

Melody Maker

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JANUARY 14, 1956

EVERY FRIDAY—6d.

KENTON SELL-OUT EXTRA LONDON

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Talking music 'shop'



A spot of shop talk from some of the stars who appeared on ATV's "Music Shop" last Saturday. L-R: accordion ace Lou Campara, and singers Danny Pughes, Georgia Brown and Annette Klooger. Australia-born Annette, who recently left Teddy Foster's Orchestra after over four years to star as a solo artist, was making her debut on commercial TV.

SHOW

STAN KENTON and his Orchestra will be playing an extra concert at the Royal Albert Hall on April 1, at 2 p.m.

Agent Harold Davison told the MM: "I have been compelled to put on another show owing to unprecedented demand for tickets for the first Kenton concert in Britain at the Albert Hall on March 11. All seats were sold within 48 hours."

Box office rushed

The news that Kenton would be making his British debut at the Albert Hall caused so great a rush for tickets that Davison and the Albert Hall were obliged to put them on sale on Monday—before an announcement could be made in the MELODY MAKER.

Fans who have applied for tickets for the March 11 concert are now asked to state whether they are prepared to accept alternative bookings for the April 1 concert.

They should write to Davison's new offices at Eros House, 29-31, Regent Street, London, S.W.1, which open tomorrow (Saturday).

More dates

From tomorrow, tickets will be on sale at Belle Vue, Manchester, for the concert there on March 18. They are priced at 5s., 7s. 6d., 10s. 6d., 12s. 6d., 15s., £1 and £1 5s.

Additional dates to the Kenton itinerary published last week are: Savoy Ballroom, Southsea (March 14), Public Hall, Preston (21st), St. And-

ⓔ Back Page, Col. 3



Celebrating her nineteenth birthday last Saturday, Shirley Bassey, the singing sensation from Cardiff, is pictured with the cake presented to her by Al Read, star of "Such Is Life," in which she is appearing at the Adelphi, Strand.

SHEARING TO BE U.S. CITIZEN

New York, Wednesday.—British piano-leader George Shearing, who scored an immediate hit when he emigrated to the States, passed his final examination for U.S. citizenship at Hackensack, New Jersey, on December 22.

The swearing-in ceremony will probably take place in February.

KATHY ON CAPITOL

HOLLYWOOD, Wednesday.—Kathy Lloyd, Ted Heath vocalist who left to join her husband in the States last August, has been signed by Capitol Records.

She was contracted by Capitol after executives had heard recordings sent out by Ted Heath.

These are the stars you'll meet at the Ball

FRANKIE VAUGHAN, Ruby Murray, Monty Norman, Lita Roza, Marie Benson, Maria Pavlov, Diana Coupland, Lorraine Desmond, Terry Devon, Tonia Bern, the Tanner Sisters, Ronnie Harris, Denny Dennis, the Three Deuces... these are just some of the singing stars you'll be meeting at the MELODY MAKER's great "Night

Out With The Stars" Ball at the Royal Albert Hall on January 27.

Bandleaders, too, will be there in force, among them Eric Winstone, Harry Gold, Tito Burns, Eric Robinson, Lou Preager, Laurie Gold, Carl Barriteau,

Francisco Cavez—and, of course, Joe Loss, whose orchestra and singers will be supplying dance music for this five-and-a-half hour star-studded night.

Among the big names of Show Business will be Jack Payne, Glyn Jones, Henry Caldwell, Richard Afton, June Birch, John Hooper, Lou Campara, Martin Lukins, Gerald Crossman, Albert Delroy...

The list grows day by day.
ⓔ Page 8, Col. 3

PREVIEW OF THE BG STORY



Personalities from the music business turned up in force for the trade showing of the "Benny Goodman Story" at the Leicester Square Theatre on Wednesday. Shown above are (l.-r.) George Fierstone, Sabrina, Cyril Shane (Kassner Music), and Frank Weir. The film is reviewed by Tony Brown on page 4.

Conn Bernard 4 on 'British Jazz'

Pianist Conn Bernard's Quartet appears in "British Jazz" on Monday (30th).

Conn leads Don Fraser (gtr.), Jack Fallon (bass) and Tommy Maxwell (drs.). There will also be a guest artist.

The Conn Bernard Trio (the above personnel, minus Tommy Maxwell) can be heard on an EP due for release on the "Jazz Today" label this month. Titles are "Tenderly" (a six-minute version), "Just One Of Those Things," and "She's Funny That Way."

Ray Martin denies 'quitting' rumours

Ray Martin, A&R chief of Columbia Records, denies persistent rumours that he is leaving the concern.

"I think if you 'phone about this time next year I'll still be here," he told the MELODY MAKER.



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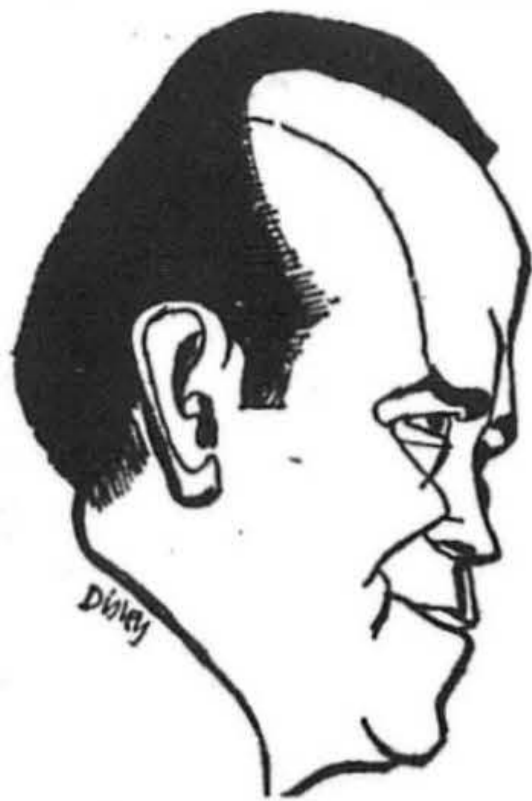
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Bert uses the new "Club 50"
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THE RACE STORY

IT is very gratifying to learn that Hollywood is at last going to film *The Steve Race Story*, in Stereomatic Colorscope. After months of rumour, counter-rumour and general publicity hoo-hah, the name part has been assigned to Boris Karloff.

The part of the Editor of the MELODY MAKER is played by Liberace, and the background score will be recorded by the Firehouse Five Plus 49.

The moment the scenario was completed, I was called in to advise on the story.

The action begins in a gipsy camp near Skegness, where the hero's parents (George Burns and Gracie Allen) are making tea for the stork, who has had to lie down for a bit. "Don't worry," says Mrs. Race "after all, you weren't to know, were you?" The stork is inconsolable. "If only I hadn't signed for it," he sob.

Escape

Steve Race at the age of 12 (played by Humphrey Bogart) is surprised behind his uncle's barn with a Salvation Army nightingale (played by Sinatra). After a clean and rather exciting fist fight, he is taken in two weeks to an Army School, from which he escapes disguised as a carrier pigeon.

Six years later, balding and beginning to fray at the edges, he is found sleeping in a Gloucestershire ditch by an evacuee, John Dankworth (played, of course, by Frank Sinatra). They form a song-and-dance act, and there follows a blinding sequence of flashing trains and place names while Dankworth and Race bash out a couple of choruses of "When Tommy Atkins Taught The Chinese How To Charleston".

Run out of Wednesbury (Staffs) by an angry Watch Committee one night, they are given a lift in the Mick Mulligan band coach, returning from a 12s one-nighter in Lancashire. John Dankworth sits next to the girl vocalist Beryl Bryden, and is never heard of again. Steve Race sits beside the red trumpet player, who shows him a photograph of his sister.

Chemical

You can tell by the background music that Race has grown suddenly chemical, and when the girl meets the coach at Henry's Corner the strings play a C7+ chord, while the horns (in unison) play Eb, D and Db. Their eyes meet.

They set up house together in Peckham, but things are not too rosy. There is a particularly poignant scene in which Mrs. Race (Grace Kelly) is setting the dinner table for two on the

Unsavoury!

I FEEL that more prominence should have been given to the closing of the Phoenix Jazz Club—the second occasion within a month that a club has had to close because of boogalitanism. (Early in December the Magna Jazz Club at Epsom had to close after a fight broke out on the premises.)

More and more jazz clubs are becoming the haunts of undesirable characters whose one purpose, it would seem, is to cause trouble and to disturb and annoy the genuine jazz enthusiasts who go to the clubs. These people are not the least bit interested in jazz and it is something was done to prevent them from ruining any more clubs.

Far more stringent membership and entry should be imposed by the organizers, and no trouble of any sort should be tolerated.

Unless something is done, and quickly, the clubs will get a very bad name, and the police and general public, which will damage the whole status of the jazz movement.—John W. North West Glendon, Surrey

anniversary of the day they met. Race, who is really a drinker, goes to the bar and strikes her with a whip which happens to be lying on the sideboard. (It is this scene which appears on the posters.) She leaves him, and as the picture fades we see Race smashing records on the floor. From there on the downfall is rapid. Haggard and unshaven, he goes begging in Archer Street, and is compelled to sell his press-cutting book to buy Bryden. His wife's face haunts him constantly, and he seems to see her face in the back of every bus.

A tear

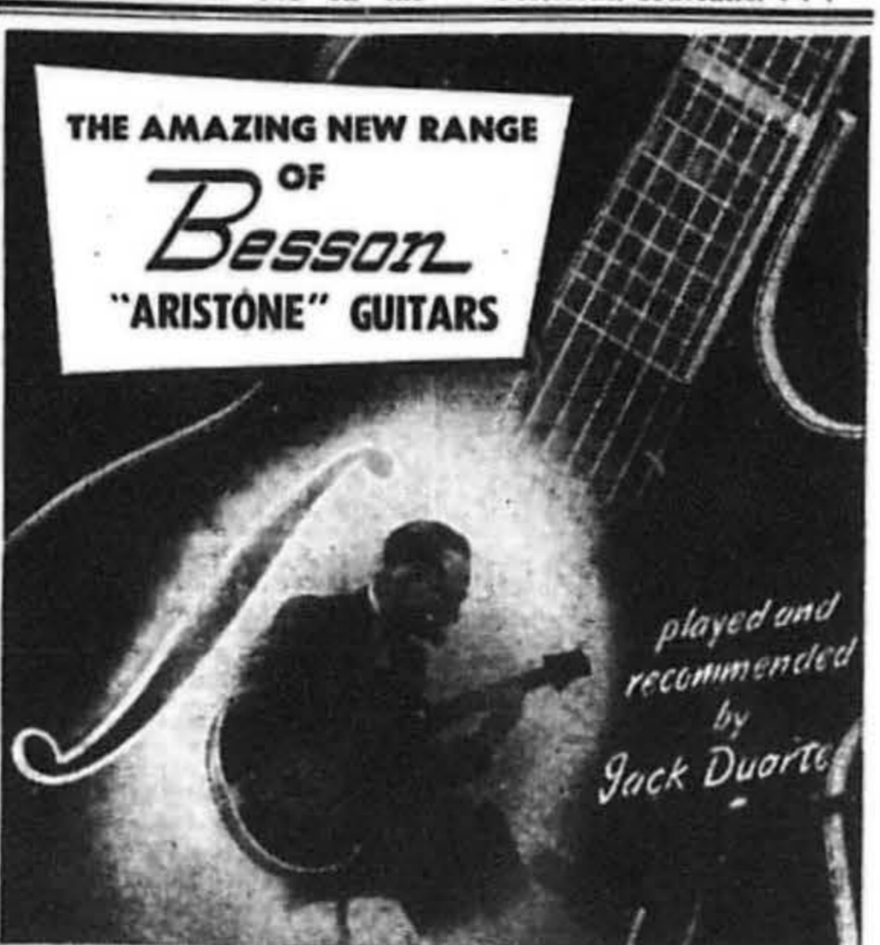
On Waterloo Bridge he staggers to the balustrade and looks over. To his right is the Royal Festival Hall, mocking him with its neon sign "To-night, Mick Mulligan. On the bank to his left (this is a film, remember) is St. Paul's Cathedral, crowds gathering on the steps for the Christmas Eve service. Beneath him, the surging waters of the Seine, inviting him to oblivion.

An old man trudges by selling photographs of Diana Dors and Trooping the Colour.

A slim girl pauses on the steps of St. Paul's. Is there something familiar, she thinks, about that figure standing on the balustrade? The massive hips and slim shoulders? The huge feet?

She hesitates and half smiles. A tear rolls down her cheek. Even the music stops. Then she turns and walks into the church. The organ is playing like crazy, and she does not hear the splash.

Steve Race smiles as he picks up the tray of photographs. He walks on, into the night. "Postcards, souvenirs..."



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BG and I

WHEN Russ Columbo's band was playing the Woodmansten Inn (I think the year was 1931 or 1932), Artie Bernstein and I had dinner there one night. I believe that was the first time I was formally introduced to Benny, who was in the sax section of that orchestra.

When I really got to meet Benny was in October of 1933 upon my return from England, where I had set up a deal with English Columbia and Parlophone to record something like 60 sides for the two English labels.

Among the sides I had contracted to do were eight by Benny Goodman and his Orchestra.

It was quite a daring venture to sign up Benny Goodman, so to speak, when I barely had a speaking acquaintance with him.

But I felt sure, with the American record business being what it was, with virtually no jazz being recorded, that Benny would accept the terms that were being offered by English Columbia.

The night I got back from England—I would say the date was around October 4, 1933, I went into the Onyx Club and there, sure enough, was Benny.

Benny and I sat down at a table together. I told him that, whether he knew it or not, he had a recording contract with Columbia.

He looked at me as if I were crazy and said that he had just been down to see Ben Selvin at the American Columbia

by JOHN HAMMOND

—the man who 'made' the Goodman band

Selmer Stars Stage Swing Reunion



The Benny Goodman Story

If you want to learn about the instruments used by top-line U.S. stars, write for "Selmer trumpet" or "Selmer clarinet" leaflet.

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THE YOUNG JOHN HAMMOND—CLOSE FRIEND AND ASSOCIATE OF BENNY THROUGHOUT HIS CAREER; AUTHOR OF THE NEW MM SERIES.

TAPE RECORDERS and THE LAW

TWO weeks ago, a letter in MELODY MAKER Mail-bag stated that the writer—instead of buying gramophone records—borrowed them and transcribed them on to tape. An Editorial footnote pointed out that this was illegal, but so many readers have written asking for further information that it has been considered desirable to clarify the position as far as possible.

All we can do is to state the position as it exists in law at the moment. Take the case of taping broadcasts first. As was pointed out by Harry Francis of the MU, in the MM of 5/9/53, and subsequently by Edgar Jackson (12/12/53), a broadcast may be taped without infringement of copyright only if the tape is used solely for private purposes, with no direct or indirect charge for hearing it, and only if written permission has been obtained from all the copyright owners of every item taping each item.

The taping of gramophone records is more complicated still. All the bodies concerned take a serious view of the practice. Mr. T. S. Fasanidge, of Phonographic Performance, Limited (the organisation which controls the public performance of gramophone records), told me: "People who want to make a tape-recording of gramophone records have to get the manufacturer's permission. It is definitely illegal to tape-record without it—a specific infringement of the public right of copy (ours, the public performance, being the secondary right)."

And, even if permission has been given, there remains that public performance liability. No records are 100 per cent. protected by copyright, even when a tape-recording would be only for your own amusement."

Mr. J. P. Atkinson, of Decca, who acts as Honorary Secretary of British Phonographic Industry, agreed. "There is a double infringement in taping records," he said. "Both of the Copyright Act of 1911 and of the Dramatic and Musical Performers' Protection Act of 1925. This is reaffirmed in the new Copyright Bill before Parliament at the moment—and the new bill will also, as a matter of interest, give definite copyright protection to both radio and TV productions."

After all, the record has cost him a lot of money to produce. "The 1911 Copyright Act, Section 19 (1), begins with the words: 'Copyright shall subsist in records, perforated rolls and other contraptions by means of which sounds may be mechanically reproduced, in like manner as if such contraptions were musical works.'"

"So your reader who takes down records on tape is guilty of two 'infringements'. He cannot be put in prison or fined for these; they are not 'offences'. He can only be sued for damages by the holders of the copyrights in question.

"There is a third point, however, under the actual Copyright Act of 1925, such 're-recording is an 'offence'."

"MU Assistant Secretary Harry Francis confirmed this last fact, from the standpoint of the musicians for whose protection the 1925 Act is framed. "Definitely 'offence,'" he told me. "Transcribing a record on to tape is 're-recording the performance of an artist without his written consent'—for such a transcription is held to be a recording of an artist's performance just as much as if the tape machine had been there when he originally played the number."

There are two saving graces in all this.

(1) If you record a broadcast on tape, you are infringing the terms of the two Acts quoted above—but you are not subject, it seems, to any penalties unless and until you give the tape to a third party for public performance. "What is a 'public performance'?" Says Harry Francis: "If the tape is played to a man's immediate household that is not a public performance; if he takes a few friends in to hear it, that is—even though no money is shared. After all, he is giving a recital."

(2) If you transcribe a record on to tape, you are guilty of two infringements and an offence, but you are not guilty of evading Purchase Tax on the record you would otherwise have bought, for this tax, a Treasury spokesman told me, is levied on the actual fabric of the commercial disc itself!

To obtain permission from the various proprietors in these cases of copyright, "Preliminary Enquiry Forms" and "Statutory Notices" have to be completed in respect of each item to be recorded (see 12/12/53)—details of which are available at HM Stationery Office.

Peter Leslie

THE PENALTY



This is a film still; but it could be straight from life. It shows the effect of drug addiction on one weak enough to fall into the evil clutches. The shot (of Frank Sinatra) is from "The Man With The Golden Arm," reviewed on page 11.

I suggested such people as Coleman Hawkins. For the rhythm section—Dick McDonough, Artie Bernstein, with whom I was playing in a string quartet at that time, Gene Krupa, and Joe Sullivan, who had just come in from Chicago. I wanted very much to have Bunny Berigan on trumpet and was insistent on Jack Teagarden for trombone.

For the first Columbia date, practically the following week, we ended up with the following band.

Joe Sullivan on piano, Dick McDonough on guitar, Gene Krupa on drums (he was playing at that time with Mal Hallett's band and had to come in from Boston by train), and Artie Bernstein on bass.

Benny insisted on that old reliable, Manny Klein, for first trumpet. And although Benny wanted Bunny Berigan just as much as I did, because of the presence of Jack Teagarden on trombone we used Charlie Teagarden, Jack's brother, as the other trumpet player.

No Hawkins

Jack, incidentally, was also playing with Mal Hallett at that time.

The last member of the group was a saxophone player from Boston named Artie Kelle. Artie was no Coleman Hawkins by a long shot, but he was one of the better musicians playing in New York society bands at that time, and actually on the record he sounds pretty good.

Benny didn't go at all for the idea of no arrangements, and somewhat to my horror he brought down four scores that had been sketched out by Arthur Schutt, who at one time had been a very excellent pianist, but who was an extremely stiff arranger.

We got down to the studio and the arrangements for "Ain't Cha Glad" and "I've Got A Right To Sing The Blues" were so impossible that even Benny admitted they were a little stiff. The result was that most of the arrangements were discarded, except for the bridges.

However, because of the arrangements, a lot of time was wasted, and as a result we only made two sides on this session.

THE BG FILM —Tony Brown reviews it on page 4

although my agreement with English Columbia was for four sides a session. English Columbia, however, was extremely understanding and willingly paid for the second session to be made the next week.

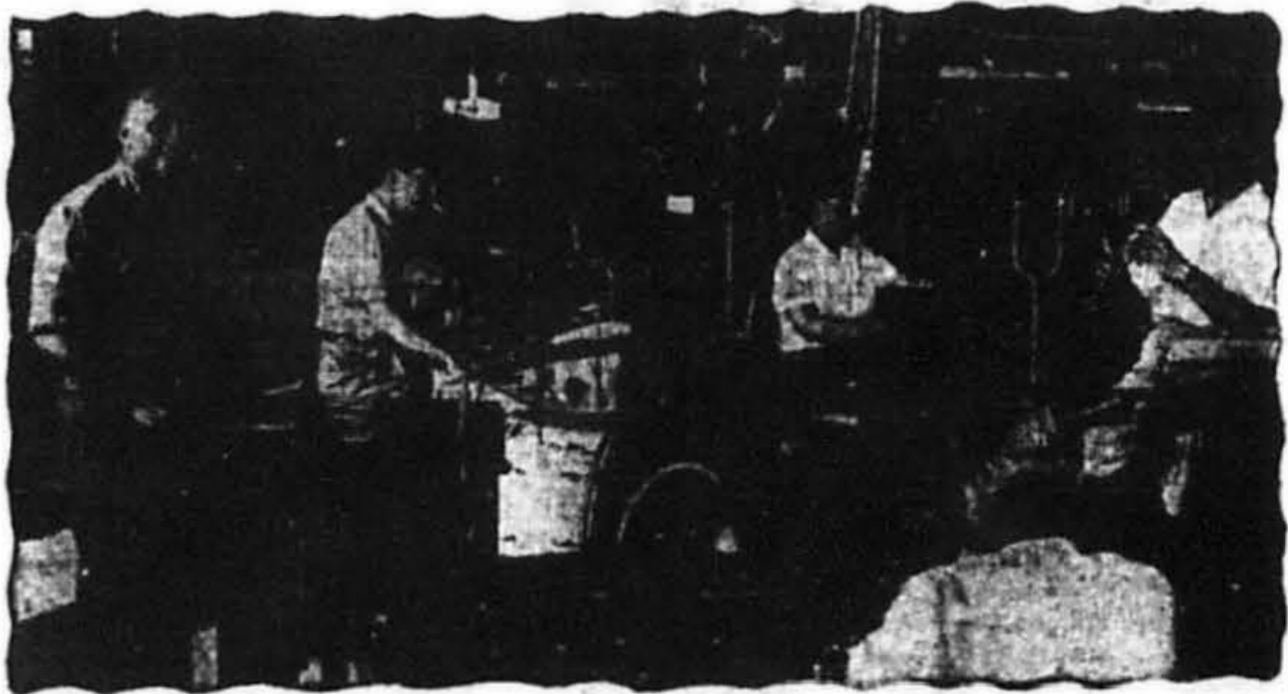
Unfortunately, Joe Sullivan had to go out of town, so we had, I believe, Frankie Froeba as his replacement on piano, and that was the session at which "Dr. Heckle And Mr. Jive" and "Texas Tea Party" were made.

Well, that was in 1933 and that began a very long association with Benny; an association that was to last for more than two decades and was to have many unexpected developments.

NEXT WEEK, John Hammond will tell the story of the "original" Benny Goodman band; the starling rise to international renown.

WHY GINGER UP THOSE FACTS IN THE BG FILM?

Asks Tony Brown



The famous Benny Goodman Quartet were re-united for the first time in 17 years when they got together to record music for the film's soundtrack. Pictured left to right, Lionel Hampton, Gene Krupa, Teddy Wilson and BG.

THE film life of Benny Goodman will inevitably be judged against memories of *The Glenn Miller Story*—and just as inevitably it will be found wanting. Miller was not in reality the most colourful of men—but he made the most colourful of exits. At the zenith of fame, he flew off into the mist and was never seen again. The makers of *The Glenn Miller Story* were therefore presented with their dramatic climax on a plate—tragedy and mystery plus the heroic quality (“Where are the parachutes?” . . . “Hell, Miller! Do you want to live forever?”).

Goodman is now in his comfortable middle age; respected, successful and—if we are to believe *The Benny Goodman Story*—just a little dull.

Benny is first shown as the youngest son of a struggling Jewish family about to start clarinet lessons. He is portrayed as a quiet, sensitive but determined youth who grows to be a quiet, sensitive and determined man.

Of course, there are changes of situation and locale—from the early job on the river-boat while still in knee-pants to his epoch-making success at the Paramount Theatre in New York. But the screen Goodman's reactions barely change throughout the film.

He is a man apparently without spite or devil—and such a man is rare enough to be unbelievable.

Steve Allen, who plays the grown-up Goodman, can't be blamed for this. The responsibility must be shared by Benny and his biographers.

Allen, in fact, does well within the limitations of the script. He is not allowed to demonstrate his conception of the Goodman Ray—the basilisk eye which contemptuously withered



Steve Allen, the screen BG, takes time off from clarinet playing to get better acquainted with his future wife, Alice Hammond, played by Donna Reed.

inferior musicians and forced their resignation.

We see none of the anger that the most mild-mannered of men surrender to when faced with frustration.

What we do see—and in too generous a measure—is a love interest, boosted with an eye on the box-office. True, Benny's

romance with Alice Hammond has a part in his story—but not, I'm sure, such a fat one.

That her rôle has been so extended is a virtual admission by the producers of the dramatic bankruptcy of the Goodman story, as finally approved by Benny himself.

Other attempts have been made to ginger up the facts. Lionel Hampton, according to Hollywood, was waiter, head cook and bottle-washer in a lakeside shack when discovered by Goodman—a distortion which robs a Negro of his rightful status and, worse, reduces his personality almost to Uncle Tom proportions.

And, once again, we get that perennial and naive dream of the film city—the conflict between jazz and the classics, with the inevitable story-book ending in which jazz is accepted by Mozart devotees—yes, at Carnegie Hall. True, they don't actually get out into the aisles to hep-step; but will Hollywood never tire of this fatuous cliché?

Sardonic Krupa

My personal opinion is that musicians of the calibre of Fletcher Henderson and Kid Ory could never have held Goodman's music—viewed strictly as jazz—in the high esteem that the film would have us believe. The Goodman orchestra had its place in jazz history; but as a unit it could not comfortably be compared with those of Ellington, Henderson, Basie and others.

Ory is actually seen on the screen; Fletcher Henderson, no longer with us, is played by Sammy Davis, senior.

Together with Gene Krupa, Hampton, Ben Pollack and Teddy Wilson, Ory has a speaking rôle. Krupa scores mildly as a sardonic, gum-chewing wise-guy.

Also heard musically are Stan Getz, Ziggy Elman, Harry James and Martha Tilton. James surprised me with the tasteful nature of his jazz chorus in “Sing, Sing, Sing.”

It may be said that *The Benny Goodman Story* offers a musical feast. No fewer than 31 separate items are listed—five of which are played by the Ben Pollack band, one by a Kid Ory group and most of the others by the re-created Goodman orchestra.

It is only fair to make it clear that I was never particularly impressed by the Goodman band, and this may be why I feel that the arrangements have not survived the passage of time even as well as those of Glenn Miller.

Worth hearing

But Goodman's fluent expression of ideas is always worth hearing and we are able to hear plenty of them. The exceptional case is “Memories Of You,” that likeable melody of the late 'twenties, which, presumably to help the story along, takes on personal romantic implications.

When Benny gazes at the screen Alice (Donna Reed) in inarticulate adoration, he is moved to take up his clarinet to get his emotions across with more freedom. But what comes out is a straightish version of “Memories Of You” singularly lacking in oscillatory warmth.

The romance is further harassed by one of those aggressively sentimental screen Mommas, who is convinced that there is no place for beignets in the Blue Book of socialdom. I found this hardest of all to take.

Nevertheless, I invite readers to make a point of seeing *The Benny Goodman Story*. With all its deficiencies, it offers the jazz fan a great deal of that commodity that he can't in normal times expect in the cinema—and a view of some jazz celebrities in addition.

That should be sufficient to recommend the film and ensure against disappointment.

However, it is pertinent to

question why the Goodman story was pushed into production with so much truly dramatic material lying around. The Bix Beiderbecke tragedy, for example—defined last week by Peter Leslie as the tale of a man who wouldn't come to terms with life—would make stronger claims.

I suppose the answer is that Names are good for the box-office. Perhaps. But when the final result is on the screen, I am sure that the story itself counts for more.



Ben Pollack—from the film.

Top Tunes

- 1 (4) LOVE IS A MANY-SPLENDORED THING (A) (1/6) . . . Robbins
- 2 (3) THE YELLOW ROSE OF TEXAS (A) (1/6) Maddox-Valcndo
- 3 (5) SUDDENLY THERE'S A VALLEY (A) (2/-) Aberbach
- 4 (1) TWENTY TINY FINGERS (A) (1/6) Francis Day
- 5 — BALLAD OF DAVY CROCKETT (A) (1/6) Disney Music
- 6 (6) BLUE STAR (A) (1/6) Chappell
- 7 (9) ROCK AROUND THE CLOCK (A) (2/-) Kassner
- 8 (7) MEET ME ON THE CORNER (B) (2/-) Berry
- LOVE AND MARRIAGE (A) (2/-) . . . Barton
- 10 (12) THE DAM BUSTERS' MARCH (B) (2/6) Chappell
- 11 (18) WHEN YOU LOSE THE ONE YOU LOVE (B) (1/6) Braddury Wood
- 12 (8) HEY, THERE! (A) (2/-) Frank
- 13 (10) THE MAN FROM LARAMIE (A) (1/6) Chappell
- 14 (13) THE SHIFTING, WHISPERING SANDS (A) (2/-) . . . Peter Maurice
- 15 (1) CHRISTMAS ALPHABET (A) (2/-) Pickwick
- 16 (17) WITH YOUR LOVE (F) (2/-) . . . Macmelodies
- 17- (14) SEVENTEEN (A) World Wide
- 18 — SIXTEEN TONS (A) (2/-) Campbell Connelly
- (11) HERNANDO'S HIDE-AWAY (A) (2/-) Frank
- 20 (15) NEVER DO A TANGO WITH AN ESKIMO (B) (2/-) Michael Reine

Figures in parentheses indicate last week's placings.
A—American; B—British; F—Others.

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(LOVE IS) 'THE TENDER TRAP'
'WEEP THEY WILL'

You'll fall for **STAN FREBERG**
at his all-time funniest in
'YELLOW ROSE OF TEXAS'
'ROCK AROUND STEPHEN FOSTER'

DEAN MARTIN 'INNAMORATA' 'YOU LOOK SO FAMILIAR'

LES BROWN and his BAND OF RENOWN
'SINCERELY YOURS' 'TAKE BACK YOUR MINK'

ELLA MAE MORSE 'SING-ING-ING-ING' 'WHEN BOY KISS GIRL (It's love)'

NELSON RIDDLE and his ORCHESTRA
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Capitol

Capitol Artists . . . Capital Entertainment!

AT LAST—A BRITISH SONG FAIR

I WAS interested to read the other week that the Melachrino Orchestra will be playing at the famous San Remo Festival Of Music in March.

A straw in the wind, indeed. San Remo is in Italy—traditional land of song and festival. But make no mistake, the San Remo Festival—like the other Festivals of popular music which take place year by year elsewhere in Italy—are not promoted out of pure nostalgia. They happen to be very good business.

Good business for the Italian music publishing concerns; good business for the composers; good business for the artists who give the new songs their first performance.

And the Festival is not intended to popularise the songs solely in the land that produced them.

You may remember that the enterprising Italians put on a Song Festival last year at our own Royal Festival Hall as a follow-up to a similar function in Paris.

The objective is surely obvious. The world, the Italians reason, should be given the chance to hear Italian songs; it may like, and buy, them.

Italian publishers, we may assume, are not content merely to absorb America's output. They want to pick up some of the major dividends themselves.

The full profits of such a scheme may take some time to

Jack Payne's Just For The Record



top song—no matter what country it springs from.

I have news for Tin Pan Alley. The BBC is already contemplating putting on a Song Festival—another indication that that much maligned body is thinking up schemes that the industry should be planning itself.

Our publishers are bound to get the major benefits from a British Song Festival organised by the BBC—and there may be some people who will declare bitterly that this is more than they deserve: the frustrated British songwriters, for example, who have complained for years that it is virtually impossible to get their work into print.

mature. The American publishing houses are highly organized and the stranglehold that they have applied over here may take a little breaking.

Yet, if one looks back at the Top Twenty lists for the past three years, it can be seen that the Italians have already enjoyed some success.

The lessons haven't been lost on some of our own publishers.

They realize that publishers from all over the world take an interest in the Italian events. And several have remarked that it is time for a Festival of British Songs to be organized in this country. A top song is a

PREVIEW

I should advise them not to waste time in recrimination. We are likely to be faced with the



Lita Horn—will she be among those honoured?

extraordinary spectacle of British music publishers literally begging for the chance of publishing British songs—some of them claiming, no doubt, that this is what they've always wanted to do!

Let's not be too hard on them. I've been told that one or two of our publishers are willing to handle material produced in this

country—only they prefer to play safe. The idea, it seems, is first to get the song published in America—and then to give it their backing if it comes up strong on the American catalogue.

If you want to sell your song at home, first sell it abroad, in fact.

Well, if that is the dire situation, it is high time that we had a British Song Festival, I say.

As it is reasonable to predict that the BBC Festival will be modelled on Italian lines, let's give it a preview.

Each publisher submits several numbers to an Organising Committee. The vocalists and musicians are booked and certain compositions are allotted. Thus, the British Festival may spread over several days, during which time each day's winners are decided upon—these going forward to the Grand Final.

JUDGES

If the Festival is run on such ambitious lines it is debatable whether the BBC schedules will permit of their broadcasting each night's event, but I understand on good authority that they do intend to treat this as a major project.

Some Italian events are judged by audience reaction, others on the vote of a specially selected panel. I think we would be wise to leave the verdict in the hands of the audience. This was the method that gave publication to "Cruising Down The River," the prize-winning song in the Hammersmith Palais Write A Tune Contest—and it led to a rather instructive situation. Most musicians and critics voted the song banal and corny in the extreme, and there isn't much doubt that an "expert" panel would have thrown it right out. In fact, I believe I am right in saying that publishers weren't at all eager to take the number.

But published it was, and it became a Hit. It was sent to America and promptly put on the shelf, where it remained for two years; further proof that a publisher is not necessarily the best judge of a Hit song. But eventually the song was given its chance. It swept America and scored at least as big a success as it had in this country.

EXCITEMENT

So let the people judge, I urge. They make Hits, not the experts.

The more I think about it, the more attractive a British Song Festival appears. Professionally, it could do untold good by finding some worthy new composers, as well as rediscovering the neglected ones. It could prove to Tin Pan Alley that there is gold in our native hills for those with the courage and imagination to dig. A Festival would certainly stimulate the artists who took part in it—and always bear in mind that a good new song occasionally puts a relatively unknown singer on the map.

But, just as important, the British public would enjoy it. A Festival of absolutely unknown songs holds just that element of excitement that is lacking in an ordinary concert: it invites audience participation in its most useful form—enthusiasm.

And it would demonstrate to the Americans just that quality that their Bill of Rights teaches them to respect.

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STARTING IN
SUNDAY'S

NEWS OF THE WORLD

ESKIMO JAZZ

THESE pictures, taken in a dance hall at the northernmost point of Alaska, are the work of Norwegian photographer, Sverre Bergli—the man who got that amazing close-up of Louis Armstrong in Oslo last year.

Bergli has been on an assignment for Scandinavian Airlines, covering their North Pole route. He took these pictures on one of his stops—at Point Barrow.

The locals dance to sambas, mambos and other similar music from a record player. In between, they supply



their own music, on drums made of seal skin stretched over a frame of bone (see picture, top left).

With this traditional music to back them, the girls give special dance exhibitions (top right).

Then back to the record player (above) and what, to us, would be a more conventional type of dance (below).

"Wallflowers" don't last long here; they would wither away!



COLLECTORS' CORNER

PAPA TIO MADE CIGARS & JAZZMEN

If you look up Albert Nicholas in a jazz reference book, you will sometimes find him listed as "clarinet and tenor," more often simply as "clarinet."

He was, in fact, a regular member of saxophone teams for most of 14 years, varying his attention between alto and tenor after an abortive flirtation with the soprano while in King Oliver's band.

To begin at the beginning, though, Nick got started on clarinet through his uncle, Wooden Joe Nicholas, a trumpet player still living in New Orleans.

"I was then around 12, and my uncle gave me my first instrument—a C clarinet," says Nick. "After that I had some tuition from the Tios, father, son and uncle."

"It was not a formal education. Papa Tio was a cigar maker as well as a clarinetist. He taught all the kids; it didn't cost anything, he gave us our learning. Also, I took a few lessons from Big Eye Louis Nelson and Alphonse Picou.

A safe man

"In those days, our three major clarinetists were Lorenzo Tio, Big Eye and Picou. That Picou played, too. I know because I heard that man. He had finished, really, even when they made those earlier records of him. "Picou was in business, also, had some kind of a tin-smith business. I remember he was a safe man with that



dollar. Louis Nelson was another of my favourites; he used to have a sound like a voice, but he'd petered out by the time you heard him on records."

Nicholas played a few dates with Kid Ory's band, then made his real professional start with Oak Gaspar's Maple Leaf Band. He worked with Gaspar before and after his period with the navy, did street parades with Manuel Peres and the Onward Band, and played (around 1920) with Buddy Pettit.

During 1922 or '23, Nick took his own group into Tom Anderson's Cabaret. He says: "We played down there for one-and-a-half years; me on alto, Barney Bigard on tenor, Luis Russell (piano), Willie Santiago (banjo), Paul Barbarin on drums and Arnold Metoyer, trumpet."

"This is how Oliver came to send for me. Jimmie Noone came down home for Mardi Gras, heard our little band and was surprised—we were coming up then. He went back to Chicago and told Joe: 'They got a band down there!'"

"The fact is that I joined King Oliver twice. The first time, just before Christmas, (1924?) I made a little tour with him and after three months went home. We were supposed to play at a place in Chicago—was it the Plantation then?—but it burned down."

"I know I was home about seven months when Joe sent for

us. Paul Barbarin, Barney and me caught the same train to Chicago. It happened that we didn't go straight to Joe's band, though. The union was very strict, and we didn't want to say we'd come up with the purpose of joining Joe at the Plantation.

"So we hung around in Chicago for four or five weeks. Then Joe changed the band and we were in. I stayed with him until the summer of '26. He'd sent for Luis Russell a little before us, and Russell was in that band.

Out of tune!

"The reeds were: me on first alto and clarinet; Darnell Howard, third sax (alto), clarinet and violin; and Barney Bigard, tenor and clarinet. Most of the clarinet solos were on my part. We all had soprano saxes, too, but they were out of tune so we didn't bother with them."

"In August, 1926, Nicholas left America to go to Shanghai with Jack Carter's band. For this job he changed to tenor sax. Others in the band were Billy Page (alto), Valaida Snow (trumpet), Teddy Weatherford (piano), Frank Ethridge (guitar, banjo and violin) and Carter (drums)."

"I worked in China more than a year," Nicholas says, "then left with Ethridge for Singapore and Egypt. After another year in Cairo and Alexandria, I found my way back via Europe, finally making New York towards the end of 1928."

In these early years, Nicholas—like so many New Orleans players—consistently used an Albert system clarinet, as the photographs with Oliver's band show. He told me:

"I changed over in Egypt. My Albert needed overhauling and I had to send it to France. A

Albert Nicholas in London last week (pictures by Ron Cohen).



MAX JONES CONTINUES HIS STORY OF ALBERT NICHOLAS, THE MAN FROM NEW ORLEANS

clarinet player in the Symphony lent me his Boehm and taught me the fingering. I practised on that Boehm, and when the Albert came back I'd forgotten the fingering for it.

"I studied real serious while I was there, playing second in the Symphony in Egypt. It was good training technically. They taught us the legitimate fundamentals; of course, the jazz comes from your head, and from what you're hearing."

"Omer Simeon and Barney and Edmond Hall are still on their Alberts, but I prefer the sound of that Boehm. It's a true clarinet. That experience helped me a lot when I got back in the States."

In last week's MM, Nicholas talked about his first period with Luis Russell's band, and the ten months with Chick Webb which followed. I asked him for some details of his return.

"After Webb, I came back to Russell—with Armstrong fronting the band," he said. "I only stayed a year, got tired of travelling and pulled out to go with a group at Adrian's Tap

Room. We made some records then with Adrian and Ward Pinkett, others with Freddy Jenkins and pianist Joe Turner."

"Then I went back with Armstrong and stayed till 1939. In the band we had Louis, Scad Hemphill, Henry Allen and Louis Bacon on trumpets. Later, Otis Johnson came in for Bacon. At this time, 1937, I'd gone over to first tenor; Bingle Madison was on second."

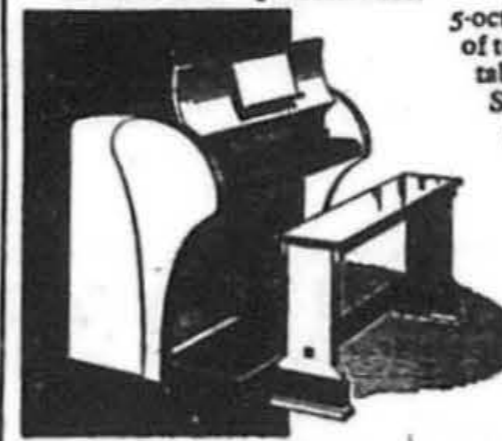
"And that band could play. On some numbers, like 'Alexander's Ragtime Band' and 'Heart Full Of Rhythm,' you had 15 men swinging like a small band. And Louis... there was a part in one of these numbers—in the key of F concert—where the trumpets ended on a G in unison."

"Now those guys could all blow, all loud, and they all hit that one note. And Louis would come and hit that note so big, an octave above them. Louis would hit that note as big as this house, every performance, and afterwards Scad would say: 'Goddam, how does he do it?'"

(To be concluded)

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RADIO

Reviews by
Maurice Burman

TUBBY HAYES AND HIS ORCHESTRA
4.30 p.m. 4/1/56

NOT so very long ago, when I was part-owner of the Feldman Club (Ho, yes!—I've tasted luxury in my day), a schoolboy walked in one night, went over to the stand and proceeded to take a saxophone out of its case. "Rather young," I thought "for a band manager."

But I was wrong in all directions. For soon the band was playing, and there was this child rocking the place with his raucous—but very exciting—playing. He wasn't much bigger than the tenor he was holding, and he worried it like a puppy with a rag doll.

Tubby Hayes (for your eager minds will now doubtless have realised that it is he about whom I'm talking) was so young and innocent that, when I introduced him to bandleader Jack Nathan (who was there seeking a tenor for his band), he kept calling him "Sir!"

But the mites of today become the mighty of tomorrow—and now, here he is, a bandleader broadcasting just like a veteran. I liked his band on this airing, in spite of a little roughness and cracking from the brass, an uneasy internal balance, and one or two mediocre arrangements. But give me this music, any time, with its drive, its jazz feeling, good phrasing and enthusiasm as against the fat, pompous, polished, heavy, swing-lacking commercial bands.

Tub-Tub played a good programme with tasteful vocal numbers. Singer Bobby Breen, though, ought to sound like himself—or at least make up his mind whether he is going to do a Cole, an Eckstine or a Hamilton, and not try the lot in one chorus! He has good feeling and phrasing; better diction, less vibrato and a little originality will get him far.

continued on page 12



(HMV POP 158)

I HEAR

YOU

KNOCKING

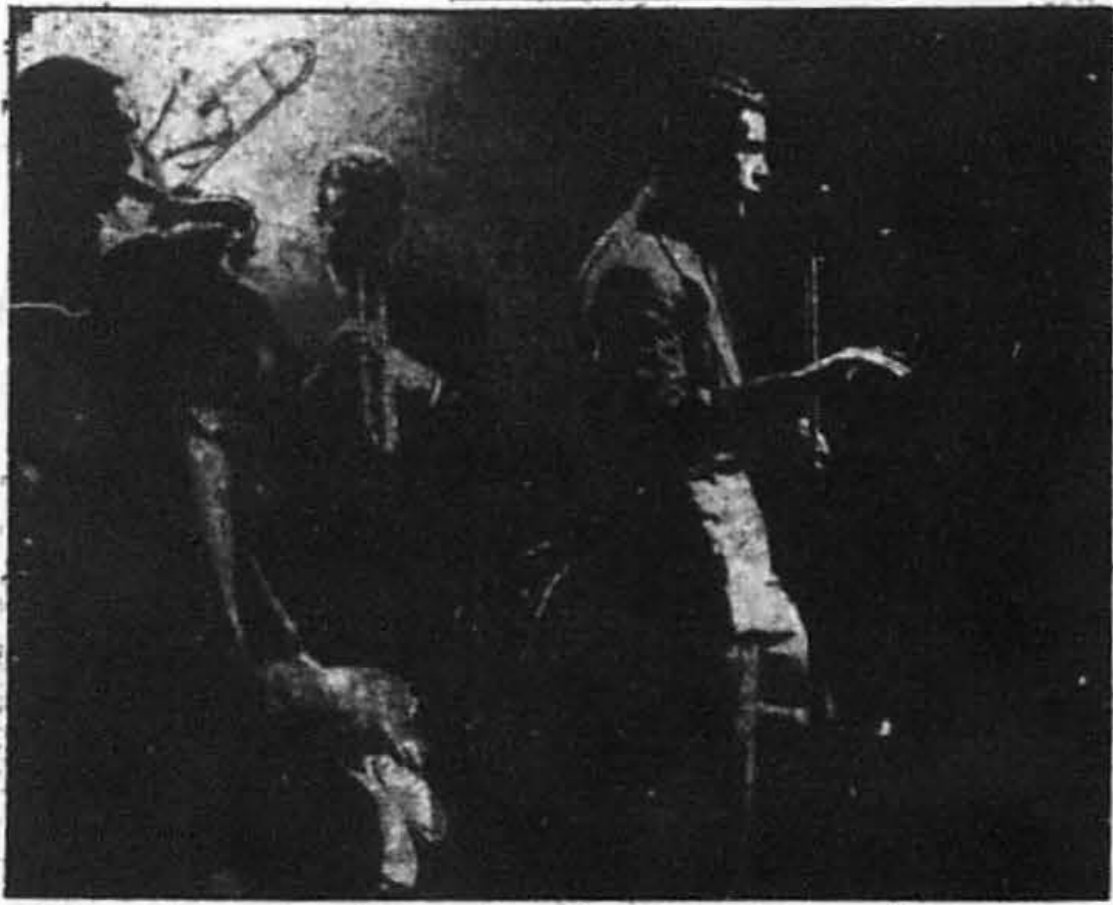


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NEW JAZZ CLUB FOR NEW CROSS

Scott & Crombie may merge into 12-piece



The man in the limelight is modern young singer Cliff Lawrence, who was one of the attractions at the opening of a new jazz club at the New Cross Palais last Wednesday night. Backing him can be seen (l-r) Jackie Sharpe (tenor), Norman Hockley (bongoes) and Les Condon (tpt.). Norman Hockley is also the proprietor of the club.

RONNIE SCOTT and Tony Crombie may unite to form an all-star 12-piece orchestra, which would be billed as the Ronnie Scott Orchestra featuring Tony Crombie. If this materialises the group would debut during the first week of February.

The Crombie Band plays its final date on January 19 at Boston; the 19-piece Scott Orchestra broke up on Sunday.

Ronnie Scott told the MM: "We plan to combine the best elements in both orchestras. In view of my proposed trip to the States, I wanted to have the best possible personnel, and this is the only way of achieving it."

Greater triumphs

Tony Crombie commented: "Despite our successes with the present band, I feel we could go to even greater triumphs if the two bands merged."

The bookings for the new orchestra would be shared by Harold Davison and the Jeff Kruger Enterprises.

He understands that altoist Derek Humble, bassist Lennie Bush, trumpeters Jimmy Deuchar and Les Condon, pianist Stan Tracy, and vocalist Annie Ross—all from the present Crombie Band would be signed for the new orchestra.

Trombonist Ken Wray, tenorist Pete King and vocalist Art Baxter would be signed from the former Scott Band. A baritone-saxist would need to be fixed.

Rex Morris, tenorist with Tony Crombie, will be leaving shortly as he has had another offer.

Alan Clare signed by Mills Music

JAZZ pianist Alan Clare, resident at the Studio Club, W., has just been signed up for all his compositions by the Mills Music group.

Four of Alan's works are scheduled for immediate release. "We hope to have discovered the British Leroy Anderson," says Mills Music.

German, American Fred Jackson, general manager of Mills, met Michael Jary, German film producer, composer and publisher who arrived in Town on Monday.

He is also due to meet Louis E. Schwartz, business manager of Mills Music, Inc. in New York, on Wednesday. After a week or ten days, Mr. Schwartz leaves for Mills Music in Belgium.

New Nova Scotians go into action

The Nova Scotians, one of Scotland's top traditional bands which broke up temporarily last November, has re-formed under the joint leadership of drummer George Crockett and clarinetist-tenor saxist Johnny Winters.

Their first date is this Sunday (January 15) when they will present a Chicago-style session in Edinburgh's Condon Club.

The line-up is completed by Bob Harley (tpt.), Ian Anderson (tmb), Jim Baikie (gtr.), Joe (Francis) Baker (bass), Norman Skinner (pno.) and Brenda New (vcl.).

Shaw seeks peace to write books

PARIS, Wednesday.—Before leaving here for Spain, American clarinetist-leader Artie Shaw stated that he would not do concerts or cabaret work for at least two years.

Shaw is looking for somewhere to settle down to write two books.

GRAFTON THE SUPERLATIVE ALTO SAX played by CHARLES SWINNERTON

Charles has played Grafton for many years, says—"My Grafton has stood up to the severest test of all, the hardest of all usage imposed by a band of our calibre which is ever on the move. It is as good as it was the first time I took it up, and its tone still equals its beautiful appearance."

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Taylor plays tea-time Music



Singer Eileen Taylor (ex-Sid Phillips) and Steve Morris (tenor) were visitors at rehearsals last week. Taylor's Quartet, which opens at the Cote d'Azur, W., on January 21. Musicians I. to r. are E. Webb (bass), Johnny Wickham (gtr.), Bob King (pno.), and Ted Taylor (tpt.). They open a series of club tea dances.

UNION ACTION AGAINST TWO YORKS BANDS

TWO West Riding bands—the Bert Bentley Astorians and the Cameo Club Band—were stopped by the Musicians' Union from appearing opposite name bands last week.

Said a Bradford MU official: "The bands were banned because of their employment of non-union members. The move has been threatened for years but now we are going to enforce it."

A third group, the White Eagle Jazz Band, was at first barred but eventually allowed to play after joining the Union.

W. H. Smith to sell Solitaire records

Solitaire Records have found a new outlet for their low-price discs following an agreement with W. H. Smith and Son, Ltd., the booksellers and stationers.

W. H. Smiths will be distributing Solitaire records through all their wholesale houses. This will be the first time they have handled records since the war.

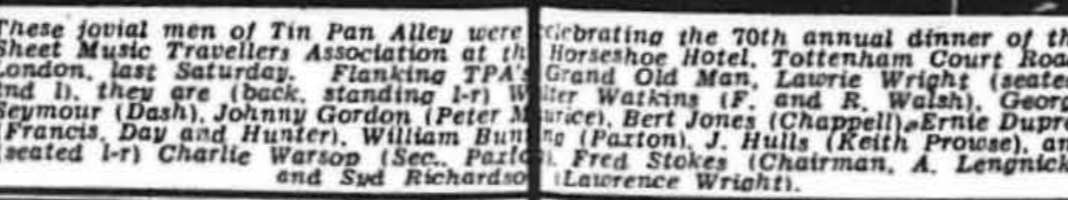
Solitaire discs will also shortly be marketed through the Co-op, British Home Stores, and J. and M. Stone, Ltd.

Shelley Moore pens own ATV song

Vocalist Shelley Moore, who recently made her debut on Columbia, appears on ATV's "Music Shop" on January 14 at 3 p.m.

She will introduce a song she wrote herself entitled "Please Hold Me Tightly."

THE 'TRAVELLERS' MEET IN LONDON



These jovial men of Tin Pan Alley were Sheet Music Travellers Association at the London, last Saturday. Flanking T.P.A.'s 2nd l-r, they are (back, standing l-r) Seymour (Dash), Johnny Gordon (Peter M. Francis), Day (Hester), William Bull (seated l-r) Charlie Warsop (Sec. Paris) and Sud Richardson (Lawrence Wright).

More Paris jazz

PARIS, Wednesday.—Four of America's top jazz names are booked for Paris this year. Jazz at the Phil will play here on February 26. Stan Kenon for a week commencing on April 30. Duke Ellington in September, and Count Basie in November.

THIS WEEK'S RELEASES of DECCA-GROUP 78 and 45 R.P.M. RECORDS

- JOHNNY'S JAZZ R. J. Boogie; Get happy F-J 10663
JANIE MARDEN You are my love; A teenage prayer F 10673
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LITA ROZA The rose tattoo; Jimmy unknown F 10679
ANNIE ROSS with TONY CROMBIE and his Orchestra Only you (and you alone); Cry me a river F10680

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UNION PLANNING ACTION TO LIFT BBC-TV RATES

THE Musicians' Union is planning to deliver an ultimatum to the BBC demanding that TV rates should be brought into line with the higher fees already paid to musicians by the ITA contractors.

If the BBC does not fall into line, the MU will not allow musicians to participate in any BBC-TV programme on and after January 31.

This news is contained in the agenda of a meeting of the London Branch (MU) which is due to be held at Victory House, Leicester Square, today (Friday).

Golden Trumpeter for Golden Arm

EDDIE CALVERT, accompanied by Norrie Parsonar and his Orchestra, was due to appear on stage at the Odéon, Leicester Square, last night (Thursday) for the premiere of the United Artists picture "The Man With The Golden Arm."

The "Golden Trumpeter" will play the theme from this picture, which he recorded for Columbia on Tuesday last. The disc is scheduled for early release.

FEATHERSTONHAUGH FIVE CUT FIRST DISC

The Buddy Featherstonhaugh Quintet cut its first sides for the Nixa label's "Jazz Today" series on Thursday. (L-r) Buddy's partner, bandleader Vic Abbott, Paul Brodie (dr.), Roy Sidwell (tr.), Leon Calvert (tpt.), Bill Stark (bass) and Buddy (bari.).

Mackell Twins for Cafe de Paris

The Mackell Twins, 19-year-old girl singers from Wimbledon Park, Surrey, open at the Cafe de Paris, W., on January 29 for a two-week season.

The Twins, this week appearing at the East Ham Granada, made their professional debut in the BBC-TV "Showcase" last March. They followed this with a five-month season in Lawrie Wright's "On With The Show" at the North Pier, Blackpool, and are currently appearing in the Dave King series on BBC-TV.

KING OLIVER DISCO.

Brian Rust, part author of the "King" Joe Oliver discography reviewed in the December 21 issue of the MM, is handling distribution of the work from 38, Grimsdyke Road, Hatch End, Middlesex.

London agents deny U.S. investigation

ALLEGATIONS of bribery and corruption among U.S. Air Force officers responsible for booking bands and cabaret acts for U.S. camps are being investigated by the American authorities in Britain.

The officers are said to have received money from agents for booking acts over their normal fees.

KEN WICKHAM LEAVES BRIGHTON AQUARIUM

Ken Wickham's Band is leaving the Brighton Aquarium and will be replaced from Saturday (21st) by a 12-piece band led by Sammy Lambert (ex-Syd Dean). Ken will concentrate on his extensive gig connection.

NEWS in BRIEF

SINGER Eddie Fisher has signed a contract with NBC TV and RCA Victor, which will guarantee him \$5,000 a week for 15 years.
Eartha Kitt has purchased an interest in the big Negro monthly magazine, Our World.
The Southlanders, Jamaican vocal group, have been booked for Lawrence Wright's 1956 summer show "On With The Show" at the North Pier Pavilion, Blackpool.
Harry Gold has a solo spot playing soprano, tenor and bass sax on ATV's "The Jack Jackson Show" this Sunday.
Bernard Bloom (pno. and vibes) has undergone a brain operation and will be home from friends at Ward 4, National Hospital, Queen Square, W.C.1.
Mary Morgan, the Cornish singer, made her television debut when she replaced Josef Locke. She will disappear on ATV's "Music Shop" last Saturday.
A further airing for Don Smith and his Band—his fourth since passing the BBC audition—is lined up for January 19 (L. 1-1.45 p.m.).

NEW COLONY SINGER



Bandleader Felix King (l) smiles approval as his new singer Gervy Grant rehearses with him at the Colony Restaurant. Where Felix is resident, Gervy was formerly with Woolly Phillips at the Pipaloe Restaurant, Piccadilly.

EMI cut prices in Irish disc war

DUBLIN, Wednesday.—Round two of the record price war in Ireland has come with EMI announcing price reductions. They follow Philips, whose reductions were announced in Melody Maker on December 17.

EMI reductions for the Irish market range from 2s. 6d. to 4s. on LPs and 6d. to 1s. 6d. on EPs.

Announcing the changes Bert Newland, whose company act as distributors for EMI in Ireland, said there would be no increase in the basic price of any of their records for at least six months.

Dublin traders are speculating as to whether Decca will follow suit.

Celia Lipton to wed in New York

Celia Lipton, singer-daughter of Grosvenor House leader Sydney Lipton, marries Victor Farris, an American industrialist, at New Jersey tomorrow (Saturday).

Sydney, and his wife, flew to America on Wednesday to attend the wedding. Celia has been singing in the States for the past three and a half years.

BILLY CONDUCTS STAR DUO



"Take it," says Billy Tennent to trumpeter Steve Wedel, who made his ITV debut last week on the "Jack Hylton Show" which also starred Max Miller. Nat is in the "Max Miller Show" which opened on Monday at Bristol Empire.

Les Garratt cuts to 13 at Textile

Les Garratt, leader at the Textile Ballroom, Bradford, has reduced his 17-piece orchestra this week to 13. He plans additions to bring his present complement of three singers up to a vocal group on "Stargazer" lines.

Billy Hill (drs.), Steve Wedel (bass), Johnny Chambers and Ken Berry (tpt.), Fred Chapman (tmb) and Peter Neal (sax) have all left his band.

They are replaced by Ray Sutcliffe (drs.), Len Rattenbury (bass) and George Fletcher (tpt.).

Aldrich pianist hurt in coach crash

Syd Dale, pianist with Ronnie Aldrich and the Squadronaires, was cut about the head and face on Sunday when the band's coach skidded on an icy road near Doncaster and crashed into a tree. The Squads were returning from a Radio Luxembourg airing at Newcastle.

THE RECORD AND SHEET MUSIC HIT

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JAZZ RECORDS

CHRIS BARBER'S JAZZ BAND (LP)

"Echoes Of Harlem"
Doin' The Crazy Walk; Baby; Magnolia's Wedding Day; Dixie Cinderella; New St. Louis Blues; Here Comes My Blackbird; Can't We Get Together?; I Can't Give You Anything But Love; Sweet Savannah Sue; Porgy; Diga Diga Doo.

(Nixa Jazz Today M11)

Pat Halsox (tp.), Chris Barber (tmb. and bass), Monty Sunshine (clt.), Lonnie Donegan (bjo.), Ron Bowden (drs.), Micky Ashman (bass). Recording dates:—Tracks 1, 2 and 3: 16/9/55. Tracks 3, 4 and 5: 25/9/55. Track 6: 1/9/55. Track 7: 9/9/55. Tracks 9 and 10: 28/9/55. Track 11: 13/1/55. London.

WHATEVER one thinks (or says) of the Chris Barber band, one thing cannot be levelled at their door—they do not play the old hackneyed jazz tunes to death.

Barber, or someone in or behind the band, has a habit of coming up with fresh and unusual material, and the practice has much to commend it. On this long LP there are at least five tunes which are uncommon, and all of which were well worth recording.

The best of them, to my mind, is the melodious "Dixie Cinderella," a typical piece of composition from the Waller-Razaf stable. Sunshine wisely sticks closely to the melody here, and the overlong bass solo (by Barber) also does not deviate far from the dotted line.

Another good tune is the little-known Ellington composition which opens the set. The band plays this very well, though the leader's trombone solo could have been somewhat cleaner in execution. "Magnolia" I find rather undistinguished, although Halsox shows here, and on "Baby," that he is improving in control and tone production.

"Here Comes My Blackbird," which opens the second side, is another good tune. The band takes it at fast tempo, and everyone manages to keep up the pace, although the ensembles get a little untidy towards the end.

"Can't We Get" and "Savannah Sue" are two more Waller numbers, both worthy of revival—the latter being by far the better of the two, both in melodic content and execution. Here again, though, I would criticize the leader's solo trombone effort on the grounds of variable pitch.

He does, however, redeem himself on "Porgy," which, although dull, is certainly well played. "St. Louis" and "I Can't Give You" are sung by Otilie Patterson. I like the first, with its unusual lyrics, but the second tune drags badly, the tempo being seemingly too slow for her. The LP is well recorded and will appeal greatly to all followers of the Barber band.—S. T.

ALABAMA JUG BAND (EP)

The Jazz Me Blues; I Wish I Could Shimmy Like My Sister Kate; Gulf Coast Blues; Crazy Blues.

(Brunswick DE810)

First Track, recorded New York, 3/10/34, has vocal by the Ham and

Cabbage Trio. Second and third Tracks, recorded New York, 5/9/34, have vocals by Hambone Jackson. Track Four, recorded New York, 2/10/34, has vocal by Cabbage.

ALTHOUGH the personnel for these excellent sides is quoted as "unknown," it seems fairly certain from aural evidence that the group is closely related to the Seven Gallon Jug Band which recorded "Wipe 'Em Off" for Parlophone. The trumpet player sounds exactly like Ed Allen, and there can be no doubt that the clarinetist is our old friend Cecil Scott. It may well be, therefore, that the pianist is Herman Chittison, but I would not hazard a guess as to the identity of the guitarist, washboardist or jug-blower.

All the tracks contain much

bright and breezy jazz the accent being on levity allied to rhythm. Scat breaks and vocals occur on every track, sandwiched between good instrumental passages by trumpet, clarinet and guitar.

The version of "Jazz Me Blues" is so completely non-Dixieland as to make one wonder why it hasn't been played this way before. Much the same can be said for "Sister Kate," although the ensembles don't have quite the same bite as on the Delaney tune.

The blues on the backing make even better listening. I like Hambone Jackson's vocal on "Gulf Coast," and Ed Allen (if it is him) plays some splendid muted horn on "Crazy Blues." A most rewarding record for those who like the lighter side of jazz.—S. T.

JOHNNY PARKER'S WASHBOARD BAND (EP)

Canine Stomp; Number Sixty-Nine; The Fox's Tail; Up There.

(Nixa NJE1000)

Johnny Parker (pno.), Denny Wright (str.), Jim Bray (bass), Stan Greig (washboard / dr.). Recorded 23/9/55. London.

AND here is a kind of British counterpart of the Alabama Jug Band. Light, humorous music as purveyed by pianist Parker with strong rhythmic assistance.

It is, in fact, in many ways the "strong rhythmic support" which provides the meat in the pudding, for by far the most interesting soloist is guitarist Denny Wright, while both bass and drums are to be congratulated on their joint efforts at laying down a solid beat.

Do not think by these remarks that Johnny Parker is overshadowed, for that is not so. He plays well within his capabilities, and manages on "Canine Stomp" to generate a healthy swing.

Best track to these ears is "Fox's Tail." Wright plays some extraordinary good blues guitar, and everyone gives of their level best.

I don't know who wrote the sleeve notes, but I find "twangorous" one of the most hideous words ever to have been coined.—S. T.

JIMMY RUSHING (LP)

"Jimmy Rushing Sings The Blues" How Long, How Long Blues; Boogie Woogie; How You Want Your Lovin'; Doin' The Crazy Walk; Goin' To Chicago; I Want A Little Girl; Leave Me; Sent For You Yesterday And Here You Come Today.

(Vanguard PPT12002—20s. 5d.)

Rushing (voc.) acc. by Pat Jenkins (tp.); Henderson Chambers (tmb.); Sam Richardson (alto, clt.); Buddy Tate (str.); Sam Price (pno.); Walter Page (bass); Jo Jones (drs.), 1954. New York.

VANGUARD have scored at least three hits at their first attempt. The Dickenson Septet LP is superbly relaxed "middle-of-the-road" jazz. "Mel Powell Trio" provides us with interesting, full-sounding trio music; inventive in the main, and swinging. And Rushing's record is an outstanding vocal release.

Rushing was always an admirable singer of blues, blues with a band, that is to say. He favours a rather high-pitched, strained kind of delivery which, with his individual timing, makes him one of the most personal of jazz singers.

Since the days of the Basie records, I have heard him only on one or two sides done loosely in the rhythm-and-blues manner. These performances are certainly more rewarding in every respect than those, and it would be chancy to quarrel with Count Basie's opinion that this disc is the greatest of Rushing's career. The preparation of the session (by John Hammond) seems to have been well thought out,

CHRIS BARBER

choice of musicians, tunes and tempos being excellent.

The Rushing interpretation of Leroy Carr's "How Long, How Long" is only one agreeable surprise. He demonstrates on this a bigger range of expression than was generally shown on the Basie records, and the performance—dedicated to the memory of Lips Page—sustains a marvellous blues mood.

Price's piano, Page's bass and Jones's drumming supply the stoutest of supports. But the accompaniment and featured music all through is able and completely appropriate.

"Boogie Woogie" hits and holds a tremendous jumpy stride, and Pat Jenkins—who spent some earlier years with the Savoy Sultans—plays a simple, swinging trumpet solo: the kind of thing that Guy Kelly might have played.

The band riffs in a way that really helps the singer along. Rushing is splendid, especially on typically "long" blues lines like "Sometimes I Wonder, Baby, Why Don't You Write To Me." He ends on repetitions of "Bye baby, bye bye," ejected with considerable force in a style reminiscent of a shrill Joe Turner.

"How You Want Your Lovin'" and "Leave Me" are slower blues, both written by Price and Rushing. "Goin' To Chicago," like the majority of these songs, was previously recorded by "Little Jimmy" with Basie. The new version is very successful.

Another familiar blues, "Sent For You Yesterday," makes fine rocking material for Rushing and the band. Buddy Tate and Henderson Chambers take solos and the piece swings to a fairly wild and woolly finale.

That leaves one popular song, and a good one: "I Want A Little Girl." Some writers have found it disappointing, but it seems to me that Rushing imparts a good deal of heart and character to the number, plus an unexpected bluing of the tune. This one ends on a good riff which might have come from the Basie book.

There isn't a track on the record that I don't like, and I imagine my feelings will be reasonably widely shared.—M.J.

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA (Volume 1)

East St. Louis Toodle-oo (a); Birmingham Breakdown (b); Rockin' In Rhythm (c); Twelfth Street Rag (d); Black And Tan Fantasy (e); The Mooche (f); Mood Indigo (g); Wall Street Walk (h).

(Vogue Coral LRA10027—20s. 6d.)

(Volume 11)
Orchid Rhapsody (i); Tiger Rag (j); Yellow Dog Blues (k); Tishomingo Blues (l); Jazz Convulsions (m); Awful Sad (n).

(Vogue Coral LRA10028—20s. 6d.)

(a); Rubber Mile, Louis Metcalfe (tp.); Joe Nanton (tmb.); Rudy Jackson (clt., str.); Otto Hardwick (alto, clt.); Harry Carney (bar., alto); Duke Ellington (pno.); Fred Guy (bjo.); Sonny Greer (drs.); "Bass" Edwards (tuba), 14/2/27.

(b); As for (a), 22/2/27.

(c); Arthur Whetsel, Freddy Jenkins, Coote Williams (tps.); Nanton, Jimmie Tinsell (tubs.); Johnny Hodges (alto, sop.); Carney (bar., alto, clt.); Barney Bigard (clt., str.); Ellington (pno.); Guy (bjo.); Greer (drs.); Wellman Braud (bass), 14/1/31.

(d); as for (c), same date.

(e); as for (a), 7/4/27.

(f); Miley, Whetsel, Metcalfe (tps.); Nanton (tmb.); Hodges (alto, sop.); Carney (bar., alto); Bigard (clt., str.); Braud (tuba); same pno., bjo., drs., 17/10/28.

(g); Whetsel (tp.); Nanton (tmb.); Bigard (clt.); rhythm section as for (c), 17/10/28.

(h); as for (c), 10/12/29.

(i); as for (c), 30/1/31.

(j); as for (c) except Miley replaces Williams, and without Tinsell, 8/1/28.

(k); as for (f) except Braud (bass), 5/6/28.

(l); as for (k), 5/6/28.

(m); as for (c), 18/3/29.

(n); as for (f) except Braud (bass), and without Metcalfe, 20/10/28.

THIS was the Ellington band that forced itself to the notice of critics and public alike in the Cotton Club days. It was the Duke's first real instrument of expression, and a tremendous step forward from the rather crude band he had led before.

"East St. Louis Toodle-oo" and "Birmingham Breakdown" are both good examples of the band at this early period. The former was used as the band's signature tune, and features growl-men Miley and Nanton at their most ominous. "Breakdown" has the Ellington trademark heavily stamped on the relaxed, scored ensemble passages, and the rather too sweet sound of the reeds.

The aptly named "Rockin' In Rhythm" came four years later. The fine growl horn is by Coote Williams, more sophisticated than Miley, but containing as much rhythmic punch.

"Twelfth Street Rag" and "Wall Street" are not vintage Ellington, but both derive solid impetus from the rock-steady bass of Wellman Braud, who also adds much to the "Black And Tan" with its exciting muted duet by Nanton and Miley.

Miley's growl work is again heard to advantage on "The Mooche," while the pretty writing for trumpet (Whetsel), trombone (Nanton) and clarinet (Bigard) show the extent of Duke's musical imagination on "Mood Indigo."

Volume Two opens with one of Ellington's most delightful descriptive pieces. Not over-scored, it consists of solos coupled with arranged passages, the whole thing adding up to a masterpiece of orchestral jazz writing. The next track comes as somewhat of an anticlimax, but the soloists make hay as the opportunities occur.

The next two tracks show that Ellington could and did play the blues. Particularly good is the Duke's score for "Yellow Dog," with its excellent soprano solo by Johnny Hodges, who also contributes some superb alto on the exciting "Jazz Convulsions."

The last track is a sad mood piece, notable for the delicate trumpet work of Whetsel and the exceptional rhythm of the band as a whole.—S. T.

2

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Platter Chatter

I WAS speaking with GERRY MOORE, a pianist of considerable capabilities and a good deal of musical integrity and discernment.

The subject was— pianists. While we dared to commit the heresy of criticising PETERSON, and differed, naturally enough, on points concerning other "names," we were both unanimous on the merits of a Negro pianist who is decidedly something of



MILT BUCKNER—ex-rock of the Lionel Hampton Band.

a forgotten man where contemporary poll voters in the States are concerned.

That man is MILT BUCKNER one-time rock of the LIONEL HAMPTON rhythm section.

Unfortunately, recordings representative of Milt's talent are very rare over here; most records on which he appears are overburdened with the infernal clanking of Hampton's vibes, or bedevilled by the orgiastic exhibitionism of the Hampton ensemble.

But there is one: Milt's own "M.B. Blues," issued here a few years back on MGM 275. The first two choruses of this record demonstrate Milt's prodigious swing and mastery of the block-chordal technique subsequently adopted by so many modern-style pianists, among them Peterson. I may be courting reprisals, but I would go so far as to say that I know of no other pianist capable of producing such a rocking beat as Milt (excluding, of course, the late FATS WALLER).

Latterly, Milt has turned to the electronic organ, and it is on this instrument that he now reappears on record. The disc, an EP, is entitled "Rockin' With Milt" (Cap. EAP1000); the titles are "Bernie's Tune," "Slaughter On 125th Street," "Rockin' With Milt," and "Little Miss Maudlin." Well, if BILL "REAL GONE" DAVIS made his organ "go," Milt positively makes his belch the most savage, uninhibited swing I have heard for some while. And he is aided by four men whose swinging accomplishments are a good match for his own. They are bassist WENDELL MARRSHALL and a drummer, tenor and alto whose names are unfortunately not given on the sleeve note.

I can only comment that the altoist sounds like a resurrected CHARLIE PARKER.

On a different plane, but still music with a capital "M," is BOBBY HACKETT'S "In A Mellow Mood" (Cap. 1001). This EP gives us "Serenade In Blue," "Deep Night," "Flamingo" and "You're My Thrill"—four oldies that particularly lend themselves to Hackett's lyrical style.

Hackett is a glorious trumpet player. His tone is warm, his improvisation melodic and sensitive, his taste impeccable.

Hackett himself is excellent on all four tracks, but the most outstanding is without doubt "Serenade In Blue." This is due to the exquisite accompaniment motif established by piano, vibes and guitar.

—Laurie Henshaw

AMUSINGLY DELINQUENT

Films and TV by Tony Brown

EXPRESSIONS of great disappointment have been made by critics and others concerning the appearance of Eartha Kitt in Ralph Reader's *Chance Of A Lifetime* (ITV) last Wednesday.

The trouble about being a "rave" is that you have to make people rave. Eartha Kitt just has to be extraordinary, for this is what made her famous.

The mistake here was that Eartha merely made an appearance in a Variety programme, in ordinary costume and with no attempt at staging or building up a special atmosphere.

Eartha gave three items from her repertoire—stood there and intoned them—and she can't at the moment afford merely to do that.

We heard that inhumanly dead-pan voice with its whinnying vibrato, we could drink in the amusingly delinquent delivery. The full-powered Kitt performance has a great deal more than this—as those who enjoyed her in the film, *New Faces*, will agree.

Could it be that Eartha felt that she could recline on her reputation? If so, it was an error that she can only repeat to her cost.

AN ambitious début by Annette Klooger on ATV's *Music Shop*—too ambitious, perhaps. Annette tackled a special arrangement of "It's De-lovely," complete with key changes that must have put as much a strain on her memory as it did on her intonation.

Annette pitched flat here and there, but at least she can be applauded on her enterprise.

She can sing a lot better than this and I hope she gets another chance to prove it.

She showed, anyway, that she can move easily under the gaze of the cameras and that she has style.

MOST interesting of the new batch of films is undoubtedly Otto Preminger's *The Man With The Golden Arm*. This gives Frank Sinatra the rôle of a junky—or drug addict.

It is a powerful and frightening film and should be seen by everyone who believes that there are no penalties attached to easy kicks.

Added bite is given to the drama by making Sinatra also an aspiring drummer trying to make the break from the toils by getting a job in a name band.

The bandleader, seen briefly in the film, is Shorty Rogers—and the drummer whom Sinatra hopes to replace is Shelly Manne.

Shelly makes his presence felt almost throughout the film, beating out rhythms that follow the stricken hopes of the victim like the inexorable processes of fate.

Sounds exaggerated? See the film and judge for yourselves.

The Man With The Golden Arm rather carefully makes the distinction that it deals with an

addict who wants to be a musician, not a musician who is also an addict. Possibly there were reasons for this, but the moral is pressed home effectively enough for the benefit of that minority of tragic fools in our own world.

It is that drugs, far from boosting talent, help to destroy it as surely as they kill physically and mentally.

Watching Sinatra as a tortured man deprived of his "fix," hiding from the police and forced by his desperate situation into the purgatory of a voluntary cure, would certainly remove any sane man from temptation for life.

Throughout the film, Sinatra is, in fact, horribly convincing. His rating as an actor can be pushed up a few notches for this performance.

If giving a film an "X" label is sufficient to draw the juvenile wide-boys who have a weakness for shockers of all types, then the censor has done a social service.

The Man With The Golden Arm has a message of a power to penetrate the thickest skull.

Let us hope that it gives those most in need a prophylactic headache.



EARTHA KITT—WAS SHE RELYING TOO MUCH ON HER REPUTATION?

DRUGS: THIS FILM IS HORRIBLY CONVINCING



THE PICTURE ON THE LEFT WAS TAKEN ON THE SET OF "THE MAN WITH THE GOLDEN ARM" AND SHOWS SINATRA WITH SHORTY ROGERS. ROGERS LED THE GROUP THAT RECORDED ALL THE BACKGROUND MUSIC FOR THE FILM; CYMBAL RHYTHMS PLAY AN IMPORTANT PART IN THE SOUNDTRACK.

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FOSTER, WILCOX FORM COMPANY TO SEEK OUT NEW TV TALENT

SERENADE FOR BARBARA LYON



A NATION-WIDE search for new television acts is to be promoted by a new company formed by band-leader Teddy Foster and agent Bert Wilcox.

The company, Television Artists, Ltd., with premises at 66, Shaftesbury Avenue, W.1. will be run by Teddy, while Bert remains in charge of the Herbert Wilcox Agency.

Teddy Foster told the MELODY MAKER: "TV is eating up so much material that if we can supply acts, which we are going to seek all over the country, spend money on them, and present them properly, we shall be doing the business and the artists a lot of good."

Artists already under the wing of Television Artists, Ltd., include The Three Skylarks, Annette Klooger, Shirley Ryan, Dennis Shirley, and the Ken Penney Sextet from the New Hollywood Club.

Teddy will continue to front his orchestra for all dates to which he is already committed. He will then be MD of the Solitaire All Star Recording Orchestra which will play one-night stands in the London area only.

Grove Glamour



The girl with the inviting look is 21-year-old American singer Myra Baird, who opens for a four-week season at Edmundo Ros's New Coconut Grove on Monday. Myra will also appear at five of Eric Delaney's Sunday concerts commencing at the Gaumont Theatre, Worcester, on Sunday. Myra recently completed filming in "The Eddy Duchin Story," in which she has a strong acting role.

The lovely young lady being serenaded by guitarist Bobby McGee is Barbara Lyon, seen "taking ten" from rehearsing for Sunday's "The Jack Jackson Show." Also pictured are (l-r) Roland Harker (pno.), singers Peter Regan and Ronnie Harris, and drummer Mickey Greeve.

TV 'discovery' is signed to Philips

THE TV debut of Irish singer Ronnie Carroll in "Camera One" on Tuesday night caused an immediate reaction and inquiries throughout the profession.

On Wednesday it was learned that Philips A&S man Johnny Franz had been nursing this "discovery" for some time, and had recorded Ronnie's first sides, due for February release, on Monday last.

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DEUCES SCORE IN TORONTO

Just home from America, Tito Burns reports that the Three Deuces vocal group had a sensational opening in Toronto and has been booked to top the bill at the Palace, New York, on January 20. It has also been signed for the Ed Sullivan TV.

Tito returns to America on January 29 to continue negotiations with a major record label on behalf of the group.

Meanwhile, the Deuces have arranged to fly back to Britain to appear at the MELODY MAKER'S "Night Out With the Stars" Ball on January 27 (see also p.1).

Birmingham ITV series for Cherry

Cherry Wainer, glamorous Hammond organist, will play for viewers every Tuesday and Thursday when ITV opens in the Midlands.

As reported previously in MELODY MAKER, there will be a gala opening on February 17 and stars who will be featured regularly include the Joe Loss Orchestra, Mantovani, Vera Lynn and the Muir Matheson Orchestra.

A 'SOLO' FLIGHT

Malcolm Mitchell, who will be appearing with his orchestra on one-night stands in Scotland next week, is flying down specially to London on Sunday (22nd) for a solo spot in Jack Jackson's ATV show.

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Revue Ork drummer quits 'in disgust'

DRUMMER Styx Gibling has resigned from the BBC Revue Orchestra after 20 years because of the BBC ultimatum telling certain members to "modernise" their playing.

This ultimatum was delivered to certain members of the Revue and Variety Orchestras five weeks ago telling them to "modernise" their styles within six weeks or be fired.

Styx told the MM: "I am leaving the BBC because I am disgusted at this ultimatum."

"It is an impossible task for any musician to modernise his style in six weeks under the present conditions at the BBC."

No chance

"We have had no special rehearsals or modern arrangements and no definition has been given as to what constitutes a modern style."

"When I leave the BBC at the end of March, I hope to undertake a summer engagement at a coastal resort."

Meanwhile, the Musicians' Union has received a reply to the letter it sent to the BBC on December 23 asking for a full official explanation.

Ted Anstey, Assistant General

Southport summer stardom for Lita

Song star Lita Roza features in a new weekly series for A-R TV commencing this Monday, January 16, and stars in a big Dick Hurren production at the Garrick Theatre, Southport, from Saturday, June 30.

Dick told the MM that he intends to present Lita in the "leading lady" style in which he previously showcased such song stars as Joan Regan, Ruby Murray and Eve Boswell.

Lita appears in Jack Hylton's A-R TV show tonight (Friday).

Mecca move in

Mecca are to take over the Leicester Palais de Danse on January 23.

Les Baker making debut on ITV

Violinist-leader Les Baker makes his first appearance on commercial TV tomorrow (Saturday) when he appears in "Music Shop" with his quartet.

The group will be completed by Mickey Home (bass), Tommy Harrison (pno.), and Johnny Flanagan (dr.).

Les has been booked for his third consecutive season at the Floral Pavilion, Whitby, where he opens with an 11-piece band at the beginning of June.

KENTON From Page 1

rews Hall, Glasgow (March 26 and 27), Dome, Brighton (29th), Coronation Ballroom, Ramsgate (31st), Colston Hall, Bristol April 3), Sophia Gardens, Cardiff (4th), Victoria Hall, Hanley (6th).

Last weekend, Harold Davison flew back from Paris, where he had been arranging Kenton's Continental dates. Kenton will play six days in France from April 30. "I met Artie Shaw and we discussed the possibility of his coming to Britain to make film TV shorts," he said.

Secretary of the MU, told the MM: "We cannot make a statement until the letter goes before a meeting of the Executive Committee for discussion."

FOOTNOTE: This meeting is to be held during the early part of February—almost a month after the BBC's six-week ultimatum expires.

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