2/-) Frank
 9. ROCK AROUND THE CLOCK (A) (2/-) Kassner
 10. THE MAN FROM LARAMIE (A) (1/6d.) Chappell
 11. HERNANDO'S HIDEAWAY (A) (2/-) Frank
 12. THE DAMBUSTERS' MARCH (B) (2/6d.) Chappell
 13. THE SHIFTING, WHISPERING SANDS (A) (2/-) Peter Maurice
 14. SEVENTEEN (A) World Wide
 15. NEVER DO A TANGO WITH AN ESKIMO (B) (2/-) Michael Reine
 16. EV'RYWHERE (B) Bron
 17. WITH YOUR LOVE (F) (2/-) Macmelodies
 18. WHEN YOU LOSE THE ONE YOU LOVE (B) (1/6d.) Bradbury Wood
 19. I'LL COME WHEN YOU CALL (B) (2/-) Michael Reine
 20. I'LL NEVER STOP LOVING YOU (A) (1/6d.) Robbins
- A—American; B—British; F—Others.
(All rights reserved.)

Quite apart from this, there are a few good bands which are not currently recording at all.

I make these observations in no carping spirit. I am all for occasional experiments, even those which don't come off. And the man who will be responsible for the new programme is an experienced and imaginative producer—Derek Chinnery, who earned my respect when associated with me in the production of *British Bandbox*.

"It will be a very interesting experiment," comments Derek, "particularly as bandleaders will be in the position to play records of some of the same numbers that they would present in a live programme."

"It is possible in these circumstances for the band to give a better account of itself, having regard to the fact that the band would obviously have put in intensive rehearsal for any particular record; in addition, a recording is usually cut from the best of several tapes."

The BBC is thinking

It might be instructive for those musicians and bandleaders who feel that the BBC is not charitably disposed toward the profession at large to read that paragraph twice. Here is a man who is apparently concerned to give our musicians the best possible opportunity of making their mark.

To be honest, it seems to me that Derek Chinnery and his confreres are thinking harder for the dance band fraternity than one or two of its members are inclined to themselves!

But surely those concerned have already discovered that the number of bandleaders having sufficient of their own recordings available to compile their own programmes is small?

Furthermore, I imagine a bandleader will find it extremely difficult to be modest about his own recordings—unless he reflects much of the credit on his musicians, arrangers, vocalists, and so on. And I cannot foresee the BBC permitting him, in referring to one of his own recordings, to say: "The next number is probably the best I've ever made," or, going to the opposite extreme, of confessing: "I wish I'd never made this recording!"

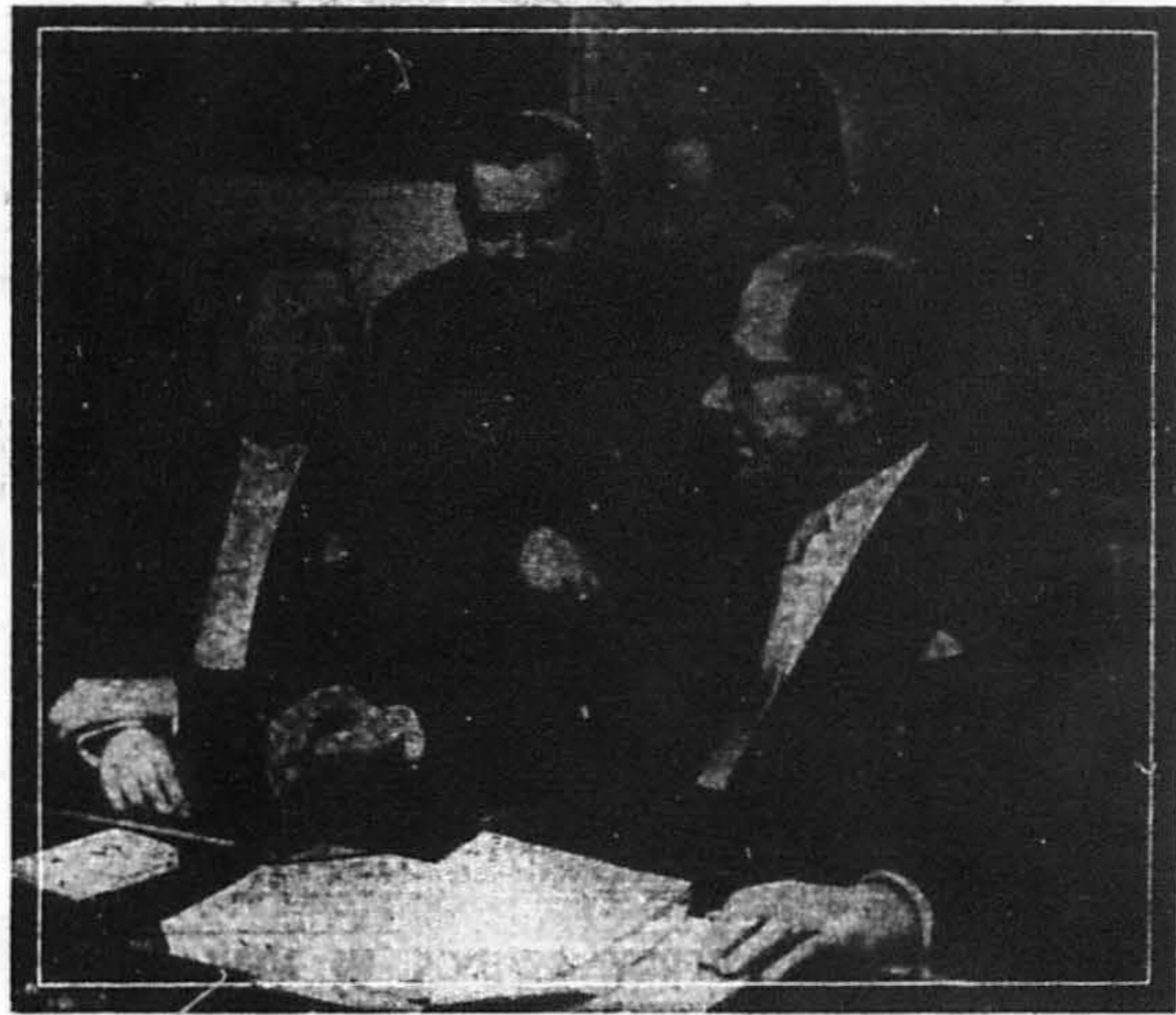
The BBC has already promoted a similar idea so far as well-known recording vocalists are concerned. One of these has already been quoted in the lay Press to the effect that he little thought there'd come a time when he'd be paid to plug his own records!

Up to disc companies

I can tell you that some folk at the BBC are not at all happy with this principle. The other day, I was chatting with Jim Davidson and, in the course of conversation, I raised this all-important matter with him. He was emphatic that a way should be found to eradicate these difficulties. Without hesitation, he agreed with me that it is axiomatic in Show Business that an artist should not boost himself—that it is difficult to do this without obvious self-aggrandisement. In my opinion—and he agreed—the public is quick to react against any trace of conceit.

Nevertheless, I applaud Jim Davidson and his colleagues for their breadth of vision. Jim is certainly not the man to veto an idea at the first snag—and as a wise administrator he is right to repose faith in the gramophone department, realising that it will exercise its mind to find the right means of presentation.

But one final comment: in earlier articles, I urged our recording companies to give worthy bands a chance of getting their own characteristic sounds on to wax. If they did so, the disc-jockeys could put considerably more variety into their programmes—and the band records might find a new favour with the public.



CYRIL STAPLETON, EDDIE CALVERT, DON LANG (GORDON LANGHORN) AND JACK PAYNE IN THE STUDIO BEFORE A RECENT "OFF THE RECORD" TV SHOW

Perhaps with the advent of this new one-band feature, the A-and-R men might feel it worthwhile.

I only hope that the bandleaders will play fair if they are given the opportunity. Certainly they shouldn't seize it as a chance of booking more and more session men for recordings, thus presenting a false front to the public.

I feel sure that the BBC producers see their feature as a means by which the touring bandleaders can show what their own bands can achieve in the settled atmosphere of a recording studio.

Definitely, we don't want to hear the same old session-men competing with themselves. There's too much of that already...

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FRANK PATTEN MOVES UP



Frank Patten (standing front) is toasted by C. and C. chief Reg Connolly, at the Irons Dash Christmas party. Watching (l-r) are Harry Farry, Mr. Dave Carey, Alma Warren, Diana Coupland, Dave Carey, Lou Preager.

ON New Year's Day, Frank Patten was appointed a director of Dash Music, Ltd., where he had held the post of General Professional Manager for five and a half years.

KENTON TOUR: OPENING DATES ANNOUNCED

STAN KENTON'S Orchestra will arrive in Britain on the *Liberté* on March 9, and makes its debut with a Sunday concert at the Royal Albert Hall on the 11th.

Then follow two concerts each night in the following towns: Astoria, Nottingham (12th), Cresta, Luton (13th), St. Andrews Hall, Norwich (15th), De Montfort Hall, Leicester (16th), Rialto, York (17th), City Hall, Newcastle (19th), City Hall, Sheffield (20th), and Preston (21st). The actual venue of the last-named date has yet to be fixed.

West Country

There will also be an appearance by Kenton's Orchestra at another town on March 14. One concert only will be given at Belle Vue, Manchester, on the 18th.

Nat stays on

Nat Temple's 10-piece orchestra resident group on ITV's Wednesday evening series has had its contract extended until the end of July.

Albert Nicholas on holiday in London

ALBERT NICHOLAS, the veteran New Orleans clarinetist at present working in Paris, flew to Britain on Tuesday to spend a few days in London with friends. He was due to return early this morning (Friday). It was "Nick's" first visit to this country.

'Hit Parade Ball' on January 27

The sixth "Hit Parade Ball" organised by the Trade Music Guild will be held this year on January 27 at the Empire Rooms, Tottenham Court Road.

Mackintosh change

Alan MacDonald, the former Kenny Baker and Vic Lewis bassist, has joined the Ken Mackintosh Band in place of Brian Brocklehurst.

THE GREATEST

Described by Dill Jones as "one of the greatest finds ever," Dennis Hunt, the blind pianist from Birmingham, is featured as a solo act next week at the Granada Theatre, East Ham.

BBC storm: Revue MD refutes rumours

HARRY RABINOWITZ, conductor of the BBC Revue Orchestra, has asked the MELODY MAKER to deny rumours that he has tendered his resignation to the BBC. "These rumours are completely untrue," he states.

The BBC Revue and Variety Orchestras have been in the news for the past few weeks due to a BBC ultimatum telling certain members to "modernise" their playing or be dismissed. Meanwhile, the Musicians' Union had at present received no reply to the letter sent to the BBC on December 23 asking for a full official explanation.

Disgust

The MU has also passed a resolution of protest against the BBC, which will be discussed at a meeting of the London Branch on January 13.

It states: "That this meeting of the London Branch views with apprehension and disgust the threats of dismissal made by the BBC to certain members of the Revue and Variety Orchestras.

MITCHELL, NOT DELANEY, LIKELY FOR ECKSTINE

AMERICAN song star Billy Eckstine is set to return to Britain for a minimum six-week tour commencing on January 21.

PRES IN HOSPITAL

New York, Wednesday—Lester Young has entered a hospital here for an ulcer operation.

GERRY SWINGS IN NEW YEAR



Geraldo poses with Mick Mulligan (l.) and George Melly at a rehearsal for the New Year's Eve "Club Piccadilly" series. The Jimmy Shand Band and the Kordits were also featured.

NEWS IN BRIEF

AMERICAN singer Vic Damone may return to Britain next year to make a film for producer-director Mario Zampi for release by A.B.-Fathé.

On Tuesday evening he went to the Paris Cinema to catch the first broadcast of the new Baker's "Dozen series." "I really enjoyed it," said Nicholas. "The band was very well organised."

In future, Vogue Records will issue here the entire Good Time Jazz and Contemporary catalogues, and Gene Norman's Dixieland Jubilee and Just Jazz sides including LPs by the bands of Teddy Buckner, Johnny St. Cyr and Lionel Hampton.

Bandleader Xavier Cugat and his singer-wife, Abbe Lane, who have been in Europe since last summer, are currently completing two films in Rome and travel to Sicily at the end of the month to start a third.

Don Leather, from Leslie Douglas's Band, joins Malcolm Mitchell's Orchestra on lead trumpet (Saturday) in place of Murray Campbell, who left to join Joe Loss.

Felix King, bandleader at the Colony Restaurant, London, has signed vocalist Gerry Grant in place of Barry Kent, who is shortly leaving to appear at the Piccadilly, Piccadilly.

Lights Up on New Year's Eve



Let's hope singer Patti Levitt's cigar "act" didn't produce any after-effects! L-r. at IBC's New Year's Eve party are: Ken Wyles (IBC), Pauline Shepherd, Alan Stagg (IBC), Ronnie Harris, Patti, Kenny Baker.

TIN PAN ALLEY APPOINTMENTS

ACCORDIONIST Eddie Harris, of the Londonals vocal and instrumental trio, joins Francis Day and Hunter on Monday, assisting Bert Corri, who is in charge of exploitation.

JOHNNIE GRAY OFF TO GERMANY



Johnnie Gray's Band of the Day left London on New Year's Day for a month's residency at the Casino, Amsterdam, on an exchange basis with the Rita Reys Sextet. In this shot are (in doorway) Johnny Nicholas, George McCallum, and (front) Dick Main, Alan Rowe, Pete Stacey, Pat Kelly, Johnnie, Patti Lane, Trevor Thompson.

THE HITS FROM THE U.S. ON

Advertisement for London Records featuring a list of hits from the U.S. including 'The Ballad of Davy Crockett', 'The Hilltoppers', 'Gale Storm', 'Ken Carson', 'Bill Darnel and Frank Weir', 'Roger Williams', 'Billy Vaughn', 'The Fontane Sisters', 'Ginny Wright & Tom Tall', 'Gogi Grant', 'Pat Boone', 'Johnny Maddox', 'The Ferko String Band', and 'Slim Whitman'.

MORE & MORE STARS ARE COMING TO THE BALL!

MORE and more stars are coming to the Ball—the great "Night Out With the Stars" that the MELODY MAKER is holding at the Royal Albert Hall on Friday, January 27.

Armstrong expected here in April

NEW YORK, Wednesday.—All Stars are virtually set to play Britain some time in April—probably for two weeks.

The night will be a gathering of the brightest and best-known names in Show Business, relaxing among their most important friends—the fans—and dancing to the music of Joe Loss and his Orchestra and Howard Baker's Embassy Quartet.

Part of the cabaret will comprise the brilliant Tinseltown who are flying back from their U.S. and Canadian tour especially for this event. There will also be held the Finals of the MELODY MAKER'S Vocalists of the Year Contest when 24 of Britain's finest aspirants to vocal fame will compete before star-studded panels of adjudicators.

And everywhere there will be stars. Ruby Murray, Jack Payne, Lita Roza, Ronnie Harris, Richard Aton, Ray Martin, Laurie Gold, Tito Burns, the Tanner Sisters, Lou Preager, Terry Devon, Glyn Jones, Eric Robinson, Ivy Benson... these are just some of the famous personalities who are coming along to meet and dance with their fans. We'll announce more next week.

It is a night that will long be remembered; a night that must not be missed. Tickets are already going fast, so apply at once to the Box Office, Royal Albert Hall, Kensington Gore, enclosing a stamped, addressed envelope.

There are seats at 15s. (Grand Tier Boxes), 12s. (Second Tier and Loggia Boxes), 8s. 6d. (Stalls), and 4s. (Gallery for onlookers only).

Bezyl on French air and disc

PARIS, Wednesday.—British blues singer Beryl Bryden will be heard over the French radio from the Crazy Horse Saloon, where she opened a month's season on Tuesday last week.

Dutch TV date for Hedley Ward 3

The Hedley Ward Trio flies to Holland on January 20 for a series of radio and television bookings.

Veteran tram man critically ill

NEW YORK, Wednesday.—Veteran trombonist Miff Mole is critically ill following a series of operations on his hip at Mary Immaculate Hospital in Jamaica, Long Island, New York.

HEAR PARIS JAZZ FREE OF CHARGE

HOW would you like a free holiday in France with the chance to hear French and visiting American musicians?

ROWDYISM CLOSES PHOENIX CLUB

A three-year spell by the Phoenix Jazz Band at 44, Gerard Street, Leicester Square, has been brought to an end following an outbreak of rowdyism and damage to the premises.

YOUNG SUMMER SHOW

Jimmy Young is to star in a lavish revue, "Summer Stars," which commences at the Coventry Theatre about June 18.

THE GUEST OF ALADDIN



Alma Coogan, appearing as a guest star in "Aladdin" at Chiswick Empire, is pictured with two of the principals, Dave King, who plays "Wishes-Wishes," and Valerie Lawson, who has the title rôle. The show's four-week run ends on January 21.

Bid to raise rates for West End men

THE London Branch of the Musicians' Union has acted upon its recent resolution to reintroduce grading into West End hotels, restaurants and clubs, and thereby increase the pay packets of many musicians.

A letter this week went out to West End bandleaders inviting them to confer with Union officials next Tuesday at the Statesbury Hotel, Monmouth Street, W.C.2, at 2.30 p.m.

Enclosed with the letter was a suggested rough grading of West End establishments. As exclusively reported in the MELODY MAKER last October, this would mean that:

Grade A establishments (such as the Savoy and Grosvenor hotels) would have to pay a new minimum of 18 guineas for a six-day week.

Grade B (such as Pigalle, Hungary, 16 guineas).

Grade C (such as New Hollywood Club, Gaiety), 15 guineas.

Grade D (about 25 smaller clubs), 12 guineas.

RABIN BAND ON MIDLAND TV

The Oscar Rabin Band is to visit Birmingham to take part in two television programmes from the Casino Ballroom, Corporation Street.

It plays for the "Come Dancing" BBC programme on Monday, January 23, and the following afternoon supplies the music for the BBC's TV "Tea Party," attended by musical stars appearing in local pantomimes.

The Rabin Band will take the stand at the Casino for public dancing on the Tuesday evening.

Geraldo-Ambrose bass switch

Base players Frank Donnellson and Arthur Watts are changing bands.

Frank leaves Geraldo to join Ambrose and is replaced by Arthur, who has been with Ambrose since September.

Another newcomer to the Ambrose organisation is alto star Douglas Robinson from the Ronnie Scott Orchestra.



Tenorist Don Rendell (centre) "told the blue pencil" on last Monday's "British Jazz" programme. Don was deputising for regular compere Dill Jones, who is holidaying. Watching him are (l.) producer Jimmy Grant and Dave Shepherd, whose quintet appeared on the programme.

JAZZ DISCS

BUD POWELL (EP)

"Bud Powell Piano Favourites"
 April in Paris (Harburg, Duke)
 (d); So Sorry, Please (Powell)
 (a); Get Happy (Arlen,
 Koehler) (b); Sometimes I'm
 Happy (Youmans, Caesar,
 Grey) (c).
 (Columbia-Clef SEB10013—11s. 1j.d.)
 (a) (Am. Clef C341-2), (b) (do.
 C342-2), (c) (do. C343-1), (d) (do.
 C146-1)—Powell (pno.); Ray Brown
 (bass); Max Roach (drs.). January,
 1950. New York.

MUCH of the piano playing of
 Bud Powell constitutes
 the only commodity to which the
 modernists apply the term
 "weird" in its literal sense.

A first playing of "April in
 Paris" strengthens this belief:
 it is partly out of tempo, at
 times florid, at times barren of
 ideas; in parts strongly reminis-
 cent of the type of doodling
 indulged in by band pianists
 who, having inadvertently
 arrived back on the stand early
 after a break, improve the shini-
 ng hour by constructing com-
 plicated arabesques while await-
 ing the return of their colleagues.

Parts of it are undeniably
 "cocktail piano." And the jazz
 passages, as with Tatum, are
 confined to a bar here, three bars
 there.

Move on to "So Sorry, Please,"
 however, and the picture
 changes. In this fast piece,
 Powell demonstrates the quali-
 ties which have endeared him so
 much to the jazz scene: speed—
 and to so many of those intellec-
 tuals on the fringes of jazz who
 like to pontificate on the music
 to which they bring a genuine
 feeling but no knowledge.

And, in truth, this Powell
 composition has much to com-
 mend it. It is strongly rhythmic,
 harmonically interesting, and—
 as he plays it here—Powell
 invests its brittle charms with a
 considerable beat.

Better still are the numbers on

the reverse. "Sometimes I'm
 Happy" exemplifies many of the
 better qualities of modernist
 piano, the basic playing of Ray
 Brown pleasantly shading the
 even dynamism of Powell's own
 technique.

"Get Happy" shows Powell,
 more familiarly, bringing that
 nervous, almost frenzied inten-
 sity to an excellently contrasted
 performance: an oddly accented
 left hand set against continuous
 cascades of notes from the right,
 spilling running phrases from
 chorus to chorus in extreme
 syncopation.

"April in Paris" apart, this
 disc should prove a useful intro-
 duction to Powell for the
 uninitiated; an example of the
 pianist in unusually thoughtful
 mood for the converted.—F. L.

KID ORY'S CREOLE JAZZ BAND (LP)

When The Saints Go Marching In
 (a); Maple Leaf Rag (b); Wolverine
 Blues (c); That's A Plenty (d);
 Muskrat Ramble (e); Clarinet Mar-
 shalade (f); Gettysburg March (g);
 Yellow Dog Blues (h); I Found A
 New Baby (i).
 (12 in. Good Time Jazz LAG12004
 —30s. 8j.d.)

(a), (b), (c), (d) (Am. Good Time
 Jazz, tape number LKL1208); (e), (f),
 (g), (h), (i) (do. do. LKL207)—Ory
 (tmb.); George Probert (ck.); Alvin
 Alcorn (tp.); Don Ewell (pno.); Bill
 Newman (str.); Ed Garland (bass);
 Minor Hall (drs.). 9 and 10/9/54.
 Hollywood.

Previous issues: (a) and (e) Good
 Time Jazz OV7222.

THIS "Ory 1954" LP has not
 made so strong an impres-
 sion as "Ory '53" did last year.
 But it is almost as good a
 record; equally uncompromising,
 equally swingy and tuneful, and
 about the same for solo and
 ensemble strength.

As on the '53 date, the players
 are a mixture of New Orleans
 originals and youngish disciples

(including George Probert and
 Don Ewell). And, again, Ory
 welds them into a disciplined
 New Orleans band with the wide,
 well-defined front-line sound
 noted on the earlier recording.

The first title, "When The
 Saints..." at once reassures us
 of the band's solid virtues: un-
 forced heat, enormous swing,
 close co-operation, plenty of
 dynamic control. This is easy-
 to-understand music, honestly
 pleasing and bearing—like all his
 music—the seal of Ory's person-
 ality.

Ory sings on "Saints," and it
 is a pity that this should be
 his only vocal of the set. The
 singing on "Ory '53" had an
 unparalleled rock, and I could
 have done with more like it.

"Maple Leaf," "Wolverine,"
 "That's A Plenty" and "Mus-
 krat" are all lessons in relaxed
 New Orleans playing. Tempos
 have been well chosen, the
 rhythm sails effortlessly along,
 solos vary from fair to fine, and
 the ensemble sections are exem-
 plary.

Ory's trombone comes in
 everywhere it's wanted, with
 beautifully timed fill-ins and a
 variety of surprising effects (note
 the legato playing against solo
 piano on "Maple Leaf").

He is the complete master of
 tailgate playing still; and his
 solos on "Muskrat," "Wolverine,"
 "Yellow Dog," "Plenty" and
 "Gettysburg" sound to me rich
 and effective. Alcorn shows him-
 self to be an excellent man for
 the style, and Probert supplies
 an adequate clarinet part.

"Gettysburg" is an altogether
 splendid march-into-jazz per-
 formance; the drumming could
 hardly be bettered, and the
 trombone part shows real jazz
 musicianship.

"That's A Plenty," purged of
 its furious Dixieland associations,
 becomes admirable march mate-
 rial for this band. Featured on
 it, and on some of the other
 numbers, are pianissimo choruses
 contrasted with strongly blown
 ones, in the manner so much
 admired on "Ory '53."

The remaining performances
 may be fractionally less impres-
 sive, but the entire LP is enter-
 taining and quietly satisfying.
 It has already appeared in our
 list of the year's best records.
 A story goes with the record,
 too. A sleeve note by Ory finally
 clears up the confusion about
 his "Ramble" title, often put
 out as "Muskrat Ramble" and
 once (by Goodman) as "Mus-
 krat Scramble."

Ory tells how he wrote the
 tune and featured it in 1923,
 though it then had no name.
 When he was recording with the
 Hot Five, one day in 1926, the
 band was short of a number. So
 they used Ory's tune—still with-
 out a name. Then Lil Hardin
 came up with the suggestion
 "Muskrat Ramble."

"I'll go for that title," Ory
 said. "And it stayed that way
 until Melrose Music published it.
 Old Mr. Melrose didn't like the
 'rat' part. So, on the sheet
 music, he changed it to 'Muskrat
 Ramble.' But the copyright still
 reads: 'Muskrat Ramble by
 Edward Ory.'—M. J.

ROY ELDRIDGE (EP)
 "The Strutting Mr. Eldridge"
 Echoes of Harlem (Ellington);
 When It's Sleepy Time Down
 South (Muse, L. and O. René);
 Willow Weep For Me (Ronell);
 Somebody Loves Me (Gerahwin,
 MacDonald, de Sylva).
 (Columbia-Clef SEB10014—11s. 1j.d.)
 (Am. Clef catalogue numbers
 EP240-A, -B)—Eldridge (tp.); Oscar
 Peterson (pno.); Herb Ellis (gtr.);
 Ray Brown (bass); Alvin Stoller
 (drs.). 1954. New York.

IN a somewhat sententious
 sleeve-note to this EP,
 Norman Granz, after taking con-
 temporary critics to task (for
 having "forgotten the basics
 that make up not only jazz but
 any art form; in short, life
 itself"), draws attention to a
 welcome trend which has been
 strengthening for the past year
 or two.



KID ORY AS HE APPEARS
 IN THE BENNY GOODMAN
 FILM, THE CLARINETTIST
 IS THE YOUNG BG. AS
 PLAYED BY BARRY TRUAX.

After the departure "by both
 the public and the critics from
 jazz reality," he says, there is to-
 day "a returning... to the basic
 ingredients that are supposed to
 make up jazz. Feeling, swing,
 beauty, power, are now being re-
 discovered...."

Indeed, shorn of the over-intel-
 lectualisation inherent in all
 American criticism, Mr. Granz's
 remarks on the note make good
 sense all the way through. And
 his choice of Roy Eldridge as
 exemplar of these "basic ingredi-
 ents" is a sound one.

Does Roy, on the evidence of
 these four titles, measure up to
 the praise bestowed on him?

Yes—on the whole he does.
 With no foil to trap him into the
 excesses which so often marred
 his earlier work, accompanied
 only by the excellent Peterson
 Trio and Alvin Stoller, he con-
 tributes a feeling and essentially
 sensible 12 minutes of music.

"Willow" is the well-known
 variation on this pleasant tune
 featured by Eldridge on the
 JATP tours—the restrained
 phrases carefully positioned in
 their appointed places; the
 whole adding up to an elegant
 performance of a well-rehearsed
 speciality.

The number is interesting in
 that it is typical of the star
 American's ability to play so
 casually and yet still pitch so
 perfectly.

"Harlem"—the Cootie show-
 case once featured by Duke
 Ellington—starts promisingly,
 replete with Ellingtonian "orch-
 estral" effects from Herb Ellis,
 but, in the end, gets nowhere
 much. Perhaps here, Roy was
 playing too carefully.

A tightly reined first chorus
 gives way, after a beautifully
 modelled break, to less inhibited
 jazz in "Somebody Loves Me."
 Here, Roy lets go both in phras-
 ing and in tone (though not in
 volume; another virtue of
 American players).

A tastefully used "buzz" ap-
 pears towards the end of the
 track, which Eldridge employs,
 against crisp rhythm, to generate
 an atmosphere of urgency, full of
 suppressed excitement.

"Sleepy Time," tonally speak-
 ing, is the hottest of the four.
 Roy consciously adopts the push-
 ing phrases associated with the
 tune and with Armstrong's treat-
 ment of it. And, fortunately, he
 is a fine enough technician to be
 able to maintain the full, broad
 tone, as Louis does, at the upper
 end of the scale.

Like its three fellows, "Sleepy
 Time" is subdued jazz, drawing-
 room jazz, even—but still hot
 jazz for all that.—P. L.

LESTER YOUNG QUARTET (EP)
 Three Little Words (Kalmer, Ruby);
 Neenah (Young); Undercover Girl
 Blues (Young); French (Domini-
 quez, Charles, Russell).
 (Columbia-Clef SEB10017—11s. 1j.d.)
 (Am. Clef catalogue numbers
 EPI24-A, -B)—Young (tr.); John
 Lewis (pno.); Gene Ramey (bass);
 Jo Jones (drs.), circa January, 1951.
 New York.

JAZZ fans seem to take a
 perverse delight in blurring
 the outlines of their idols with
 false romanticism, perhaps be-
 cause, in their hearts, they sus-
 pect the ephemeral quality of
 much of their music; perhaps
 because they are secretly
 ashamed of some of its dubious
 origins.

No other art form shows a com-
 parable phenomenon. The late
 Dylan Thomas drank too much,
 for instance. But the literary
 equivalents of fans do not revere
 him for that and rear up a great
 myth about misunderstood
 genius; they ignore it, and ad-
 mire him for the real genius of
 his poetic imagination.

Yet an outsider looking in at
 the jazz world might be forgiven
 for believing that Belderbecke is
 held in high esteem because he
 was a squalid little drunkard, too
 weak to come to terms with life;
 that Landler's greatness derives

reviewed by

Peter Leslie

Max Jones

from his having died in poverty;
 that Morton's claim to fame lies
 in the fact that he once played
 in a brothel.

Strip all the bogus sentiment-
 ality away, and what do you find?

That, despite Belderbecke's
 personal weakness, he was pos-
 sessed of a fine lyrical imagina-
 tion, a pretty tone and, at times,
 some considerable creative
 power; that despite Landler's
 miserable circumstances, he was
 still a trumpeter who could com-
 mand, though limited in imagina-
 tion, an astonishing force; that,
 despite Morton's early back-
 ground, he graduated into the
 position of the first man to bring
 some compositional organisation
 into jazz.

Surely, the artist must be
 judged apart from his personal
 life; judged purely on his art?

Do this with Lester Young:
 tear down the boppers' shib-
 boleths, the "cool" folklore, the
 playing-with-your-back-to-the-
 public legends and the closed-
 circle "Pres" attitude—and what
 do you find, musically speaking?

On the testimony of this EP,
 an artist of talent, a subtle
 creator, a fine technician, a man
 preferring the modest to the
 vulgar. A giant, in fact, of jazz.

"Undercover Girl Blues" is
 delightful; one of the greatest of
 jazzmen blowing softly and
 simply, backed up by an impe-
 cable rhythm section.

Pianist John Lewis's nicely
 balanced and well-formulated
 solo here brings to mind the
 playing of Lester's former leader,
 Count Basie—a comparison
 heightened by the presence of
 ex-Basie drummer Jo Jones.

Lester himself remains, as
 always, the master of understatement
 (note, for example, "French-
 est"). However modern the
 rhythm, however eclectic his own
 phrasing, there is always the
 traditional, accented, off-beat—
 without which jazz can command
 no vestige of "lift"—implied in
 his playing.

This is particularly noticeable
 in "Neenah," one of Lester's own
 numbers which superficially re-
 sembles "Lester Leaps In."

All four of them underline the
 fact that this type of setting
 suits his talents far better than
 the bawling over-blowing of the
 full JATP ensemble. The latter
 part of "Neenah," in fact, is the
 only place where Lester forsakes
 the drawing-room for the hot-
 house.

Of the excellent supporting
 trio, note John Lewis's crystal-
 clear enunciation in his solo on
 "Words," and the adroit way in
 which he sails musical quotes
 through his work; admire Ray
 Brown's playing on "Words";
 and, on all tracks, the subdued
 good taste of Jo Jones.

The only thing to mar Lester's
 own relaxed playing is a techni-
 cal fault; the mike has picked
 up the hiss of air escaping from
 his embouchure at the beginning
 of "Three Little Words" and the
 blues piece.—P. L.

Esquire

ring in the New Year, and present
 as their New Year present to the
 jazz fans

NOTABLE PRICE REDUCTIONS

The 10-000 Jazz series 78
 r.p.m. is now 6/3
 The extended play 45 r.p.m.
 series is now 13/7!

LATEST RELEASES

- 10-467—the congenial KEITH CHRISTIE QUARTET
 Sultry Serenade;
 Drop Me Off In Harlem
- 10-468—the debut of the TOMMY WHITTLE ORCHESTRA
 Lester Leaps In;
 How High the Moon
- 10-469—the basic lollity of ERIC SILK AND HIS SOUTHERN JAZZBAND
 Creole Belles;
 Les Onions
- E.P. 91—the late, great WARDELL GRAY with Art Farmer,
 Hampton Hawes
 April Skies; Jackie;
 Bright Boy;
 Farmer's Market
- E.P. 92—the rocking BENNY GREEN AND HIS BAND
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BACKSTAGE

THE
LADY
WHO
LEFT
THE
ACT

Third time famous!

DOES one have to be a good singer to be a star? From a number of examples, both male and female, obviously not—provided the definition of "star" is in the usual terms of money, publicity and selling power.

Take the case of Eartha Kitt. She has been described (by those distinguished masters of prose who write for the national dailies) as "the girl on the honey-and-gravel record discs," "the girl with the sandpaper in her voice" and "the girl whose



Eartha Kitt—third time here.

voice breaks all the sound barriers." The Kitt singing itself has not been immune from similar treatment. "A voice dipped in smoke and honey that sidles sultrily," "a highly seasoned benzadrine voice," a voice "that can be as biting as nitric acid and as caressing as crème-de-menthe"—these are but three of the gems from the same unimpeachable sources. She sells records in hundreds of thousands; the theft of five fur coats left her unworried; her income is reputed to be above the \$2,000-a-week level. All this, too, we are told.

But ask for the views of a man who does know something about singing, and what do we find? What is the standing of Eartha the artist? "She seemingly has her assets, but a voice is not among them. Her fast vibrato and nasal timbre can best be likened to the bleating of a sheep"—so wrote Laurie Henshaw in his review of "I Wanna Be Evil," in November, 1953. And neither time nor experience has given any cause for his verdict to be altered.

Miss Kitt still sings rather obvious point numbers (of a type gone much better before by such artists as Ethel Waters and Pearl Bailey) in an inoffensive fashion; still with the dead-pan delivery and nanny-goat vibrato. Only now they are accompanied by a chorus of ancillary beatings. "Eartha? Oh, I think she's marvellous!"

run the suburban comments from Surbiton to Singapore, from Newport, Rhode Island, to Newport, Mon. I prefer to remember her as a dancer with the Katherine Dunham troupe which visited London in 1948. It was after this that she left Dunham to try to make it as a singer, soon to be heard of as a rising star of Carol's, on the Champs Elysees, in Paris.

Here it was that she met Orson Welles, the man she credits with teaching her acting. In January, 1951, Eartha was back here, appearing in cabaret at Churchills. She had learned a good deal about singing from Josh White, and one of the numbers she did at the club, a spiritual called "I'm Going To Live The Life I Sing About," reflected her admiration of his style.

Eartha had then already played Helen of Troy in Welles's jazzed-up version of *Faust*, and collected some glowing notices in France, Belgium and Germany, but was still hardly known in London. Nevertheless, she impressed some of the people who saw her at Churchills, and Josh was one who insisted she had the talent to break through.

In the five years since then, the Buddha-faced girl who was born in Columbia, South Carolina, has indeed broken through. And she deserves to be congratulated for her persistence and hard work.



From Britain, she went to Istanbul, added some Turkish routines to her repertoire, returned to Paris and London—then went home a good deal more famous than when she left.

It was the Broadway production, *New Faces Of 1952*, however, which established Kitt as a substantial star with a five-figure salary. Her records, despite a good deal of unfavourable comment from reviewers, caught on, and, by the time *New Faces* was filmed, additional numbers had to be written in for her to accord with her new-found reputation.

The trip to stardom, though, was not without its unpleasantnesses. *Ebony*, the Negro periodical, accused Eartha of always being in the company of white people, in a bitter article headed "Why

(Continued on page 12)

Peter Leslie's Show Talk

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Pretty Patty Andrews, who broke away from the sisters' act several years ago, is doing pretty well as a solo act these days. Her latest U.S. hit is "The Rain's Come Down," a story about Sadie Thompson. Solo discs available here are "Where To My Love?"/"Without Love" (Capitol CL14324) and "Suddenly There's a Valley"/"Booga-De-Woog" (CL14374).

Watch out for new boy Enrika→

WHO will be the next singer to have Britain's bobby-soxers swooning? I nominate a broad-shouldered young man named Jo Enrika (writes George Bartram). His strong tenor voice has not the power of Mario Lanza—yet. How he will fare with a little more training and experience, however, is another matter. You can rest assured the potential is there.

Twenty-six-year-old Jo specialises in romantic ballads. Born in Singapore, his real name is Manjit Singh. And he can sing in eight languages.

He owes his launching into a show business career to the faith of a Birmingham business man, Mr. Harold Wilson. When he first met Mr. Wilson he was serving behind the bar at a Jersey hotel. Later in the evening Jo sang a few numbers.

Mr. Wilson forgot his drink. He was more interested in the voice of the bartender. "This boy has the makings of a great singer," he said to himself. So he brought Jo back to Birmingham, where he has been studying singing at Mr. Wilson's expense.

Jo has sung in many countries. He was featured in Canada at the Mandarin Gardens, a Vancouver night club, a few years ago. During the war he sang for the troops in Sumatra.

But one of his proudest recollections does not concern singing. It is of serving Princess Margaret and Billy Wallace with breakfast at the Stork Room, Regent Street.



7 New Records You'll Rave About

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	<p>FRANK SINATRA</p> <p>SINGS</p> <p>'LOVE AND MARRIAGE'</p> <p>'LOOK TO YOUR HEART'</p>	<p>DEAN MARTIN</p> <p>'WHEN YOU PRETEND'</p> <p>'THE LUCKY SONG'</p>

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Liberace—comedian

Films and TV
by Tony Brown

IF you're one of the many who just can't take Liberace, I offer this advice: regard him as a comedian.

Look at it this way: he just can't be serious—all that goopy sweetness, eyes aglow, dimples and curls.

Viewed along these lines, Liberace's first starring film, *Sincerely Yours*, is a riot. There's not a mean or wicked line in the whole script and Liberace has a whale of a time playing a sort of glossy minor saint—even when he invites one simpering matron to touch his knee. He beams archly when she does it, just to prove that it's all good, clean fun.

Sincerely Yours is a sort of compound of several films you may have seen before. Matinée-idol pianist at the peak of fame, with two well-equipped damsels noticeably pining for a ceremony. Then—horror!—deafness threatens! Pianist grovels with self-pity; wrestles with thoughts of self-destruction and dismisses his fiancée.



But lip-reading brings salvation, and Liberace, taking advantage of an angel's prerogative, uses binoculars to spy on those in trouble and dispenses his largesse anonymously to ease their tortured hearts.

When he learns (same method) that his girl loves Another, Liberace doesn't even reach for a lace-trimmed hankie. He decides to have an operation (total cure, or deafness for life) then takes a more matrimonial look at his secretary. Climax (as if we couldn't guess) is that jolly old Carnegie Hall concert, peopled by tall, aquiline ladies and stiff old gentlemen of military appearance.

Not that Liberace is daunted. He gingers-up his popular classics with a dash of boogie—then bounces away from the piano to lay them in the aisles with an elementary tap-dance routine.

The concert-halls of the world we assume, are now open for him.

Liberace romps through the lot, wears the fantastic wardrobe without a single technicoloured bluish and plays very much piano.

And don't be fooled by the comic act; he plays practically everything a lot better than a comedian should.

Sinatra at home

THERE isn't much doubt that Frank Sinatra's role in *The Tender Trap* is the best he's ever played. He is completely at home in a gaily unrealistic story that deals with a man pursued by a bevy of beauty because of his marriageability.

The Tender Trap is a picturesque definition of marriage—and Sinatra gets hooked eventually. But there's great fun in telling how, and an attractive and rhythmically

phrased title song—beautifully delivered by Sinatra in the first few feet of film.

He gets great support from Debbie Reynolds, Celeste Holme and David Wayne.

Television

THE first in the series *Big City* on Tuesday (ITV) looked promising—a story from the light music centre of London, Denmark Street. In the event, it was disappointingly unreal, having only one genuine shot of the street itself. The rest, apart from the brief appearance of Alma Cogan, was unconvincing.

The play dealt with a hopeful songwriter and an offensive, drunken hasbeen, and it seemed to have been written by folk who had given Denmark Street and its occupants a most cursory once-over.

Factually, the story was true to life. Indeed, most of it could

have been based on actual history. What was missing was the authentic atmosphere that would have made the incidents come to life.

GERRY'S INN, which followed the Denmark Street play, featured Gerald's Orchestra and guest artists—singer Barbara Lyon, a comedian and a ventriloquist.

The band played very well and the balance was for the most part excellent. Miss Lyon sings warmly and tunefully, and looks attractive; certainly she has achieved a very real status in an amazingly short time. Roy Edwards sang "Love Is A Many Splendored Thing" with virility, whereas the nice ballad needs something extra in the way of light and shade.

His line?

JOSH WHITE was the guest celebrity on Monday's *What's My Line* (BBC) and he was bowled by the panel for one. Rather gratifying that they all seemed genuinely pleased to greet him—and astonishing somehow that even Gilbert Harding had heard of him.

WHO'S WHERE

(Week commencing January 8)
Ronnie ALDRICH and Squadronaires
Thursday: Chesterfield
Saturday: Maidstone
Gracie COLE and All-Girl Orchestra
Monday: Guildhall, Southampton
Friday: Industrial Club, Norwich
Saturday: Baths Hall, Chesham

Tony CROMBIE and Orchestra
Sunday: Palace, Reading
Saturday: Palais, Swindon
Eric DELANEY and Band
Sunday: Colston Hall, Bristol
Wednesday: Winter Gardens, Bournemouth
Thursday: Cresta Ballroom, Luton
Saturday: Coronation Ballroom, Ramsgate

Malcolm MITCHELL and Orchestra
Wednesday: Sculthorpe
Thursday: Grimsby
Friday: Derby
Saturday: King's Lynn
Sid PHILLIPS and Band
Sunday: Hippodrome, Dudley
Wednesday: Dorchester Hotel, W.
Thursday: Town Hall, Ludlow
Friday: Baths Hall, Darwen
Saturday: Town Hall, Crewe

Nat GONELLA
Week: Empress, Brixton
Tubby HAYES and Orchestra
Sunday: Aldershot
Thursday: Warrington
Friday: Ash-on-under-Lyne
Ronnie HILTON
Sunday: Regal, Edmonton
The KIRCHIN Band
Sunday: Gaumont, Lewisham
Tuesday: Orchid Ballroom, Purley
Thursday: Baths, East Ham
Saturday: Empress Ballroom, Burnley

Freddie RANDALL and Band
Sunday: Jazz Club, Wakefield
Week: Green's Playhouse, Glasgow
Edna SAVAGE
Week: Theatre Royal, Portsmouth
Ronnie SCOTT and Orchestra
Sunday: Hippodrome, Coventry
Dave SHAND and Band
Monday: Newark
TANNER Sisters
Week: Theatre Royal, Portsmouth

Harry LEADER and Orchestra
Sunday: Cambridge
Friday: Camberley

Frank WEIR and Orchestra
Sunday: Hereford
Monday: Palais, Hammersmith
Wednesday: Folkestone
Saturday: Morecambe
Tommy WHITTLE Orchestra
Sunday: Regal, Bexleyheath
Wednesday: Baths Hall, Leyton
Friday: South Emsall
Saturday: Baths Hall, Darlington

SHOW TALK

from page 11

Negroes Don't Like Eartha Kitt.

Perhaps that's why she is less temperamental and tempestuous now, than one might expect; why her answers to questions are on the non-committal side.

The first time Eartha was interviewed by the MM was back in 1951, when there wasn't too much difficulty in getting her ear. She freely expressed views and interests on New Orleans jazz, Cuban music, Duke Ellington, Art Tatum, Billie Holiday and Josh White.

Seeing her last week, at a crowded Savoy Hotel reception, was evidence of the distance she has travelled in the intervening years. Columnists competed for positions in Kitt earshot; and about one in two said: "Orson Welles has called you the most exciting woman in the world. Who do you think is the most exciting man?"

To which Eartha merely replied: "I haven't found him yet."

And when we asked her, seeking for an influence in her professional life, whether, since we last interviewed her, she had encountered any singers or musicians who had particularly impressed her, she replied, simply: "No."



LIBERACE

—one should regard him in the same way as one regards a comedian, says Tony Brown.

ED. W. JONES

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REGAL · EDMONTON

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THE KEN MACKINTOSH BAND SHOW
with RONNIE HILTON · BETTY MILLER
EDDIE ARNOLD · BARRY TOOK
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on TUESDAY, JANUARY 10th from 7.45 p.m. to 11 p.m.

CHRIS BARBER'S JAZZ BAND

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also TERRY LIGHTFOOT'S JAZZMEN
TICKETS 4/6: Available from Wembley Town Hall.

GERALD COHEN (HELANA PRESENTATIONS)

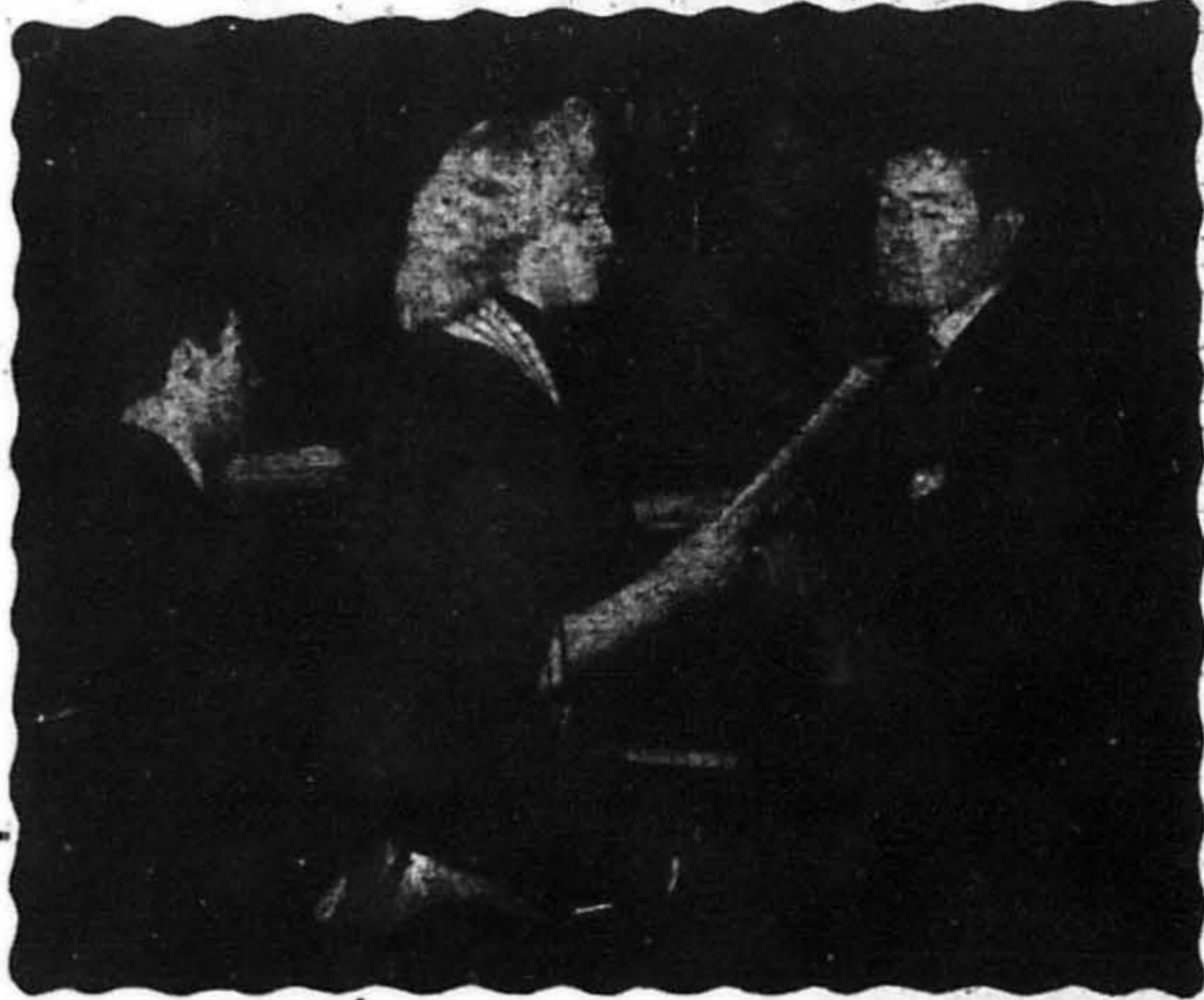
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SABRINA AT THE SOCIETY

SABRINA LOOKED IN AT THE SOCIETY CLUB IN JERMYN STREET THE OTHER NIGHT AND "SAT IN" WITH THE JACKIE DAVIS BAND. HERE SHE GETS SOME HELP FROM DRUMMER JACKIE (ON RIGHT), WHILE PIANIST LENNIE METCALFE SUPPLIES ACCOMPANIMENT AND BASSIST-GUITARIST TONY HAYES LOOKS ON. SABRINA IS EXPECTED TO SING IN A NEW ITV SERIES THIS YEAR.

NEW YORK

Kitt show postponed

NEW YORK, Wednesday.

JAZZ GETAWAY, the Broadway musical stage show that was to have starred Eartha Kitt and featured combos led by Art Hodes, Wilbur de Paris and Hal Schaefer, has been postponed indefinitely.

Financial problems and backstage difficulties have caused the delay, which did not occur until after Eartha left for London last week to make a TV film.

Unless the show is refinanced soon, Eartha will instead take a series of night-club bookings, including the Versailles in Miami on January 20 and probably the Café de Paris in London, opening April 9.

Teddy Wilson, in demand again on the strength of his appearance in *The Benny Goodman Story*, is forming a trio with Jo Jones and Gene Ramo for some night-club bookings, starting in February at the London House in Chicago.

BENNY GOODMAN has started organising the big band with which he will open at the Waldorf Astoria Hotel in New York on February 9. Probable sidemen will include trumpeters Dick Perry and Joe Wilder (the latter toured Europe with Count Basie in 1954), Dick Katz (pno.), Sam German (gtr.) and another ex-Basieite, Gus Johnson (drs.).

Lena Horne has withdrawn from the long-contemplated Broadway production of *Queen Of Sheba*, owing to other commitments and because she was tired of waiting for the show to be prepared. She had been set for the part almost a year ago.

TOMMY DORSEY has signed a phenomenal million-dollar deal for the Dorsey orchestra, with the Statler Hotel in New York, guaranteeing him six months' work there every year—an unprecedented run.

DE MONTFORT HALL, LEICESTER

THIS SUNDAY, 6.30. Arthur Kimbrell presents

JOHNNY DANKWORTH BAND SHOW

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Arthur Kimbrell, 38 Rugby Road, Hinckley, Leics., or Municipal Box Office, Leicester. Enclose Remittance and S.A.E.

CORNERMEN—No. 10

CHARLIE EVANS is an experienced trumpet player whose presence has enhanced many of the country's top brass sections. Not a fussy man, Charlie's capabilities lie in the field of section playing. He possesses an acute sense of good taste in and out of music and his talents are well sought after by the most important bands. Blessed with a keen dry sense of humour, he is considered a valuable asset musically and socially to the band he most enjoys working with—the thrilling, swinging

JOHNNY DANKWORTH ORCHESTRA.



NEWSBOX The Goodman Story

I HAVE been watching pantomime every Christmas for more years than I care to remember—and I have never seen a better one than this year's Tom Arnold production at Manchester Palace: *Cinderella*, starring Harry Secombe as "Buttons."

There is, perhaps, as much Secombe as "Buttons," but the kids loved him—and so did the much older "kids," especially when he stopped the show with "On With The Motley" and "There'll Be A Welcome."

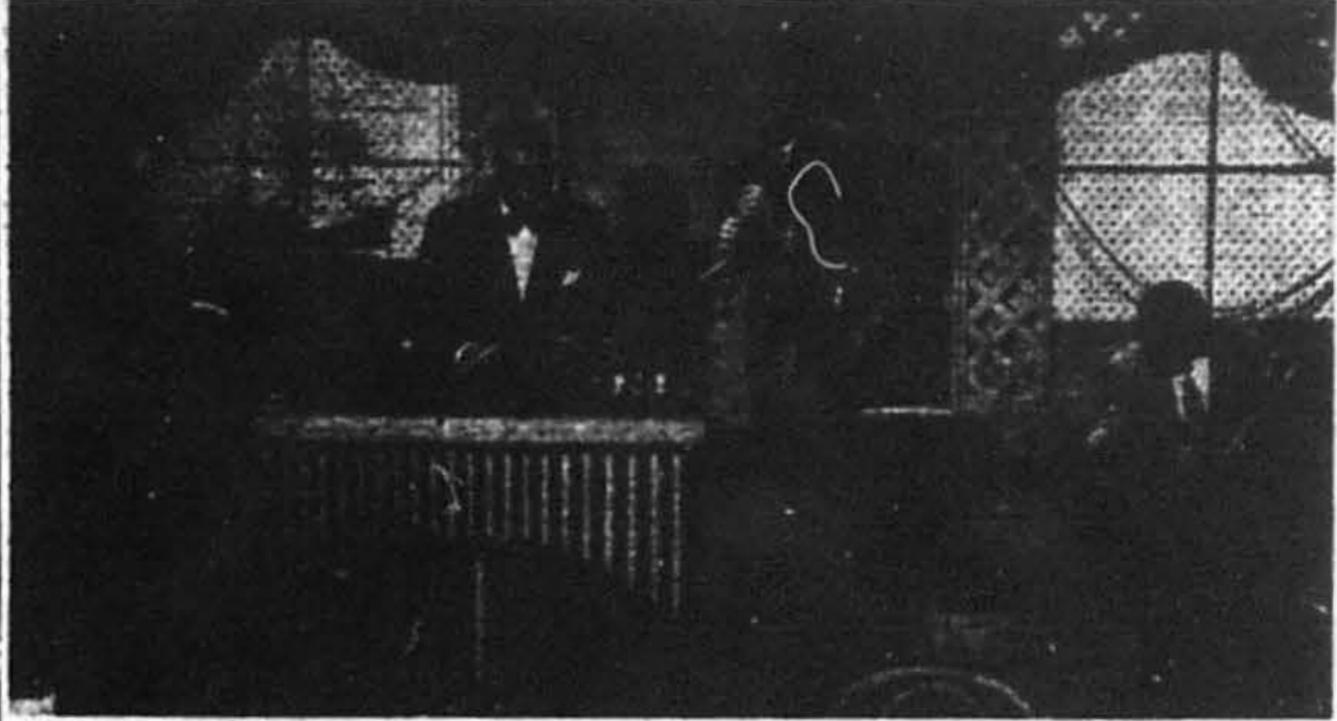
Aileen Cochrane ("Prince"), Audrey Jeans ("Dandini"), Hermene French ("Cinders") and Bartlet and Ross as the most fabulous "Ugly Sisters" of all time (how the kids hissed and booed them!) make this first-rate seasonal entertainment.

At Manchester Hippodrome, *Babes In The Wood* got off to a flying start with the comedy side very strong indeed in the hands of Alec Pleon and Sonny Jenks. One half of the Hackford and Doyle act, in this show, is one-time Billy Cotton high-note trumpet star, Jack Doyle. In addition to their parts in the panto, the boys also present their amusing Variety act.

MALVERN.—Eric Silk and his Southern Jazz Band make their first appearance at Malvern Winter Gardens this Sunday (8th). During the war, Eric attended the near-by Royal Worcester Grammar School.

BRADFORD.—Ken Mackintosh returns to home ground when, on January 10, his band appears for Bradford Racing Cycling Club at the Windsor Hall. Ken will be supported by the Bert Bentley Astorians and the White Eagle Jazz Band.

BELFAST.—The death took place last week of pianist Hugh Daly, one of Northern Ireland's best-known musicians, who had returned to Phil Murtagh's Band Belfast's Gals Ballroom with Syd Bates. Hugh had played for long periods in Belfast's Kingsway Ballroom; the old 400 Club; the Crofton Hall, Bangor; Butlin's Mooney Camp; and Dublin's Metropole Ballroom. Year after year he was first choice for the Jamboree of the Irish Federation of Musicians.



The Goodman Quartet (Hollywood version) is born. Lionel Hampton is bandleader, singer, chief cook and vibes player in a restaurant; the boys "discover" him. L. to r: Teddy Wilson, Hamp, Steve Allen (as BG) and Krupa. The heads are those of John Hammond and his sister, as portrayed by Herbert Anderson and Donna Reed.

from page 3

Hampton on the road with him, could have been tremendously exciting. But they're not even mentioned.

"Teddy and Buck Clayton are seen playing in the band, from its inception up to the last scene. Actually, Teddy never was allowed to play in the band—he only worked as a 'special act' in the Trio—and Buck was never in the band at all. On the other hand, people who were an important part of the early band, like Helen Ward, Bunny Berigan, Jess Stacy and Vido Musso, are not even mentioned. Stan Getz, who has what ought to have been Musso's part, was about nine years old when all this happened!

"As for Lionel Hampton, the fact is that he had a fairly successful band of his own when Benny found him; yet, in the picture, he's discovered as a cook and waiter at an obscure little restaurant! Why did Hamp consent to this? And why pick out a musician like Kid Ory for an acting role when he had nothing to do with Goodman's career? "Were they looking for someone who'd conform with the Hollywood requirement for an Uncle Tom-type Negro voice and personality?"

Jerry Dawson's weekly round-up

representative band" at the Jazz

presentation... For the Sports Stadium's ice panto, pianist-MD Charles Tovey leads Syd Hyams (vln.), Derek Hyams and Harry Fellicent (reeds), Pat O'Day (tpt.), Len Leonard (bass), Sid Livingston (drs.), and Gian Evans (organ).

Jazz Record Club, run by veteran authority Derrick Stewart-Baxter, resumes fortnightly recitals with "Music of the American Negro," by Dennis Bown, on January 11... Brighton Jazz Club's resident band, launched at Christmas, comprises Ted Ambrose and Les Jowett (tpts.), Keith Slade (clt.), Stewart Emsley (alto), Bob Mitchell (pno.), "Sailor" Spicer (bass) and Eddie Burton (drs.).

Bassist-leader Ken Lyon was surprised to see his band advertised for Rottingdean Cricket Club's New Year's Eve Ball. Owing to a misunderstanding,

Ken had not been booked, but in 48 hours he supplied a group led by Frank Jackson on trumpet... The Adelphi Hotel's new resident group, led by guitarist Harry Mundell, includes his wife, Hazel, on piano.

SOUTHAMPTON.—"New Orleans Parade"—the port's first-ever regular series of jazz-for-dancing sessions with national traditional groups—was launched by Chris Barber's band at the Royal Pier Pavilion last Friday. Other bands, expected to appear at monthly intervals, include Ken Colyer, Cy Laurie, Sandy Brown and Alex Welsh... New Orleans revival pioneer, George Webb, is to be president of the Friday Night Traditional Club, where he recently sat-in with the resident Mickey Smith Stompers.



Harry Secombe, a Manchester "Buttons," amuses old as well as young. He is pictured above with "Prince" Aileen Cochrane.

ROTHERHAM.—Jazz enthusiasts from many parts of the North Midlands converged on Rotherham last week for the first visit to the town of the Ken Colyer Jazzmen. Fans crowded into the upper room of the Cross Keys Hotel, headquarters of the Rotherham Jazz Club. Scores more had to be turned away. Said a club official: "The best attendance we have ever had since the club was formed."

BRIGHTON.—Trumpet-leader Burt Green will spend his ninth summer on Palace Pier, opening at Whitsun with a sextet... MD William Bismard and Kenneth Broadbury (pnos.) with Bill Connor (drs.), accompany *Fresh Air*, currently at the Theatre Royal prior to West End

JAZZ CLUB CALENDAR

FRIDAY—contd.

BILL BRUNSKILL still plays, always has played and always will play trad. at **THE BARN**, 44, Gerrard Street, 8-11.

BROWN URN, Yorkshire Grey, Grays Inn Road (facing Holborn Hall), 8-11 p.m.; **ERNIE BROWN'S DIXIELAND JAZZBAND** and guests, featuring ace French trombonist **ROBERT PERRIN**.

EALING: The famous **SOUTHERN STOMPERS**, guest attraction—**BOB KELLY**—"Fox and Goose" (near Hanger Lane Station).

ERIC SILK'S Southern Jazzband, Southern Jazz Club, 640, High Road, Leytonstone.

MIKE DANIELS Band, Star Hotel, London Road, West Croydon.

MUSWELL HILL Jazz Club presents **ALAN LITTLEJOHN** with **WINDY CITY SIX**, tonight, Friday, January 6, 7.30-11. Admission 2/6. At the Athenaeum Ballroom, Muswell Hill, N.10 (opposite Odeon Cinema). Buses 43, 102, 134, 212, 244.

SUTTON. "Red Lion," 7.45: **BRIAN WHITE'S MAGNA JAZZBAND**.

BAR OF MUSIC CLUB, 37, Oxford Street, W.1.

JOHNNY SPICE AND HIS MUSIC present **SUGAR'N SPICE**—London's only Latin/Dixie Show! Espresso lounge, 7.30 p.m. 5/- (cloaks free).

CY LAURIE Jazz Club, Mac's, Gt Windmill St. (opposite Windmill Theatre), 7.30-11: **CY LAURIE BAND**.

HUMPHREY LYTTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. **HUMPHREY LYTTTELTON AND BAND** Full club particulars from S. Great Chapel Street, W.1.

L.S.J.M. EVERY SATURDAY, WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 183; Tubes South Harrow or Pinner). Dance, listen and live to **MIKE DANIELS DELTA JAZZMEN**, with **DOREEN BEATTY** and **JOHNNY BARNES TRIO**, 7.30-11.30. Licensed bar. Ample car park. Admission 4/-.

WOOD GREEN: KEN COLYER'S JAZZMEN.

SUNDAY ALL TRAD. musicians invited. OPEN HOUSE session, Sunday afternoons, 3-6 p.m. Sit-in with the Terry Lightfoot Jazzmen at Cy Laurie Jazz Club. Members 2/-, guests 3/-.

BAR OF MUSIC CLUB, 37, Oxford Street, W.1.

JOHNNY SPICE AND HIS MUSIC present **SUGAR'N SPICE**—London's only Latin/Dixie Show! Espresso lounge, 7.30 p.m. 5/- (cloaks free).

COOK'S FERRY INN, Edmonton: **MIKE DANIELS DELTA JAZZMEN**, Doreen Beatty, Johnny Barnes Trio.

CY LAURIE Jazz Club, Great Windmill St. (opposite Windmill Theatre), 7.30-11: **CY LAURIE BAND**.

DAVE BURMAN'S Jazzmen, Truro, Dalton Lane. Open session, Members 2/-, guests 3/-.

HOT CLUB OF LONDON, 7 p.m.: **CHRIS BARBER'S JAZZBAND**, **OTTILIE PATTERSON** and **LONNIE DONEGAN**.—Shakespeare Hotel, Ponds St., Woolwich, S.E.18.

SUNDAY—contd.

HUMPHREY LYTTTELTON CLUB, "Mack's," 100, Oxford St., 7.15-10.45 **KEN COLYER'S JAZZMEN**

PARK LANE JAZZ CLUB, Park Lane, Croydon, 7.30-10.30: Dance and listen to **IAN BELL'S JAZZMEN**. Admission 2/6.

QUEEN VICTORIA, North Cheam: **MICK MULLIGAN BAND** with **GEORGE WELLY**. Listen. Live. Licensed.

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath, 7.30 p.m.: **TRAP FIVE JAZZMEN**, with Geoff Watts. Admission free.

STAINES: CHARLIE GALBRAITH'S Jazzmen.—"Boleyn Hotel," 7.45.

TREVOR WILLIAMS JAZZMEN, 44, Gerrard Street.

WOOD GREEN: ALEX. WELSH DIXIELANDERS.

MONDAY **AMERSHAM ARMS**, New Cross: **TUXEDO JAZZ CLUB** re-opening soon.—Watch for further announcement.

GRANE RIVER JAZZ with Sonny Morris, **KINGSBURY BATHS CAFE**, 8 p.m. Admission 2/6.

CY LAURIE Jazz Club, Great Windmill St. (opposite Windmill Theatre): Dancing to **CY LAURIE BAND**.

HUMPHREY LYTTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. **SANDY BROWN'S JAZZBAND**, with **NEVA RAPHAELLO**. Also **CHRIS BARBER'S JAZZBAND** will appear 8.15-9.30 between rehearsal and transmission of broadcast.

NEW DOWNBEAT (TUBBY HAYES) CLUB, Manor House, N.4 (opposite Tube) Star presents **THE BEST IN JAZZ!** Star presents **DEREK HUMBLE**, plays with the **TUBBY HAYES QUINTET**, Dickie Hawdon, Harry South, Bill Edden, Pete Blannin; also **JACKIE SHARPE SEXTET**, 7.30-11. Licensed bar.

NEW ORLEANS KEN COLYER'S JAZZMEN NEW ORLEANS

KEN COLYER NEW ORLEANS CLUB every Monday, Studio '51, 10-11, Great Newport Street, 7.30 p.m. Intermission: Piano by **RAY FOXLEY**.

RIVER CITY JAZZMEN, "King and Queen," Mottingham, S.E.9 (124 bus route).

RON PURVER'S Dixielanders, Railway Tavern, Plumstead (opposite Arsenal Third Gate).

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath, 7.45 p.m.: **KENNY BALL CHICAGOANS**.

SYDENHAM, TONIGHT: Sensational **TREVOR WILLIAMS JAZZMEN**, 7.30 p.m. Come early.—"Fox and Hounds," Sydenham.

TUESDAY **BARNET JAZZ CLUB**, Assembly Hall, Union St. (High Barnet Underground): **ERIC SILK'S SOUTHERN JAZZBAND**.

JACKIE FREE'S Jazzmen, 8 p.m., Cowley Arms, High Road, Leytonstone.

THE JAZZ CLUB, Bromley, Kent, "White Hart Hotel," 8-11 p.m.: **MICK MULLIGAN JAZZBAND**, with George Melly.

WOOD GREEN: IAN BELL'S BAND.

WEDNESDAY

AGAIN! TUXEDO JAZZ CLUB—See Monday.

AT THE NEW CROSS PALAIS, Wednesday, January 11, the swinging **RONNIE SCOTT** Quintet, plus Terry Shannon, Pete Elderfield, Don Lawson and guests. Every Wednesday, 8-11 p.m.

CARIACA, Modern jazz played by **LARRY ROGERS QUARTET**—Academy, 87, High Street, Watford.

CHRIS BARBER'S JAZZBAND, "White Hart," Southam.

CY LAURIE Jazz Club, Great Windmill St. (opposite Windmill Theatre): Dancing to **GRANE RIVER JAZZBAND**.

HUMPHREY LYTTTELTON CLUB, "Mack's," 100, Oxford St., 7.30-11 p.m. **HUMPHREY LYTTTELTON AND BAND**

PENGE, Fabulous opening last week. All-Star **MODERN GROUP**, 7.30 p.m.—"Crooked Billet," High Street, Penge.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's St.: Welcome back, **KEN COLYER JAZZMEN**.

TRADITIONAL JAZZ Society, Station Hotel, Sidcup, 8-11 p.m.: **HIGH SOCIETY JAZZMEN**.

THURSDAY **ACTON: GROMBIE STARS! REX MORRIS** Quintet (featuring **JIMMY DEUGHAR** plus personal appearance on drums — **TONY GROMBIE**—"White Hart.")

CY LAURIE Jazz Club, Great Windmill St. (opposite Windmill Theatre): Dancing to **TERRY LIGHTFOOT BAND**.

DARTFORD JAZZ CLUB: River City Jazzband—7.30-10.30 p.m.—Gintworth Club, Lowfield St., Dartford.

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SYDENHAM: TRAD. with traddlers. **JIM WELLS'S JAZZBAND**—"Fox and Hounds," Sydenham.

CONCERTS 9d. per word **TOWN HALL, ACTON**, Thursday, January 19, 7.30. **GREENWICH BOROUGH HALL**, Friday, January 20, 7.30.—Jazzshows, Ltd., present **CHRIS BARBER'S JAZZBAND**, featuring Monty Sunshine, Lonnie Donegan and Ottilie Patterson. Reserved seats, 3/-, 4/- and 5/-. **ACTON**, from Rand's, Market Place, Acton; **GREENWICH**, from Gordon Travel Bureau Ltd., 191, Greenwich High Road, S.E.10, or at door.

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A Best Seller—**STUDIO '51**, 10/11, Great Newport Street, W.O.3, 7.30. **FRIDAY:** New Jazz Group, with **DISSY REEDE**. **SATURDAY**, 7.30: **KEN MOULE**, **JIMMY WALKER** Group; New Jazz Group, with **ALLAN GANLEY**, **Derek Smith**, **Sammy Stokes**, **DISSY REEDE**. Admission 6/-. **SUNDAY**, 3-6: Records, dancing, 7.30: **JIMMY WALKER** Quintet, plus New Jazz Group. **WEDNESDAY:** **Tubby HAYES** Quintet. New Jazz Group at all sessions.

At Jeff Kruger's **"JAZZ AT THE FLAMINGO,"** beneath Mapleton Restaurant. **SUNDAY (8th)** from 7.30... **VIC ASH** Quintet, guest star **Bob Eford**.

TONY KINSEY QUARTET, featuring **Bill Le Sage**, **Tommy WEDNESDAY (11th)** from 7.30: **TONY GROMBIE**, **JIMMY DEUGHAR**, **Derek Humble**, **Lonnie Donegan**, etc. **TONY KINSEY QUARTET** featuring **Ronnie Ross**; **Tommy Hall**.

NEXT WEEK (18th)... **ENTIRE TOMMY WHITTE ORCH.** Combined membership of **Flamingo/Florida Clubs** only 5/- p.d. S.A.E. to 9, Woodlands, North Harrow, Middx.

At Jeff Kruger's **FLORIDA CLUB**, Cafe Anglaise, Leicester Square. **SATURDAY (7th)** 7.30-11.30... **BUDDY FEATHERSTONHAUGH** Quintet, with **Leon Calvert**, **Ray Sidwell**, etc. **TONY KINSEY QUARTET** with **Ronnie Ross**; **Tommy Hall**. Membership? See Flamingo advert.

AMERICANIA CLUB AMERICANIA, 39, Coventry Street, Piccadilly (beneath Mapleton Restaurant). Open to capacity business, as usual, at London's only jazz-night club. Open 12 midnight until 7 a.m. every Saturday night. Cover charge 10/- (including three-course dinner).

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FRIDAY (TONIGHT) A LUNCHTIME TREAT near Old Fleet Street, **EVERY FRIDAY** in Pelter Lane, at the **ROYAL SCOT-TISH CORPORATION**, 12.45-1.45 p.m. Today: **PRESS GANG**, featuring **BRUCE TURNER**, with **SIR CHARLES GALBRAITH** and **MR. DOUGLAS GRAY**. Next Friday: Wonderful **ALEX. WELSH DIXIELANDERS**.

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U.S WANTS TO BOOK BENSON BAND—BUT FROM ONE GOLD TO ANOTHER NOT JUST YET



A PROPOSAL that Ivy Benson and her Band should play an Anglo-American exchange engagement with Phil Spitalny and his All-Girl Orchestra has fallen through.

During her Stateside visit in November, 1954, Ivy was told that she could be given a month's booking in Chicago, but plans fell through owing to the AFM ban on foreign bands.

No agreement

Hearing that impresario Jack Hylton was interested in a reciprocal exchange involving her and Phil Spitalny's Orchestra, Ivy wrote to bandleader-friend Art Weems c/o America's General Artists' Corporation.

She has received a reply from Milton W. Krafny, vice-president of GAC, who has written in Art Weems' absence.

Says Mr. Krafny: "We have been advised by the AF of M that no definite exchange agreement exists."

"Should the AF of M ruling at any time be relaxed, we would be extremely interested in your orchestra."

Harry Gold (r.), who played his last date as leader of the Pieces of Eight at Luton on Saturday, is handed a farewell gift by brother Laurie, who now leads the band. Also offering good wishes are vocalist Betty Taylor and clarinetist Pat Rose.

AFTER THE

There will be no getting-home worries after the great "Night Out With the Stars" Ball being staged by the MELODY MAKER on Friday, January 27. No need to leave the star-studded Albert Hall before Joe Loss and his Orchestra bring the evening to an end at midnight.

BALL

A special Get-You-Home Service has been arranged with Valiant Coaches, enabling those attending to leave at 12.15 a.m. for all parts of London. A leaflet giving full details of the destinations and fares will be supplied to all ticket buyers (see page 9).

IS OVER

Duchin Story will have no vocals

HOLLYWOOD, Wednesday.—There will be no vocals in "The Eddy Duchin Story," the life and career of the late bandleader.

Decca are to issue an album from the film, which features the piano of Carmen Cavallaro backed by the studio orchestra conducted by Morris Stoloff. Several pop tunes of the late '30s and early '40s will be resuscitated.

Randall adds for Green's Playhouse

Freddy Randall's augmented line-up for his two weeks at Green's, Glasgow, starting on Monday, will be Jimmy McCormack, Matt Auld and Jimmy Boyle (tpts.), Orme Stewart (tmb.), Jimmy Elliott, Hymie Levine, Betty Smith, Don Francis, Bert Goldwater (saxes), Stan Bourke (drs.), Jack Peberdy (bass), Eddie Thompson (pno.) and Don Malcolm and Vicky Stevens (vcls.).

Freddy's usual line-up will play one-night stands in Scotland and England following the Green's season, and appears at London's Wood Green jazz club on January 31.

250,000 RECORDS LOST IN FIRE

ABOUT 250,000 gramophone records, including many jazz LPs, were destroyed when fire broke out at the warehouse of E. A. Wood, Ltd., of Freeman Street, Birmingham, last week.

The firm supplies records to shops all over the south of England and as far north as Leeds. Despite the damage, an official of Wood's said that deliveries would be affected only slightly. Records are now being stored at their Aston Road depot.

NEW GUITAR

Guitarist Jimmy Fraser has left the Jackie Davies Band, resident at the Society Club, Jermyn Street, and is replaced by Harry Barnett.

Jill Day signed up for Blackpool

VOCALIST and film star Jill Day has signed to appear for George and Alfred Black at the Winter Gardens Pavilion, Blackpool, for the 1958 summer season.

She will star opposite TV comedian Dave King, the one-time drummer whose rapid rise to stardom was an outstanding feature of 1955.

Ex-Geraldo

Contracted to appear at Blackpool Opera House are record mimesters George and Bert Bernard, who will share the bill with Eve Boswell.

Both Eve Boswell and Jill Day started their careers as vocalists with Geraldo and his Orchestra.

Jill recently signed a three-year contract to broadcast and televise exclusively for the BBC.

The Stars Look Up!



Watching the balloon go up at the Chelsea Arts Ball last Friday are (l.-r.) bandleaders Ivy Benson and Eric Winstone and singer Tonia Bern. Eric's was one of the bands present.

Baker's Dozen in next Festival?

Although no bands have yet officially been signed for the BBC's annual Festival of Dance Music this Spring, the MM understands that Kenny Baker's Dozen are almost sure to appear.

HUMPH, WHITTLE GO 'OVERSEAS'

Humphrey Lyttelton's Band, on Tuesday, and the Tommy Whittle Orchestra with guests, on January 24, will record programmes for the BBC's transcription service for foreign networks.

Still more dates for Rita Reys 6

More dates have been lined up for Dutch singing star Rita Reys and her Sextet who start a month's stay at the USAF Burtonwood base next Wednesday.

During its residency, the sextet airs on the BBC on January 16, televises on ITV (21st), and makes appearances at the Cresta Ballroom, Luton (January 10), Manchester Hippodrome (22nd), New Theatre, Cambridge (24th), and Aldershot Hippodrome (February 5).

MONTMARTRE CLUB BOOKS MARILYN

PARIS, Wednesday.—Marilyn Monroe has been booked by a Montmartre night club for four nights.

She is coming to Europe in April to entertain U.S. troops in Germany, and will stop off in Paris on her way back.

MELODY MAKER INCORPORATING 'RHYTHM'

Vol. 31 No. 1164 Member: Audit Bureau of Circulations

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Stendall takes over at Regent Palace

Arthur Stendall, resident leader at the Strand Palace Hotel, takes over the Regent Palace Hotel band on Monday.

The leader he replaces at the Regent Palace, which is owned by the same company as the Strand Palace, is Arthur Copper-smith.

Stendall is leaving the Strand Hotel as the restaurant is being reconstructed.

PIANO CHANGE IN CY LAURIE BAND

Ian Armit has taken over the piano chair in the Cy Laurie band in place of Ted Ramm, who left recently to form his own professional band.

Armit previously played with Bobby Mickleburgh, Mike Daniels and the Christie Brothers Stompers.

Troc trumpet

Trumpeter Bill Leeson has rejoined Chris Curtis's Band at the Trocadero Restaurant, W. He replaces Pete Hawley, who is now with Harry Leader.

VIC FELDMAN

From Page 1 Three years later, he played with a contingent of the Glenn Miller orchestra at the Jazz Jamboree. Major Glenn Miller himself said he was "astounded" at Victor's prowess. The passing years saw his development as a mature and brilliant musician who had added vibes, piano and arranging to his formidable accomplishments. These were all recently demonstrated to telling effect on the Equire LP release: "The Multiple Talents Of Victor Feldman."

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