

# Melody Maker

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EVERY FRIDAY—6d.

## LOUIS MAY LEAD U.S

### Fans meet stars— and what a night!



Cabaret highspot of Friday evening's "Night Out With The Stars" Ball was the trumpet playing of Eddie Calvert. Here he is, snapped in action at this great event.

A NIGHT OUT WITH THE STARS was the billing, and a night out with the stars it was, when Britain's leading Show Business personalities attended the MELODY MAKER ball at the Royal Albert Hall on Friday. The occasion was also the grand finals of the MM's 1955 "Vocalists of the Year" contest, when 24 finalists from all over Britain competed in front of star judging panels.

#### Star judges

These comprised such famous personalities as Richard Afton, Maurice Burman, Tito Burns, Henry Caldwell, Terry Devon, Lester Ferguson, Glyn Jones, Ray Martin, Lou Preager, Eric Robinson, Lita Roza and the Tanner Sisters.

The climax of this great contest came when Ruby Murray came from her starring rôle at the London Palladium to present the awards to the winning boy and girl — Brian

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Climax to the MELODY MAKER's 1955 "Vocalists Of The Year" Contest came when Palladium star Ruby Murray presented the awards to the winning boy and girl: Brian Dobbin, of Romford, Essex, and Jean Taylor, of Oldham.

## STATES GET HEATH PREVIEW ON TV

AMERICAN audiences will get an important preview of the Ted Heath band on February 8, when a TV film of the Bob Hope Show is shown in the States. The film was made over the last two Sundays during Hope's current visit to Britain.

### Novello Awards to be televised

OUTSTANDING contributions to the field of British popular music will be honoured on Tuesday when a distinguished panel meets at the Savoy Hotel to allocate the Ivor Novello Awards.

Works published and performed during the year ended December 31, 1955, will be judged by Jack Payne, Henry Hall, George Black, Oscar Preuss and Eric Robinson.

The results will be announced that evening.

The successful composer, author and publisher in each class will receive a bronze statuette specially designed by Miss Hazel Underwood, and the runners-up a Certificate of Honour designed by Robin Ray.

These awards will be presented in a programme to be televised by the BBC on Sunday, March 11. This tribute to popular music has been conceived by Joseph Penston, the well-known operatic and theatrical impresario.

The second part of the Hope show was filmed at Wood Green ATV studios, which were loaned to Bob for the occasion. Apart from the Heath band, artists in the show included Yana, the George Mitchell Singers, Diana Dors, French film-star Fernandel, dancer Nanci Crompton and Zena Marshall.

#### Against Carnegie

Meanwhile, Leonard Feather reports from New York that GAC, the booking agency in charge of Heath's American tour, is against the band playing at a Carnegie Hall concert when he arrives.

The band will land in the middle of Holy Week, a bad period for show business.

The one possible date is March 31, but Ted and the band will have to be in Texas for a rehearsal the next morning.

### STOP PRESS

Two more provincial concerts have been fixed for the Stan Kenton Band. On March 25 Stan plays his second date at Belle Vue, Manchester, and on April 9 he heads South for a concert at Bournemouth.

## JAZZMEN TO RUSSIA

NEW YORK, Wednesday.

LOUIS ARMSTRONG may make history this year by being the first U.S. jazzman to take a band into Russia for two generations.

The American State Department, anxious to counter heavy Russian expenditure on sending musicians and dancers abroad, has offered Louis to the Soviet Union as part of a \$5,000,000 cultural drive in the Near and Far East.

#### Smuggled discs

So far, the offer has not been accepted or refused. But in the meantime, negotiations are in an advanced stage for Sir Adrian Boult to take the London Philharmonic Orchestra to Russia in the spring.

If an exchange deal for Louis to visit Britain in May is finalised, he will possibly leave for Russia afterwards.

"They might as well let me in," Louis told the MELODY MAKER. "Fans have been smuggling my records into Russia for the past 10 years."

### Kirchins planning American tour

The Kirchins Band may tour the States at the end of the year if an exchange can be arranged. Basie is suggested as reciprocal exchange.

## Govt. gets £5,800,000 from music

IN one year musicians and fans paid out £5,800,000 in purchase tax on instruments and records.

This is revealed in the report of the Customs and Excise for the year ended March 31, 1955.

Other figures in the report show that music and show business are providing the Exchequer with a fat slice of the revenue.

One figure showed that £2,170,000 was taken in entertainments tax from theatres and music halls during the year under review—£230,000 down on the previous year.

Another table showed that people who bought radios and TV sets paid £33,000,000 in purchase tax during the year.

The report says that over the year as a whole attendances continued to decline for all types of dutiable entertainment, though the poor summer weather of 1954 gave a temporary stimulus to indoor entertainment.

Cinema attendances were higher in the summer of 1954-55 than the previous year.

## Liberace, Garner may come here

ERROLL GARNER, Liberace and Frank Sinatra may all be bound for Britain this year. And Don Cornell, Billy Daniels and Nat "King" Cole are respectively set to arrive in March, April, and September.

From New York, Leonard Feather cables that negotiations are in progress for the Garner Trio to make a European tour in September.

Britain may be included if an exchange is possible with a British trio.

From Hollywood, Howard Lucraft cables that Liberace is considering concerts in September.

### Two Kenton airings for BBC

Stan Kenton will be featured on two BBC broadcasts, and may appear on "In Town Tonight" during his British tour.

On March 6 there will be a special programme dealing with Kenton and on March 10, if arrangements go through, Stan will be seen and heard on "In Town Tonight."

A special "World of Jazz" programme on Kenton will be aired on either March 13 or 20.

From America, Howard Lucraft reports that Curtis Counce (bass) will replace Fred Dutton with Kenton for the tour.



Three of the scores of singing stars who attended the Ball are seen here: (L. to r.) Don Lang, Lita Roza and Frankie Vaughan. More pictures are on the back page.

### Feldman makes his Herd debut

New York, Wednesday.—Victor Feldman made his debut with the new Woody Herman Herd at Basin Street.

Vic was featured on vibes and also played drums during a number by a small combo drawn from the band.

The band, though still rough, is an exciting one, and includes three men well known to European audiences. Bob Lamb, former trombonist with Jack Parnell, Cy Touff on bass trumpet, and baritone Jay Cameron, who sat in with MM Poll winners at the Flamingo Club in May, 1954.

## Paramor begs out of 'Saturday Show'

NORRIE PARAMOR has asked the BBC to release him from his future "Saturday Show" TV programmes. His reason: No opportunity for a visual appearance of his 45-piece orchestra, or to exploit his style of music.

He told the MELODY MAKER this week: "I am content to play anything from Tchaikovsky to 'St. Louis Blues' while accompanying prima ballerinas, jugglers, comics, and the like—but only if I am given something in return."

"After all, an orchestra of 45 first-class musicians deserves to be seen as well as heard."

"I hope eventually to get my own programme, when I could present the type of music I am better associated with."

### DISPUTE CONTINUES

The continued dispute in the printing industry has again made it necessary to reduce the MELODY MAKER to eight pages.

In order to give our readers as nearly as possible the same amount of editorial matter as in a normal issue, all advertisements have again been omitted, with the exception of those relating to Situations Vacant and Engagements Wanted.

## News in Brief from New York

**SINGER** Billy Eckstine, who, as previously reported, was due to switch record labels from MGM to RCA Victor, has signed his new contract.

His first session was scheduled to take place last week with the backing of MD Hugo Winterhalter.

Winterhalter was the arranger-conductor on many of Eckstine's early hits and is said to be a prime reason for Eckstine's label switch. Billy starts his British tour on May 21.



Guitarist Tal Farlow has opened at the Composer with a swinging trio including Vinnie Burke and pianist Eddie Costa.

New jazz singer, Beverly Kenny has been booked for Birdland. Her first record on Roost, with the Johnny Smith Quartet, is due soon.

Birdland has also booked pianist, Randy Weston, and brought back the promising new tenor, Seldon Powell.



Victor Feldman's last English recordings, including the Multiple Talents LP may be re-issued in the United States by Keynote Records.

Quincy Jones and Ernie Wilkins have started a publishing company, Silhouette, and one of their first projects will involve originals by Horace Silver.



MR. B.

# ACTOR BACKS U.S. TYPE BAND

A RAF friendship between actor Brian Rix and pianist Tommy Watt has led to a Parlophone recording which, they claimed, is the nearest a British group has come to the swinging American big band sound.

## Pat Bredin signs for ATV series

**SINGER** Patricia Bredin, now touring with "Wedding In Paris," will be featured every week in a new ATV series "Strike A New Note," which starts on February 21. The series, which is presented by impresarios George and Alfred Black, will feature new musical stars every week.

With a sixteen-piece band of top musicians Tommy has recorded "Who Done It" and "Love Is A Tender Trap," which are due for release today (Friday).

Brian Rix, who is currently starring in his own presentation of *Dry Rot* at the Whitehall Theatre, met Tommy in the RAF.

"I used to play piano in the NAAFI," said Tommy. "Brian sponsored me and carried the wads and tea around."

Back in "Civvy Street" both agreed that Britain should have a band comparable to the top American outfits, and Brian agreed to sponsor Tommy once again, this time putting up the money for band rehearsals and test recordings.

Parlophone eventually heard the test discs and Tommy was put under contract.

Writing the arrangements himself, Tommy assembled a star-studded group in the studio—Stan Roderick, Alan Franks, Basil Jones and Cecil Moss (tpts.); Jock Bain, George Chisholm, Jack Thirlwell and Jack Smith (trmps.); Dougie Robinson, Bill Jackman, Keith Bird, Derek Collins and Eddie Mordue (reeds); Ken Jones (pno.); Frank Donnison (bass); and Jack Peach (drs.).

## Rix foots bill

Of the recorded titles, "Who Done It" is by British song-writers Phil Green and Marcel Stellan, and is published by Southern Music. It is the theme tune from a new Benny Hill film, "Tender Trap" is from the Sinatra film and is published by Barton Music of America.

Barton Music is owned by Frank Sinatra and the father of singer Eileen Barton.

Tommy, who formerly accompanied Julie Dawn, is concentrating on writing more arrangements for further recording sessions and, he hopes, broadcasts.

"Rix is meeting any expense," he said.

## DENNY STAYS ON

The Denny Boyce Orchestra has had its contract at the Orchid Ballroom, Purley, extended until July.

The band starts a two-week residency at the Plaza Ballroom, St. Helier, Jersey, on July 14.

# Vienna hears moderns for first time

**TWO** London dental students are producing the first BBC programme on British modern jazz to be heard in Austria.

They are jazz fans Peter Thaler and Alan Melzak—both 22. The programme will go out on the BBC Overseas Service on February 5 at 5.45 p.m. (41 metres, short wave).

Recordings of British instrumentalists and leaders to be featured include Ronnie Scott, Ronnie Ball, George Shearing, Victor Feldman, Vic Ash, Jimmy Skidmore, Kenny Baker, Johnny Dankworth and Dill Jones.

Peter told the MM: "When I was in Vienna recently I found that the Austrians had heard next to nothing about the British modern jazz scene since the war.

"I approached the BBC for permission to produce a programme on the leading British modernists from 1948 onwards.

"I am hoping that the broadcast will be relayed to Germany later."

## MGM SIGN MERRILL

**HOLLYWOOD,** Wednesday.—Songwriter Bob Merrill has signed a seven-year contract with MGM under which he will compose music for, and produce, 10 films.

## New modern book

A new book, "Modern Jazz—A Summary of Developments Since 1939," scheduled for publication in April, has been written by Alun Morgan and Raymond Horricks.

## 'Hot' gospeller to pick library

**New York,** Wednesday.—The Rev. Alvin Kershaw, who won \$32,000 for his knowledge of jazz on a \$64,000 quiz show, has been signed by Decca to select a basic jazz library.

# NEW HIT—BY AMATEURS

**A**N amateur song recorded by an amateur vocal group has proved the surprise hit of the New Year.

The song is "It's Almost Tomorrow" and it was first recorded privately in the States by the Dream Weavers—four boys and three girl students from Florida University.

The song itself was written by the team.

American Decca snapped up the Weavers and pushed out their version of the song—which was then still unpublished.

The record is now one of the biggest sellers in the States and on the strength of its success the group have gone on tour.

Although it is only a fortnight since Brunswick issued the record in Britain, it has already sold nearly 30,000 copies.

The song is published here by Macmelodies. Says manager Bill Phillips: "The reaction has been terrific. It's a natural hit."

## Silvester gets a hot time

Victor Silvester and his Ballroom Orchestra have a hectic four days this week-end.

Today (Friday) the band plays for a hospital ball at Morecambe, then leaves early tomorrow morning for Belgium.

In Brussels that night Victor plays for the British Legion at the Salon du Concert Noble. The Belgian Queen Mother will be amongst the guests.

The band leaves Brussels at 4 a.m. for London and its Sunday afternoon broadcast. The following morning it has an overseas broadcast, followed by BBC-TV in the evening.

# Joe Loss Ork signed for Blackpool season

**WITH** the signing of Joe Loss and his Orchestra for five weeks at Blackpool this coming summer, the list of name bands booked for the resort is almost complete.

For the first time in several years name bands will be presented concurrently at both the Tower and Winter Garden ballrooms, and will be switched from one to the other during their weeks of residence.

Joe Loss will be at Blackpool for three weeks from July 3, and for two weeks from September 3. Ken Mackintosh has a five-week season from July 3 followed by Jack Parnell for a further five weeks.

There remain four weeks for which bands are not yet fixed, and this spot may possibly be filled by Gerardo and his Orchestra—once Gerry's other commitments are decided.

# FRANKIE TAKES THE BATON

**HOLLYWOOD,** Wednesday.—Frank Sinatra is to conduct a large orchestra in a recorded selection of compositions by Hollywood arrangers.

He will cut the session for the Capitol label as soon as he finishes work on his current independent production, *Johnny Concho*.

This will be Sinatra's second rôle as an orchestral conductor. Eight years ago he conducted an album of Alec Wilder for Columbia.

## Smith trio waxes No. 1



## MM finalist's club

Fred Newey, whose band won the MELODY MAKER Midland Regional Dance Band Championship Final at Dudley last October, has opened a traditional jazz club in Birmingham.

The Derek Smith Trio swings into action on its first recording session last Friday for Niza's "Jazz Today" label. With pianist Derek, the group is completed by Allan Ganley (drs.) and Sammy Stokes (bass). They waxed "Silver Side," "Any Questions?" "Cutie" and "Blue Concept." The first three numbers are originals by Derek.

## HAWK—AND STRINGS

**New York,** Wednesday.—RCA-Victor have recorded a new album with Coleman Hawkins with strings and a big band. Clarinetist Tony Scott is due to cut a new quartet LP with three different rhythm sections.

## Jazz news booms in Midlands

**MORE** Midlands newspapers than ever before are devoting space to jazz.

The Birmingham *Evening Despatch* offers "Saturday Swing Time," a half-page feature by Dennis Detheridge. Stanley Keeley, guitarist with the Midland Jazz Club's New Orleans Jazzmen, is now writing a weekly jazz column in the *Oldbury Weekly News*, while the *Wolverhampton Chronicle* puts the accent on music in its "On The Lighter Side" feature.

## Sales booster

John Baker reviews jazz discs in the *Wolverhampton Express and Star*, and even the *Birmingham Mail* "Sports Final" is reviewing jazz records. It is publishing a "Saturday Disc Date" column to boost sales.

Midlands jazz journalism gets another fillip with the news that Roger Clark, an 18-year-old Kettering journalist, is to give an illustrated talk on jazz in the BBC's "Music Club" on Wednesday at 6.30 p.m. in the Light Programme.

Roger will argue that the piano is an essential factor in the creation of jazz.

## Duke Ellington tops French radio poll

**PARIS,** Wednesday.—A jazz poll run by Frank Tenot and Daniel Filipacchi on their daily programme over Europe No. 1 station has given the first 20 places to Americans.

Duke Ellington is first, followed by Louis Armstrong, Count Basie, Charlie Parker, Lionel Hampton, Lester Young, Dizzy Gillespie, Sidney Bechet, Fats Waller, Coleman Hawkins, Art Tatum, Clifford Brown, Johnny Hodges and Jimmie Lunceford—all Negroes.

The 21st place went to the late Django Reinhardt, and Claude Luter was 22nd.

# Disc club slashes prices

**A** NEW record club offering discs to members at 25 per cent. below the standard catalogue price was launched this week.

Called, The World Record Club, the organisation will send out discs recorded both especially for them and from foreign tapes and masters from its HQ at 125, Edgware Road, London, W.2.

**Members save 25 p.c.**

The records will all be either LPs or EPs and selection can be made from five headings—jazz, pop, classical, show music and children's records.

Artists under the jazz heading include Sarah Vaughan, Duke Ellington, Dizzy Gillespie, Coleman Hawkins, Georgia Gibbs and Artie Shaw.

Chairman of the selection committee is film star Richard Attenborough and the board includes Fiona Bentley, composer, and former stage director for Jack Hylton, and Australian book club expert, John Day. Members must join for a minimum of six months and take at least three discs during that time.

The club has had special recordings made from the West End musical *The Water Gipsies*, featuring Vanessa Lee, Bruce Trent, Harry Dawson and Joan Sims.

## THREE CHANGES FOR GILL BAND

The Mick Gill Jazz Band—resident at the Nottingham Jazz Club—has had three personnel changes.

Mike Dann replaces Pete Russell on drums, while Fred Baker and Cliff Lee take over guitar and clarinet chairs from John Newman and Ron Pratt.

# WHO'S WHERE

(Week commencing February 5.)

- Ronnie ALDRICH and Squadronaires
- Thursday: Barnstaple
- Friday: Record Club, Exmouth
- Saturday: Nantwich
- Ivy BENSON and Orchestra
- Sunday: USAF Camp, Upper Heyford
- Ken COLYER and Band
- Sunday: Hot Club, Woolwich
- Monday: Studio 51
- Wednesday: Guildhall, Gloucester
- Thursday: RAF Padgate
- Friday: Drill Hall, Widnes
- Saturday: Baths Hall, Ashton-in-Makerfield
- Erio DELANEY and Band
- Sunday: Hippodrome, Manchester
- Wednesday: Co-operative Hall, Rugby
- Thursday: City Hall, Hull
- Friday: Royal Hall, Harrogate
- Saturday: City Hall, Sheffield
- Tubby HAYES and Orchestra
- Friday: USAF Camp, Shaftesbury
- Saturday: Empire Hall, Taunton
- Michael HOLLIDAY
- Week: Café de Paris
- Lee LAWRENCE
- Week: Empire, Pinner Park
- Harry LEADER and Orchestra
- Monday: Cameo, Carlisle
- Saturday: Wakefield
- Bobby MICKLEBURGH and Band
- Saturday: Wisbech
- Malcolm MITCHELL and Orchestra
- Sunday: Reading
- Friday: West Hartlepool
- Saturday: USAF Camp, Greenham Common
- Sid PHILLIPS and Band
- Sunday: Grand, Southampton
- Wednesday: Cutler's Hall, Sheffield
- Thursday: Baths Hall, Goole
- Friday: Floral Pavilion, Whitby
- Saturday: Baths Hall, Darlington
- Danny PURCHES
- Sunday: Hippodrome, Aldershot
- Week: Hippodrome, Derby
- Freddy RANDALL and Band
- Sunday: Bristol
- Friday: Wolverhampton
- Saturday: Cowley
- Dave SHAND and Band
- Saturday: Peterborough
- Hedley WARD Trio
- Sunday: Regal, Colchester
- Monday: Music Hall, Aberdeen
- Tuesday: St. Andrew's Hall, Glasgow
- Wednesday: Usher Hall, Edinburgh
- Thursday: St. Andrew's Hall, Glasgow
- Friday: Caird Hall, Dundee
- Saturday: Town Hall, Greenock
- Frank WEIR and Orchestra
- Sunday: Leicester
- Friday: Stafford
- Saturday: Bedworth

# RUSO



Via Lewis, Bill Russo

SINCE I visited Europe last summer, many people have asked my opinion of European jazz.

Now that I have thought about the matter a bit—now that I have the perspective of a few months—I will try to express my views.

I left for Europe in June of 1955 hoping to find something. What I looked for was not mysterious; I was not on a mystical mission. I expected to find a serious interest in jazz—a more serious interest than I find among U.S. jazzmen and U.S. jazz-lovers.

Here, I thought, was a great concern for the best parts of jazz: its vitality, its simplicity, its emphasis on line and beauty rather than on fragment and effect, its rhythmic purity. Best of all, here was jazz without its worst parts: narcotics, naive sexuality, sensationalism, an emotional viewpoint of art, and "weird" behaviour and ideas about life.

These expectations were based to a certain extent on conclusions drawn from the 1953 Kenyon tour of Europe. I was a part of this tour and I had never forgotten the tremendous interest in the music—interest of people other than teenagers or dancers. All sorts of audiences were interested in jazz and they viewed it as a serious object—or so it appeared to me in 1953.

My expectations were not fulfilled. What I saw was not what I expected to see. Partly, this was due to my vision through the rose tint of an extremely successful "grand tour." In addition, however, the situation itself seems to have changed during the last two years.

## Exploitation

Jazz has more and more become a way for people to make money. Not only the jazzman, but the "practical" businessman connected with jazz has capitalised on the immediacy and intensity of this music. It has been to their advantage to extract the most obviously appealing parts of jazz and exploit them to the hilt.

In Germany we see the use of Rhythm-and-Blues, rock-and-roll units. These, I understand, have been recruited from among ex-servicemen of the U.S. Armed Forces. These men, who have little if any real familiarity with jazz, do know how to make noise and assume the general pose and the "tone" of jazz production.

Then, too, the fact that the majority of them are Negroes falls neatly into the Europeans' jazz-Negro-Negro-jazz thinking—a gross exaggeration, of course.

In England we see the incorporation of jazz into dance music, a form in which it can be sold more easily—as a functional music with a great deal of incidental excitement attached to it. (I regard this type of music much in the same terms as a long drum solo—as anti-music, as anti-art.)

Here, also, the jazz club is a combination of our "dime-a-dance" joints and the Roman Colosseum—the jazz soloist reminding one of the Christian in the arena. Bad acoustics, loud crowds, little attention from spectators, inadequate pianos and proprietors straight from the Dickens "bad" people—all this and a fragile, delicate art?



Harry Klein

In France, of course, jazz has become a national hobby—a form of entertainment connected with racial views. There, we see tenor-men imitating a Don Byas in decline.

Thinking that Europe was other than it turned out to be, I had hopes of doing some good. I wanted to work with the European jazzman. I wanted to save him from some of the most egregious errors of the U.S. jazzman—errors which threaten to destroy jazz in my country. If they have not done so already.

These errors are primarily part of the romantic viewpoint toward art. By this, I mean the tendency to think that art will

## Bill Russo listened to Europe's jazz—and was disappointed

spring out of the human being with the deep soul, regardless of what technical equipment he has. This viewpoint, which supposes that technical prowess inhibits true emotion, is partly the result of the academic abuses in music, particularly in England, which have substituted rules and laws for music.

As such it is understandable. I do not want to argue it here. But I am firmly convinced that great art must come out of great thinking and great technical ability, in addition to an inclination—an aptitude.

And I believe that jazz must become great art. To keep it as a folk-art form, or as an accessory to drinking and dancing, or as a simple and direct emotional expression, denies the great characteristics which it possesses. Jazz can make contemporary music, can take it out of a blind alley.

As the foregoing might suggest, I was really quite shocked to find European jazz in its present state. Not only did the European jazzman fall into the same errors as the American jazzman; he had gone a few steps beyond, carrying some of these disastrous concepts to their logical conclusions.

The American jazzman had, after all, created some great music despite some of his ideas. He had extolled the emotional approach and at the same time he had done a great deal of practicing. He criticised cerebral art and he learned chords. He made a cult of individualism and formed orchestras which far surpass any symphonic organization for cohesiveness and coordination.

## Christie

That's a general statement of my views about jazz in Europe. Now, I will answer a few specific questions which have been brought up fairly often.

1. What about European jazz orchestras?

I am more impressed with European groups than are the Europeans, I think. Because I have been connected with authentic jazzmen for many years, authenticity isn't as important to me as it is to a jazz cultist. Consequently, I view the technical level of Ted Heath's group and of Kurt Edelhagen's group with great pleasure. The fact that neither of these groups has the "swing" of great U.S. groups does not disturb me. No European jazz orchestra "swings."

2. Who was the most impressive improvising musician in England?

Without a doubt, I would say Harry Klein. Harry has excellent command of his instrument, a good jazz feeling, and an ability to compose on his instrument.

3. How about the rhythm section?

The bass players and pianists didn't impress me too much. Eddie Taylor knocked me out. Alan Ganley, with the Christie Quartet, was excellent (though not as impressive with his full set). Phil Seaman plays with the most drive and is without a doubt the most "New Yorkerish" of the drummers (I mean this in a good sense—New York is, or was, jazz), despite a much too loud level. None of the bassists played real melodic lines and most of the pianists played too many chords without too much concern for voicing and distribution.

4. What did you think of the brassmen?

English trumpet men and trombonists disappointed me as band players. As soloists, though, several stand out. Hank Shaw plays the most authoritative trumpet that I heard. With a fine, full sound, and good range, he is a stand-out musician. Among the trombonists I was most impressed by Keith Christie. This might sound strange, since I am considered a "modernist" and Keith is within and on the fringe of the old jazz.

The truth of the matter, though, is that Keith plays very well. He has tremendous time. Without having talked too much to each other, I feel that he and I are very close, musically. It's strange, but I feel that he understands my viewpoint better than most other British musicians, including those who studied with me last summer—and especially better than the modernists. Interesting. I must also comment on the fine technical abilities of Don Lusher.

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## Scott

5. What about saxophonists? I liked Ronnie Scott immensely, two and a half years ago. He isn't playing as lightly and melodically and as musically as he was then. I feel that he is being forced into a commercial version of what he really wants to do.

I suspect that the same thing can be said of Don Rendell.

although I hadn't heard him before he joined Heath. With that group, though, he is being made into a hard and metallic player. Yet I sense an essential softness and delicacy in his playing.

6. What is the situation of the jazzman in the U.S.?

Frankly, it is not as good as it is in England. The British jazzman is better off staying where he is. I have said this to Harry Klein, Victor Feldman and Dill Jones, among others. Why? Because:—

(A) The British jazzman works among friendly colleagues (he would be shocked to see the degree of antagonism and hostility demonstrated between members of any U.S. jazz group).

(B) He has a chance to work "blowing" jobs—he is paid to learn how to improvise.

(C) He is better accepted by a public—perhaps not in correct

terms, but at least he is not an outcast—and he functions within the framework of his world.

Even if today's jazzmen were working in the right direction (and I do not believe they are), contact with them would not be necessary to become a jazzman. Records provide an excellent contact with good jazz. More important, records provide a contact with the roots of jazz: Louis Armstrong, Jack Teagarden, Lester Young, Roy Eldridge, Charlie Parker and Dizzy Gillespie.

## Better off here

Even if today's jazzmen had the stature of these men, it would still be necessary to go back to these earlier jazzmen. And, if my view is correct—that jazz today is disintegrating—it is even more important to go back to these men. I feel that they represent most of the quality existing in jazz.

Despite the highly publicised lack of contact between the British jazzman and his U.S. prototype, this contact is not necessary for growth. In fact, it may even impede progress along good lines. The British jazzman is better off where he is.



## Steve shows one way out of the rut

LAST week I suggested that BBC dance band programmes are in a hopeless rut. The sounds are dull and repetitive, the programmes predictable from first number to last, and the arrangements cast in a rigid mould created over the past 20 years, with nothing to recommend them but ease of rehearsal.

"Next week," I wrote, "I hope to suggest what can be done to get out of this rut—before it is too late."

As a matter of fact, I'm not sure it isn't too late already. Running a dance band can be a commercial success—at least on Fridays and Saturdays—without the leader having to trouble about such little matters as a musical policy.

So long as broadcasts are forthcoming he has no need to worry about a distinctive sound. New arrangements are necessary, and have to be paid for, but they need not be rehearsed out of the BBC time.

## Rehearse

There's my first point. I'm afraid bands will just have to start rehearsing again.

The BBC pays for a rehearsal and transmission totalling three hours. Bandleaders long ago lost sight of the fact that this time is intended to be for microphone balance purposes, and not for the sight-reading of new arrangements.

The result is that the band has to rehearse 10 arrangements, perhaps five of them new. Allowing for late arrivals, tea breaks, copying corrections and

# RACE

microphone adjustments, the arranger is lucky if his score can be taken through more than twice, let alone broken down and rehearsed section by section.

If he wants to go on working as an arranger, he must see to it that his score is going to sound reasonably effective at first playing.

And to ensure that, he writes the same old stuff in the same old way.

The bandleader has probably told him to, anyway, before he even put pen to paper. The vocalists have worried him for nice easy passages and modulations "to be on the safe side." Everything is on the safe side.

## Ruled out

A new voicing idea, a new line in vocal accompaniments, a tempo change—all would need leisurely rehearsal, and are consequently ruled out.

A further, more drastic change, is called for. The instrumentation of the dance band—brass, sax and rhythm—is a dead letter.

It was not evolved with any great care in the first place.

True, the sax department has some semblance of shape. Two altos, two tenors and one baritone can be described as an effective wind choir.

But why should they all double the same kind of clarinet? And why only clarinets?

The intriguing variety of woodwind sounds would seem to be a matter of indifference to the world of dance music.

I have always regretted that the BBC Show Band, with virtually the whole profession to choose from, ended up with the usual woodwind limitations, voluntarily imposed.

And the brass. What musician, approaching the question of a brass choir, would choose four B-flat trumpets and four tenor

trombones, with the trumpeters squealing in an upper register for which their instruments were never intended, and the trombonists developing freak techniques to deal with the florid passages written for them nowadays?

## Salvos

The modern brass team, alone in the musical ensembles of the world, is all top and no bottom.

A new approach is necessary to the whole question of dance band instrumentation. Even the rhythm section is lost somewhere between the requirements of the dance hall and the dictates of progressive musical thought.

Has the band pianist any function these days, other than to fill-in behind vocals when the arranger is hard up for time?

Can one double-bass player really fulfil the bass function for an ensemble of 17?

Can drummers be allowed to go on bashing out salvos behind the ensemble, or is it their basic duty still to act as rhythmic time-keepers?

These questions will ultimately require an answer. From my point of view, they require to be answered before I can listen to many more dance band programmes on the radio.

## Start now

How nice it would be if, switching on the radio, we could recognise a band instantly, without having to wait for an announcement or a familiar vocalist.

A change of colour will have to be employed, plus hard work and a good deal of hard thinking, if the customer is to go on buying. I suggest that the best time to start is—as always—RIGHT NOW.



**Part 4 of John  
Hammond's story**  
*(as told to  
Leonard Feather)*

# Benny Goodman and I



**B**ENNY'S first encounter with Charlie Christian and the way in which he came to join the Goodman band is a very intricate story.

I heard about Charlie first from Mary Lou Williams, and Mary Lou raved so much that I arranged to fly to Oklahoma City to hear him on my way to the coast. The year was 1939, and Benny was on the Camel Caravan. The programme had a budget of \$150 a week for guest artists.

I went out to Oklahoma City. One of the nightmare air trips of my life — there were no connections, no through trips to Oklahoma City, and I had to wait eight hours in the Chicago airport. But I finally got there and was met not only by Charlie, but by his whole band.

They were working at a place called the Ritz Café. They worked three nights a week for the princely sum of \$250 a night.

I climbed into an old beat-up Buick sedan with the band and went immediately over to the club to hear them. As you might guess, there was one genius in the band, and that was Charlie Christian. The rest of it was pretty sad.

I think I telephoned Benny, who was already out in California, saying that I thought Charlie was so great that he ought to bring him out for at least a guest shot on the Camel Caravan. Sure enough, the advertising agency arranged to have Charlie sent out.

Now we wait about a week. I finally had gotten to Los Angeles for Benny's first Columbia recording date, about August, 1939.

## Charlie Christian plays—Benny walks out

of his life. His childhood studies had stopped when he was about 12 years old.

Around 1934 or '35 I was sawing away in a string quartet myself. We had a wonderful, crusty old Dutch 'cellist called Otto von Koppenhagen, who played with the Philharmonic, and I was the extremely scratchy viola.

My teacher, Ronald Murat, played first violin, and there was an excellent second violinist by the name of John Dembeck, who's now concert master of the Toronto Symphony.

I had heard the Mozart Clarinet Quintet in concert often, but I had never played it. I thought it would be a wonderful idea to see if Benny would agree to play the Mozart Clarinet Quintet with us.

Benny said he would. And he had the most marvellous conception, at that time, of a clarinet

sound. It was just as free and easy as his jazz playing.

My mother was giving one of her musicales, so it was arranged that we should play at East 91st Street with Benny.

Benny came to innumerable rehearsals. We even went down to some beat-up studio on Broadway and recorded the thing.

The quartet playing was not distinguished, by a long shot—but Benny played beautifully.

### SELF-CONSCIOUS

This event marked the start of what I'm afraid was an extremely bad move on my part, because it introduced Benny to another musical world which he would probably have been much happier never to have known.

As a result of playing the Mozart Clarinet Quintet with us, he went back to studying. Of

course, he had to switch clarinets. Had to take up the A clarinet instead of the B Flat for classical work.

Since no other classical clarinetist had a tone even vaguely comparable with Benny's, he decided that his tone wasn't right for Mozart.

I feel, of course, that it was the greatest tone that there ever was. But Benny went and studied with Simeon Bellison, who was the first clarinetist with the New York Philharmonic, and who had a very tight, severe, classical tone.

And Benny wanted to conform with what was generally thought to be right, in classical circles.

He became very self-conscious about his playing at that time. In the next year or so he tried out with the Pro Arte String Quartet in Chicago, playing the Mozart.

Pro Arte was one of the top

string quartets in the country. Benny even tried to record with them, but they told him he'd better stick to jazz. It wasn't until about 1938 that he actually did get to record with the Budapest String Quartet, for Victor—records which were anything but satisfactory from the clarinet point of view.

I had thought originally that the idea of showing the music world in general that jazz musicians were not necessarily musically illiterate was a good one; so one helpful thing that this did was to give jazz musicians a certain stature in the general social scene that they had not heretofore possessed. And, of course, it was just a tremendous bonanza for Benny from the publicity point of view.

Nevertheless, it was not a healthy thing in Benny's general musical development.

For, as a result, Benny learned about things like the double embouchure, and people like Reginald Kell. It was a complicated era of Benny's life, which I guess is over now.

I just hope that some of the heartaches that it all brought will never be repeated.

### TEXAS HAT

On our first recording, the one on which "Spring Song" and, I think, "Honeysuckle Rose," were recorded, in a terrible studio on Western Avenue, Charlie Christian came in.

He came into the studio while the date was going on. Benny was so absorbed in making the first records, in the horror of the terrible acoustic conditions in the studio, that he paid no attention to Charlie at all.

Charlie came in with his guitar, with kind of a Texas cowboy hat and a violent colour combination in clothes. He looked most unsure of himself.

Benny didn't pay any attention to him. I tried to get him to listen to Charlie during the date, but he couldn't be bothered.

He continued working with the band and trying to get some kind of a sound in that terrible studio. Finally the session was over and Benny still hadn't heard Charlie Christian, so, as the band was walking out, I said: "Benny, please, just listen to him a little."

Charlie had his amplifier with him, but Benny only wanted to hear him play some chords, and I think they worked over "Tea For Two" for about two minutes, with Charlie playing chords.

Benny wasn't impressed. He walked out of the studio and that was that.

### SENSATIONAL

So Artie Bernstein and I (Artie was playing bass in the band) put our heads together and decided that we'd get Charlie out to the job.

Benny was working in a very fancy restaurant in Beverly Hills called the Victor Hugo, and they had to play for dinner as well as for supper dancing.

The Victor Hugo was strictly a Jim Crow place and Charlie came in through the kitchen.

After the intermission the first set was the quintet with Artie on bass, Fletcher Henderson on piano, Lionel on vibes, Benny on clarinet and, I think, Nick Fatool on drums.

While Benny was off the stand, Charlie came in. Artie and I lugged in his amplifier and connected it.

Benny knew nothing of this at all, and when he got back on the stand there was Charlie in his outlandish get-up all ready and looking up with a smile at Benny.

Benny was flustered, but he started "Rose Room." That was just the first number, and the whole set was supposed to last one half-hour—"Rose Room" lasted 48 minutes.

Charlie was sensational and Victor Hugo's went crazy. Benny hired Charlie on the spot.

From \$7.50 a week, his salary shot to \$150. Maybe that was one of the things that wasn't too good for Charlie in the long run.

Benny Goodman's ideas about classical music, when I first got to know him, were, I suspect, Andre Kostelanetz—to be very, very generous.

I think he had heard vaguely of Mozart and Bach and the rest, but it was not very much a part



SAM PRICE

# The 10 inch LP Is Obsolete In America

**SALES** of recorded jazz continue to soar in the U.S., although a levelling-out period is now foreseen by judges as knowledgeable as Norman Granz. In an increasingly competitive market, the 10-in. LP is considered obsolete and the 12-in. LP is king.

Wholesale conversion of older recordings to the larger size proceeds apace, and new sessions are planned with the 12-in. capacity in mind. Over here, we may wonder where the money comes from to buy all the multitudinous records issued in America, but in the case of the big LP, competition has made it a better buy.

Competition exists in this respect not only between the major companies like Capitol, Decca, Victor, Columbia, Clef-Norgran and Mercury, but also from a mail-order company marketing the Jazztone label on the book-of-the-month principle.

### High quality

Jazztone is an offshoot of the Musical Masterpieces Society, a mail-order company with, it is claimed, more than 350,000 members in the U.S. alone. Monthly selections from standard classical repertoire are issued to members at the low price of about 12s. per 10-in. LP.

Quality of performance and recording is generally high. Huge allotments of money go for advertising in magazines and the larger newspapers, usually with a come-on of free records for joining.

The Jazztone Society operates in the same way, except that its

records are 12 in. (with more than 45 minutes of music) and cost 20s. each. The opening offer for joining, which intrigued so many British readers of American publications, was a 10-in. Jazz Sampler made up of ten selections from the Commodore, Dial and Jazztone catalogues by such artists as Tatum, Teagarden, Bechet, Wilson, Garner, Parker and Dizzy.

At the present time the Society is reputed to have around 65,000 members and to sell between 12,000 and 25,000 copies of each release, which is substantially more than the companies trading by orthodox means are considered to achieve. Each month there is a primary selection (usually a new session) and an alternate selection made up of reissues.

The collections of reissues are made up of sides either leased or purchased outright from Commodore, Dial, Period and Pax, which, in turn, had acquired recordings originally issued under labels like Comet, General, Session and Melrose. There is obviously much scope in this field, since so many labels with jazz content have failed to stand the pace.

With its reissues and new recordings, Jazztone has already built up an extraordinarily comprehensive catalogue. The guiding hand behind all this activity is Nat Shapero's, Nat, who co-authored *Hear Me Talkin' To Ya*

with Nat Hentoff, writes the sleeve notes (as Paul Shapler) handles the recording dates and plans the releases.

He had supervised some very successful sessions. One led by Sam Price (who sings as well as plays piano) and featuring Vic Dickenson, Jonah Jones and Pete Brown, is in a deep, swinging groove too rarely heard now.

Price is also featured in pretty trio recordings with Omer Simeon and Zutty Singleton. Simeon adds some charming Creole material to the expected repertoire and plays in a distinctly individual manner.

Then there is a brilliant piano date by Mary Lou Williams, one part of which includes a miniature jazz history. Ragtime fans will find Mary the Modernist's "Fandangle" a very exciting performance. It is played with a terrific beat over the accompaniment of Wendell Marshall and Osie Johnson.

Another session features the magnificent Hawk with Emmett Berry and Billy Taylor. Rex Stewart is heard leading a "traditional" group which includes Albert Nicholas, Ferdinand Arbello, and new piano "discovery," Herb Nichols.

There are New Orleans and Chicago groups led by Paul Barbarin and Max Kaminsky respectively, and yet another delightful session from Ruby Braff with

those two dependables, Milt Hinton and Jo Jones.

The Jazztone eggs are not all in one basket, however. Records compiled in very much the same way are also issued under the Concert Hall Jazz label for sale in retail stores—at a higher price. These cater not only for impulse buying, but also for the type of person who could never in a month of Sundays repack and post back a record he disliked.

### Punitive tax

Whether such a project would be successful in England is hard to tell. It appears unlikely, since the market is so much smaller. The malicious and punitive purchase tax on records is a special complication. The one post-war attempt at selling jazz here by book-of-the-month methods died an early death, hastened, no doubt, by an unwise second selection. More to the point is the extent to which our companies intend following American example with the 12-in. LP.

Lacking at present is a price incentive to make the 12-in. LP more desirable than the 10-in.

Our companies have all been venturesome with 12-in. LP jazz, and the critics have been fairly unanimous in welcoming several outstanding releases in this form, such as Brunswick's "Jazz Studio One," Columbia's "Dance Session" by Count Basie, Capitol's "Ellington '55," Phillips' "Louis Plays Handy," HMV's "Dicky Wells In Paris," and Vanguard's "Thigamajig," by Mel Powell.

Quality of this kind will sell in any size, but whether the jazz audience is prepared for an expensive rise in record status, bringing it up to that of the classicists, with whom the 12-in. LP is almost the rule—that remains to be seen.



# BACKSTAGE

**T**WO Sundays ago, late-ish in the evening, Tommy Trinder was indulging in his now-celebrated 70-minute ad-lib. session on the stage of the world's premier Variety theatre, while technicians desperately tried to rectify the fault that was keeping *Sunday Night At The London Palladium* off the nation's TV screens.

That's common knowledge now (writes Peter Leslie). What is not so well known is the fact that, at exactly the same time, only a few miles to the North, Bob Hope was doing exactly the same thing during a technical hitch in *The Bob Hope Show*—one of America's biggest TV draws.

The Hope TV show in England? Yes—while he is over here filming, Bob still contrives to do his U.S. television dates. He has with him a special film camera crew, which records bits and pieces as and where Hope can fit them in—the film then being edited and put together for transmission on the other side of the Atlantic.

On this particular evening, Hope had borrowed the old Wood Green Empire, now converted to an ITV studio, and was shooting half of his hour-long production before an invited audience of British-based GIs. With him were Yana, the George Mitchell Singers, and ballerina Nanci Crompton from the current Palladium production.

(The second half of the show, filmed a week later, featured the Ted Heath orchestra, Diana Dors and French comedian Fernandel.)

In the afternoon, Hope had rehearsed a dummy run with TV cameras. Now, film cameras were mounted on the normal TV equipment, and the show proceeded in short bursts, with pauses for reloading.

## QUICK-FIRE GAGS

Hope had done a quick-fire solo gag act; a sketch with Yana; an introduction for Nanci Crompton; a commercial (very tasteful and simple). Now he had to re-do Yana's introduction; the lighting had not been right.

But there was a hitch. An important light had fused. It had been fixed—but this unaccountably plunged the orchestra into gloom. In the almost indescribable chaos of a TV studio, while the camera crews milled around, while producers and writers conferred, managers shouted, control rooms boomed forth instructions over amplifiers and the leader shouted for light ("The brass can't see!")—in the middle of this, Hope strolled out urbanely, seated himself on some expensive piece of equip-

ment, and began to entertain.

He sang a racy satire on "Buttons And Bows," accompanied by pianist Pat Dodd; he talked about England ("The roads are so crooked, if you drive in a straight line you get arrested for drunk driving"); he apostrophised the bewildered technicians ("You look like a BBC shareholders' meeting").



And finally even he called for action. "C'mon, fellers, let's go," he cracked. "This suit is going out of style." And then, aside: "To say nothing of the material..."

And, at last, the show went on.

What is the finished product like? You'll probably get the chance to see it fairly soon on ITV (presumably minus the American commercial); and Bob Hope and Yana will be appearing in ITV's *Sunday Night At The London Palladium* on February 19.

## When Bob Hope 'did a Trinder'...

**TALKING OF THE PALLADIUM.** Yana must be one of the very few artists to turn down an offer of two weeks in Variety there (the offer, made last week, was for a fortnight which fell slap in the middle of her forthcoming American tour).

**TALKING OF YANA.** The profession is laughing at the gaffe perpetrated by a contemporary in an article about the blonde singer.

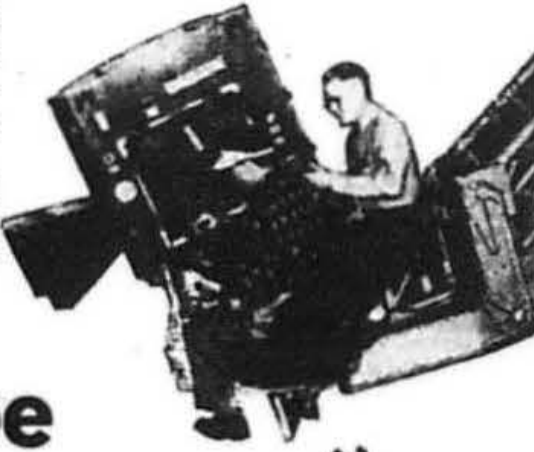
The January 28 issue of *TV Mirror* published what purported to be a "diary" of a day in the life of Yana. Having established that this is supposed to be in the present, by past-tense references to her TV show in Iceland over Christmas and so on, the article several times refers to her twice-nightly appearances at London's Pigalle Restaurant ("I dash into the Pigalle just in time for my entrance on stage for the first show at 10 p.m.").

But Yana has not been singing at the Pigalle since September!

**TALKING OF THE PIGALLE.** I went along to see *Pink Champagne*, their (generally) current floorshow, last week. Produced by Bernard Delfont and devised by that master of the lavish, Bobby Nesbitt, this is one of the most beautifully dressed and sumptuously staged shows I have seen—better in this respect than most full-stage extravaganzas.

With the artistic content I was not quite so happy.

The much-photographed American, Lee Sharon, turned out to be nothing more than a stripper (albeit a lovely one), and the dancing stakes were won in an elegant canter by that angular eccentric dancer, Rusty Evans, who provided the rhythmic highspot of the show.



Dancer Rusty Evans.

Allsande White, Maggy Fitzgibbon and Barry Kent strove mightily with the singing—but I missed the strong voice and easy confidence of Bryan Johnson, who so ably acted as singer-compère in the old Pigalle shows.

In the star spot, with new numbers taking cracks at Liberace, Rose Marie and other butts, the Bernard Brothers were at their brilliant best—funnier than I have ever seen them.

## FILMS

**NEWEST** release from Exclusive Films' heavy schedule of British band shorts is a repeat offering from Cyril Stapleton, *Just For You* (writes Tony Brown).

Producer Michael Carreras has established a simple formula of presentation—each number, band and vocal alike, is preceded by a credit title. The equally simple corollary is that you, the cinemagoers, are interested in the band and the singers and will be patient enough to give them a hearing.

I don't quarrel with this conception at all. *Just For You* is, as one would expect, the most expertly done of the Exclusive shorts so far. The Show Band plays a variety of arrangements with its customary competence.

Guest stars Joan Regan and Ronnie Harris succeed in holding the eye as well as the ear. Harris, in fact, sings so well that I felt uncomfortable about his reliance on lessons learned from Nat Cole. He can surely stand now on his own merit.

Other bands about to make their Exclusive mark are those of Edmundo Ros, Francisco Cuevas, Freddy Randall, Johnny Dankworth, Malcolm Mitchell, Frank Weir and Eric Jupp.

Eddie Fisher and Debbie Reynolds (Mrs. Fisher) will be on the screen together in *Every Mother Should Be Married*, an RKO production. This will be Eddie's first ever film rôle.

**OTTO PREMINGER'S** sensational drama of drug addiction, *The Man With The Golden Arm*, starring Frank Sinatra, gets nationwide release on the Odeon circuit. This will be the first "X" certificate production to be handled by the Rank organisation.

*The Man With The Golden Arm* is scheduled for general release on February 27.

**ACCORDING** to Steve Allen, it will take him a long time to shake off the influence of Benny Goodman. He intends to keep his hair style in the Goodman mode, as devised for his BG rôle in *The Benny Goodman Story*. Also, he dieted to match the Goodman physique and is determined to keep the slimmer look.



British TV studios film *The Bob Hope Show* for U.S. consumption. Right: Yana sings; Hope (unmistakable in silhouette) listens off-set. Left: in the studio canteen Hope samples urn tea; Yana looks pensive.

## DOUBLE SECRET

A secret leaked this week on the U.S. radio: Caterina Valente dubbed singing sequences for Zsa Zsa Gabor in two German films made recently. Secret came out when DJ Peter Patler played a valente disc on a radio interview with Zsa Zsa. Said Gabor impulsively: "That's me!"—and then she had to give the explanation.



The hands of Bob Hope. Culinary connoisseurs will note that even he has to use his own spoon to sugar his tea in an ITV canteen.

**THE** term "musical comedy" used to be employed to suggest one so ridiculously complicated that audiences were able to dismiss it entirely and settle back to enjoy good, catchy songs and plenty of comedy.

We have grown up since then. Today, plot is everything. And (except for one good plug number) all the songs must contain a message, point a situation, explain a character.

Musical comedy has become a documentary with music and we are lucky to get one good belly laugh all evening.

In Drury Lane's latest American importation, *Plain And Fancy*, the Plain are the Amish people living in and around Bird-in-Hand, a town in Pennsylvania; a Quakerish sect apparently untouched by world wars, television, travelling salesmen and CinemaScope.

The Fancy are two New Yorkers (Shirley Conway and Richard Derr), who have come to sell a farm.

It is with the effect of the Fancy upon the Plain, and more par-

## A whisky plot!

ticularly upon the love affair of two young Amishers (Grace O'Connor and Jack Drummond) that this play is concerned. In point of fact, they do not have much effect. It is upon a swig of whisky that the plot eventually turns.

Although none of the characters in this tenuous affair can hope to mean very much to British audiences, the cast works with all the swift slickness that we associate with American productions. The dancing (an often incongruous blend of modern ballet and Swiss folk dancing) is first-rate. And the stage management excellent.

Reginald Burston's orchestra interprets a score singularly lacking in melody except for the plug song, "Young And Foolish," and has the difficult task of following without drowning out a succession of "point" numbers, of which Virginia Somers' "City Mouse, Town Mouse" and Shirley Conway's "It's A Helluva Way To Run A Love Affair" are outstanding.—Pat Brand.



# Lena Horne hits back at MU

LENA HORNE has said that she will not appear in England during her forthcoming European tour. Her decision is a protest against her not being allowed to bring her regular unit of musicians into the country with her.

The Show Band is to return to its late night Friday Light Programme spot on March 16. Until then it will continue its lunchtime airings on the Home Service.

From Saturday, February 11, the BBC are to present a live programme of dance music—"Dance Date"—every Wednesday and Saturday evening.

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men who have formed a limited company to launch it. Laurie Gold and his Pieces of Eight introduce a new girl singer to the London studios when Jean Parker, from Manchester, makes her debut with the band on At The Jazz Band Ball on March 8.

Sid Phillips has composed and arranged five new numbers for small bands which are shortly to be published by Peter Maurice.

Humphrey Lyttelton and his Band, a big success at last year's Festival of Jazz at the Dome, Brighton, have been booked for the 1956 festival on June 16. Supporting will be Chris Barber's Jazz Band, with Otilie Peterson, and Ken Colyer's Jazzmen.

Midlands correspondent George Bartram has opened new offices at Empire House, 158, Great Charles Street, Birmingham. Telephone number is Central 1871/2.

The second inter-varsity jazz band contest will be held at Leeds University on March 7.

Romance has blossomed for "Aladdin" in pantomime at the Theatre Royal, Newcastle. Principal boy Joanna Rigby and Tommy Leighton—Dickie Valentine's manager—announced their engagement last week.

Sixteen-year-old vocalist Janet Ure, who has been singing in London, has returned to Glasgow to rejoin Bill Patterson and the Clyde River Jazz Band in place of Anita Page, who is getting married.

Southampton Rhythm Club's second band show within three months was held last week at Marlands Hall, when five bands—two traditional, two modern and one Latin-American—were featured.

When the Blue Notes Jazz Club, of Dover, held a parents' invitation night at a typical Saturday session the parents turned up in force—and all but 20 of the members stayed away!

The Chris Barber Jazzmen with the Lonnie Donegan Skiffle Group make their first appearance for over a year at Cook's Ferry Inn, Edmonton, this Sunday.

The works of British and American musical celebrities have exclusively been signed by two publishing firms.

Mills Music has signed band-leader Johnny Dankworth to an agreement under which they control the publication rights of all his compositions. This includes Johnny's "Itinerary Of An Orchestra" LP which was recorded for Capitol last week.

Robert Mellin has contracted for a year all the material written by John Hendricks, U.S. composer and recording star who wrote the lyric of "Cloudburst" and "Four Brothers."

British blues singer Beryl Bryden sang with the Lionel Hampton band in Paris last week.

Hampton heard her at the Crazy Horse Saloon, where Beryl has a month's residency, and invited her to sing at a matinee at the Olympia the next day.

Fye, who recently added Mercury to their Nixa and Vanguard issues, will present a new Celtic label in March for Scottish and Irish artists. Scots ballad singer Ian McLeish has already been signed with Tony Osborne's group in London.

Ray Ellington is to record "Hold Him Tight," the song written by Bournemouth band-leader Stanley Laudan and bought by a group of mystery

## People and places in the news

ditional, two modern and one Latin-American—were featured.

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ACCORDIONIST and VIOLINIST required: stationed England four years; musical duties only; Military Band, Dance Band, Salon Orchestra, which do many paid engagements.—Only first-class performers should apply to Capt. Jarvis, Rine Band Royal Tank Regiment, Bovington Camp, Dorset.

**ADVANCED STUDENTS**, Brass, Saxes, Drums, for semi-pro. band rehearsing now for next season.—Westbury, 17, Elms Crescent, Clapham, S.W.4.

**AMATEUR DANCE** orchestra has vacancies for instrumentalists seeking experience, rehearsing Wednesday, Thursday evenings. All instruments considered. Vocalists may apply.—Please phone, Forest Hill 1906.

**BAND, KING'S DRAGON GUARDS**, vacancies for all instruments; also for Boys, 15-17.—Apply, Bandmaster, King's Dragon Guards, B.A.O.R. 8.

**BAND OF THE ARGYLL** and Sutherland Highlanders requires players, all instruments; also Boys, 15-17, for training as musicians.—Apply, Bandmaster, Stirling Castle, Scotland.

**BAND OF OXFORDSHIRE** and Buckinghamshire Light Infantry has vacancies for Woodwind, Brass, Percussion.—Apply for details to Brigade Bandmaster, 43rd Recruiting, Strensall Camp, York.

**BAND, THE ROYAL INKISKILLING FUSILIERS** requires musicians for SAXOPHONE and CLARINET; also Boys between 15-17 years, for training as musicians.—Write, Bandmaster, Warmistons, Wilt.

**BAND, 16th The Queen's Royal Lancers** has vacancies for Boys and experienced Musicians on regular engagements. First-class Band and Dance Orchestra. Band moving to Northern England late 1956.—Apply, Bandmaster Taylor, 16/5th Lancers, B.A.O.R. 16.

**MUSICIANS WANTED—continued**  
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**TRUMPET, IMMEDIATELY**, perm.—Colin Hulme, Tony's Ballroom, Birmingham, Midland 2854.

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ACCOMPLISHED ACCORDIONIST.—Pro. 4542.  
ACCOMPLISHED PIANIST (pro.)—Shepherd's Bush 2521.

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ACCORDIONIST (amplified) available for gigs, car.—Arnold 6292.  
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ALTO/CLAR./Violin, read/busk.—Gul. 5442.  
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ALTO/CLARINET, read/busk.—Park 6891.  
ALTO/CLARINET/Accordion, gigs/perm., car.—Rovers, Lar. 1519.  
ALTO/TENOR/Clar.—Chl. 4811.  
ALTO/TENOR/Trumpet.—Por. 1290.  
ALTO/TENOR, Clar.—Mac. 3060.  
ALTO/VIOLIN, free Sats.—Cil. 4785.

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DRUMMER, car.—Hounslow 6168.  
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DRUMMER, car.—Tul. 3112.  
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PIANIST AND DRUMMER.—Can. 1012.  
PIANIST AND DRUMMER, library.—Ger. 4197.  
PIANIST.—Eal. 6867.  
PIANIST, experienced, read/busk/accompanist; dance or club.—Chl. 6865.

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PIANIST.—Por. 1091.  
PIANIST.—Ler. 6755.  
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PIANIST.—Tud. 3288.  
PIANIST, S'D.—Finchley 4376.  
PIANIST.—Harrow 1599.  
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SECOND ALTO, S/P.—Wil. 1384.  
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TENOR.—Gip. 3175.  
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TENOR ALTO/Baritone Clarinet, transport.—Messages, Hounslow 6519.  
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TENOR/VIOLIN, gigs/perm.—Putney 2878.  
TENOR/VIOLIN, S/D.—Euston 7900.

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VIOLINIST.—Ted Moyns, Bri. 2587.  
VIOLIN/ALTO.—Bri. 3878.  
VIOLIN/TENOR, library, miks, transport.—Mal. 1759.  
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Wanted for 16-week season from Whitautide, Modern Trio to play morning music from 11-12.30 and provide afternoon entertainment from 3-4.30, seven days per week. Offers, with full particulars, in plain, sealed envelope endorsed "Seaburn Hall Trio," must be delivered to the Town Clerk, Town Hall, Sunderland, by the 11th February, 1956.

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RECORD SHOP, N.W. London, requires keen Assistant; good wages.—Box 3737 "M.M."

# JAZZ on the AIR

By F. W. Street

(Times: GMT)

**SATURDAY, FEBRUARY 4:**  
11.30-12.0 midday A 1: Walter, Tetum, Rogers, Bais, etc.  
3.0-3.29 p.m. Z: For Trade.  
6.45-7.30 M: Jazz Club.  
10.30-11.0 W: Swing Club.  
11.5-12.0 J: D-J Shows (nightly).  
1.5-2.0 a.m. H Q: Hollywood—New York.

**SUNDAY, FEBRUARY 5:**  
8.45-9.10 p.m. S: N.O. Jazz.  
9.15-9.55 S: Jazz Requests.  
9.25-10.0 G-337m: For Jazz Fans.

**MONDAY, FEBRUARY 6:**  
12.30-12.45 p.m. J: Strictly From Dixie.  
9.15-9.55 S: West Coast Sop.  
9.30-10.0 B: Armstrong.  
9.35-10.5 Z: The Jazz Pattern.  
9.45-10.0 J: Blues For Monday.  
10.30-11.0 K: JATP, 1954.

**TUESDAY, FEBRUARY 7:**  
8.20-8.50 p.m. G: For Jazz Fans.  
9.15-9.45 B-258m: The Real Jazz.  
9.15-9.55 B: Jazz Concerts.  
9.45-10.0 J: Mood For Moderns.  
10.5-10.45 A 1: Jazz Today.

**WEDNESDAY, FEBRUARY 8:**  
12.30-12.45 p.m. J: Strictly From Dixie.  
9.0-9.30 F 3: Jam Session.  
9.15-9.55 S: Jazz in Europe.  
9.25-10.0 L: For Jazz Fans.  
9.30-10.0 P 4: For Jazz Fans.  
9.45-10.0 J: Dixieland.  
11.5-12.0 O: Jazz News.

**THURSDAY, FEBRUARY 9:**  
3.30-4.0 p.m. K: Jazz For Youth.  
9.15-9.55 S: Middle Period Jazz.  
9.30-10.0 P 4: Billie Holiday.  
9.45-10.0 J: Mood For Moderns.  
11.30-12.0 E: Anthony, Goodman.

**FRIDAY, FEBRUARY 10:**  
3.0-3.30 p.m. I: Mulligan, Chalfont.  
9.15-9.55 S: Jazz Developments.  
9.20-10.0 Q: Two Beat—West Coast.

KEY TO STATIONS AND WAVELENGTHS

A:	RTP Paris-Inter: 1-1829m, 46.39m, 2-193m.
B:	RTP Parisien: 280m, 218m, 318m, 259m, 445m, 498m.
E:	NDR/WDR: 309m, 189m, 49.38m.
F:	Belgian Radio: 1-484m, 2-324m, 3-276m, 4-198m.
G:	Austrian Radio: 293m, 514m.
J:	AFN: 344m, 371m, 547m.
K:	SBC Stockholm: 157m, 255m, 245m, 306m, 506m, 49.46m.
L:	NL Oslo: 1376m, 337m, 228m, 477m.
O:	BR Munich: 375m, 187m, 48.7m.
Q:	HR Frankfurt: 506m.
S:	Europe 1: 1647m.
W:	Luxembourg: 208m.
Z:	SBC Geneva/Lausanne: 393m.

## TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended January 28, 1956, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. BALLAD OF DAVY CROCKETT (A) (1/8) Disney
  2. LOVE AND MARRIAGE (A) (2/-) Barton
  3. LOVE IS A MANY SPLENDORED THING (A) (1/6) Robbins
  4. SIXTEEN TONS (A) (2/-) Campbell Connolly
  5. WITH YOUR LOVE (F) (2/-) Macmelodies
  6. WHEN YOU LOVE THE ONE YOU LOVE (B) (1/6) Bradbur Wood
  7. SUDDENLY THERE'S A VALLEY (A) (2/-) Aberbach
  8. YOUNG AND FOOLISH (A) (2/-) Chappell
  9. THE SHIFTING, WHISPERING SANDS (A) (2/-) Peter Maurice
  10. PICKIN' A CHICKEN (B) Berry Music
  11. THE YELLOW ROSE OF TEXAS (A) (1/6) Maddox-Valando
  12. LOVE IS THE TENDER TRAP (A) (2/-) Campbell Connolly
  13. TWENTY TINY FINGERS (A) (1/6) Francis Day
  14. MEET ME ON THE CORNER (B) (2/-) Berry
  15. THE D.A.M.B.U.S.T.E.R.'S MARCH (B) (2/6) Chappell
  16. ROCK AROUND THE CLOCK (A) (2/-) Kassner
  17. SEVENTEEN (A) World Wide
  18. ARRIVEDerci DARLING (F) (2/-) Berry Music
  19. ROBIN HOOD (A) (1/6) New World
  20. BLUE STAR (A) (1/6) Chappell
  21. OLD PI-ANNA RAG (B) Lawrence Wright
  22. STEALIN' (A) (2/-) Leeds
  23. HEY THERE! (A) (2/-) Frank
  24. DREAMS CAN TELL A LIE (B) (2/-) John Fields
- A—American; B—British; F—Foreign.  
(All rights reserved.)  
Two titles "tied" for 4th position.

Sinclair Traill,  
Max Jones and  
Mike Nevard  
Review—

# JAZZ

# RECORDS



Joe Newman

**COUNT BASIE SEXTET (LP)**  
Basie Beat; KC Organ Blues; She's Funny That Way; Royal Garden Blues; Stan Shorthair; Blue And Sentimental; Count's Organ Blues; As Long As I Live.  
(Columbia-Clef 33C9018)  
(Am. Clef catalogue numbers MOC146-A, B)—Basie (organ, pno.); Paul Quinichette (tr.); Joe Newman (tp.); Freddie Greene (gtr.); Gene Ramey (bass); Buddy Rich (drs.), circa 1954, USA.

**JOE NEWMAN AND HIS BAND (LP)**  
Close Quarters; Jose Segunnes; Blue For Slim; The Sleeper.  
(Vanguard PPT12007)  
(Am. Vanguard catalogue numbers SE1000-A, B)—Newman (tp.); Frank Foster (tr.); Frank Wess (tr., sate); Matthew Gee (tr.); Johnny Asea (pno.); Eddie Jones (bass); Ossie Johnson (drs.), 1954, New York.

ON paper, these two LPs have much in common. Joe Newman plays on both; he used the Basie tenormen—Wess and Foster—on his own date; and he wrote much of the material for both sessions.

On the turntable, however, the records do not come in the same class. The Basie LP has that indefinable quality which raises it head and shoulders above the Newman effort.

Compared with the Basie group, Newman's combo is dull; everyone seems to be trying too hard, and the arrangements have a self-conscious sound about them. The rhythm section is not bad; but to compete with the Basie foursome Newman needed something miraculous.

The rhythm team on the Basie disc is tremendous. Buddy Rich, Gene Ramey and Freddie Greene produce a springy, never-flagging beat. Three individuals become one unit and do their job without recourse to the incidental trappings that seem to be so all-important with musicians today. Anyone who didn't get my point about drummers in that much-disputed article last November should make a point of hearing this record—and, incidentally, the Vic Dickenson LP on Vanguard; every man who plays in a rhythm section should study both.



I am not forgetting Basie's part in his LP. The Count, like Lionel Hampton, is noted for getting the best out of the musicians who work for him. And he adds his weight instrumentally, with feather-touch piano bridges and percussive organ onslaughts.

His organ has terrific attack and is at times reminiscent of the organ playing of Fats Waller. All this backs up punchy solos from Newman and Paul Quinichette. Quinichette, once described as "more like Lester than Lester himself," makes a particularly fine job of the old Herschel Evans feature, "Blue And Sentimental."

I find this record even more acceptable than the big band platters, mainly because the recording quality is excellent, whereas the Basie big band on record sounds bottled up—no



EARL "FATHA" HINES

from enjoying an excellent record.

The sides were made for King Records, probably in 1946, and aural evidence points to a tenor saxophonist who sounds to me like the late Wardell Gray and a trombonist ("Sleep Walking"), who might easily be Benny Green. However, for the most part all these tracks revolve around the masterly piano. "Attic" is a slowish blues, complete with an attractive riff played by two tenors against the "Fatha's" solid, swinging piano. "Space Ship" has more tenor, some excellently recorded and well-balanced drums, plus a carefree Hines solo which he builds to a splendid climax. The sprightly "Hot Soup" has more piano figures from Earl. The beat here is most pronounced, as Hines carries the band along with him. "Sleep Walking" is a real swinger. The sparsely placed accents of the tenor player are most effective, and so, too, are the solos from trombone and muted trumpet. Hines opens and closes this track, and here once again can be detected the hand of the master.—S. T.



**THE SAINTS JAZZ BAND (EP)**  
Sweet Georgia Brown; Boogie Woogie Stomp; Jenny's Ball; Fidgety Feet.  
(Parlophone GEP5380)

TCCE164-7TCE165, Mike McNamee (tp.); Fred Fylder (tr.); Alan Radcliffe (tr.); John Fish (pno.); John Mills (drs.); Tom Gregory (bass); "The Angel" (voc.).

TAKEN from a live recording made during one of the band's visits to London from their native Manchester, this record shows the limitations imposed upon a band such as this when they stick rigidly to traditional jazz.

It is all very competently played; the soloists are about as good as, but no better than, others playing in the same vein; and the rhythm is no worse than most British rhythm sections. But it has all become rather boring. As a Dixieland unit these boys play quite well together—Fylder's trombone on "Jenny's Ball" is above average, and clarinetist Radcliffe has gained a certain mastery over his instrument, as he shows on "Fidgety Feet" (the best solo on the record) and "Georgia Brown."

If, therefore, it is the band's ambition merely to play jazz in this fashion, it must be conceded that they are doing a good job.

I think, however, that there is enough talent here for the band now to try something a little different; and, for a start, how about trying some new material? The berries fell off the evergreens long ago. Let's plant something fresh.—S. T.



doubt due to Count's insistence on a one-microphone set-up. Having made such a thing about the Basie Sextet, you can probably see why the Newman disc would have to be something to compete with it.

And, though pleasant enough, it hasn't got that something. The Basie LP sports a string of solos; the Newman has more of an "arranged" sound about it. Newman plays good, unpretentious jazz; but, despite the reams of praise heaped on them, Wess and Foster do not—in these surroundings—particularly impress. Best number is "Close Quarters." The ensemble in this has a nicely integrated sound.—M. N.

**EARL "FATHA" HINES AND HIS ORCHESTRA (EP)**  
Hot Soup; Sleep Walking (a). In The Attic; Space Ship (b).  
(Parlophone GEP5353)  
Personnel unknown. (a) From American King 249; (b) American King 250.

ALTHOUGH EMI have not as yet traced the personnel of this little jump band led by Earl Hines, that should not deter you

## Platter Chatter

**TROMBONIST - VOCALIST**  
Gordon Langhorn, who adopted the professional name of Don Lang, has successfully followed the "vocalese" style pioneered by American Negro King Pleasure and introduced into Britain by Annie Ross.

Personally, I find this style of singing, where lyrics are fitted to instrumental solos and ensemble passages, most engaging—particularly when it is carried out with the skill and rhythmic sense displayed by Don.

Most enthusiasts will remember the brilliant recording of "Four Brothers" by Woody Herman's Orchestra. This, which featured three tenors and baritone, is now offered in vocalese fashion by Don on HMV POP150. The lyric, most ingenious, incidentally, was specially penned by American composer and recording star John Hendricks, who also wrote Don's "Cloudburst."

Says Don: "I listened to the Herman recording for about three weeks. Such industry has paid off; he has the record pat. Understandably, he has a little trouble with the baritone solo of Serge Chaloff, but the side on the whole is a commendable effort and makes amusing listening."

As I am no follower of the R&B vogue, "I Want You To Be My Baby" proved less stimulating. But Don's diction in this tongue-twister is, if anything, better than on the reverse.

As a dance band, I think Les Brown's ranks with the best. It has beat, melody, and—from an arranging viewpoint—considerable interest. For these reasons, the "Let's Dream" LP (Vogue Coral LVC10033) should be heard—but it does not quite measure up to the previously reviewed "Invitation" LP by Brown's band.

The "Dream" motif is carried through with the titles "Dream," "A Million Dreams Ago," "I'll Guess I'll Have To Dream The Rest," "Darn That Dream," "Street Of Dreams," "Did You Ever See A Dream Walking," "I Dream Too Much" and "I Dream Of You."

Frankie Vaughan may not be in the Sinatra class as a singer, but at least he has vitality, confidence and the ability to

Carmen's rhythmical treatment of Gershwin's "Love Is Here To Stay" is quite thrilling, and the accompaniment is a perfect match for the vocal mood. "This Will Make You Laugh," a poignant song of rare quality, makes an engaging backing. The record is Brunswick 65502.

More, please, of Carmen McRae. I think Ronnie Harris's "Cabaret" warrants special mention (Col. DB3690). This dramatic song, atmospherically somewhat reminiscent of "Circus" by America's Bill Farrell, is given a compelling setting by Ronnie and Ray Martin's Orchestra and Chorus.

Ronnie is also in plaintive mood in "United."

America's Jaye F. Morgan revealed considerable promise in "Wasted Tears" and "Just A Gigolo," but this has not been fulfilled by her subsequent issues.

**BY LAURIE HENSHAW**

protect his songs in convincing fashion. Frankie pours all his muscles into "My Boy Flat Top," a beat number ably backed by Wally Stott's Orchestra. "Stealin'" makes a subdued contrast.

I am indebted to colleague Max Jones for drawing my attention to American Negro Carmen McRae, a singer who might otherwise have escaped in the welter of monthly supplements.

Discovered by Duke Ellington, Carmen sang with the band of his son, Mercer. She is also, I understand, a classical and jazz pianist of some capabilities.

That she was voted by Sammy Davis, Jr., his favourite pop singer may not carry a lot of weight with readers, but the fact that she can sing with style, finesse and tremendous rhythmical sense, undoubtedly will.

Rather better than these is "No! One Goodbye" (HMV POP161), which has the virtue of a beat. But Jaye goes all sob sister on the reverse. "My Bewildered Heart."

The Hedley Ward Trio is about the best small group of its kind in the country. But a good percentage of its appeal lies in its visual presentation. Nevertheless, vocally and instrumentally, the boys have plenty to offer in "Rock Around The Clock" and "Who Dat Up Dere" (Melodisc 1344).



# A Night Out with the Singing Stars



At the mike in the "In Town Tonight" spot with compere Franklin Engelmann is comedian-singer Dave King, one of the scores of celebrities who attended the Ball.

Every singing star who could get to the Albert Hall on Friday last came along to the MELODY MAKER'S "Night Out With The Stars" Ball, and here in pictures are some of those who witnessed the Grand Finals of the MM's Vocalists of the Year Contest, when 24 boys and girls from all over Britain competed in front of star-studded Judging Panels.



One of the highspots of the Ball was the appearance of Eddie Calvert and his Golden Trumpet. Here he is, playing to the accompaniment of Joe Loss and his Orchestra at Friday's great event.



With so many friends around her, Ivy Benson decided to announce a well-kept secret: her engagement to Master Sgt. Brad Calloway (r.) of the USAF.



Another engaged couple. Diana Coupland and Monty Norman share a joke with two more young song-stars: Lorraine Desmond and Maria Pavlou—the latter just back from her South African tour with Johnnie Ray.

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Dobbin, of Romford, Essex, and Jean Taylor, of Oldham.

Formation dance teams, exhibition dancing, Franklin Engelmann's introduction of the stars in a special *In Town Tonight* spot, autograph sessions . . .

It was non-stop entertainment from 8.30 p.m. until midnight, with a cabaret highspot provided by Eddie Calvert and his Golden Trumpet.

Accompaniment to the competing vocalists was by Howard Baker's Embassy Quartet, with Peter Millen compering.

## Music by Loss

And for the thousands of fans present at this great event, dance music was provided by Joe Loss and his Orchestra, with his singers Rose Brennan, Ross McManus and Larry Gretton.

It was a night to remember, both by the fans and the scores of stars who attended.

Each finalist received prizes for his or her success against stiff competition in the preliminary rounds.

Second in the contest was Molly Coombes, of Bristol, and Sanders Duggan, of Belfast. Third were Sylvia Stockdale, of Huddersfield, and Bernard Breeze, of Stepney.

## Free holidays

Both Brian and his co-winner Jean received a purchase voucher for 50 gns., a week's holiday for two at St. Heller, Jersey, with free air passage by Jersey Airlines, Ltd., and auditions by a leading recording company.

Brian will stay at the Royal Hotel, St. Heller, and Jean's holiday will be spent at the Ritz.

Jean also received a Goya presentation case, a Luxan handbag beauty case fitted with Max Factor make-up, and Morley nylons, while Brian's other prizes were a Corvette presentation case, a fitted case with a hairbrush and Max Factor accessories, a Wilkinson razor and Culmax shaving brush.



Actor Patrick Allan, orchestra leader Frank Chacksfield and Stella Tanner of the Tanner Sisters provide a good audience for an anecdote from Johnny Johnston, leader of the Keynotes vocal group.



Amused by an exchange of pleasantries between Frances Tanner (l.) and Patti Lewis are Tito Burns and Harry Gold. Frances and Tito were two of the stars serving on the Judging Panels.



The evening was also an opportunity for otherwise extremely busy people to relax and renew acquaintanceship. Here, Barbara Lyon is greeted on arrival by Frankie Vaughan and Mr. and Mrs. Roy Martin.



Editor Pat Brand explains a point to clarinet-leader Carl Barriteau, singer Don Lang and BBC television producer Robin Scott.



Star of the cabaret Eddie Calvert enjoys a chat with Kenny Baker and his wife. On Eddie's left is Kitza Kazacos and the MM's Provincial Editor Jerry Dawson.