

Melody Maker

FEBRUARY 2, 1957

EVERY FRIDAY 6d.

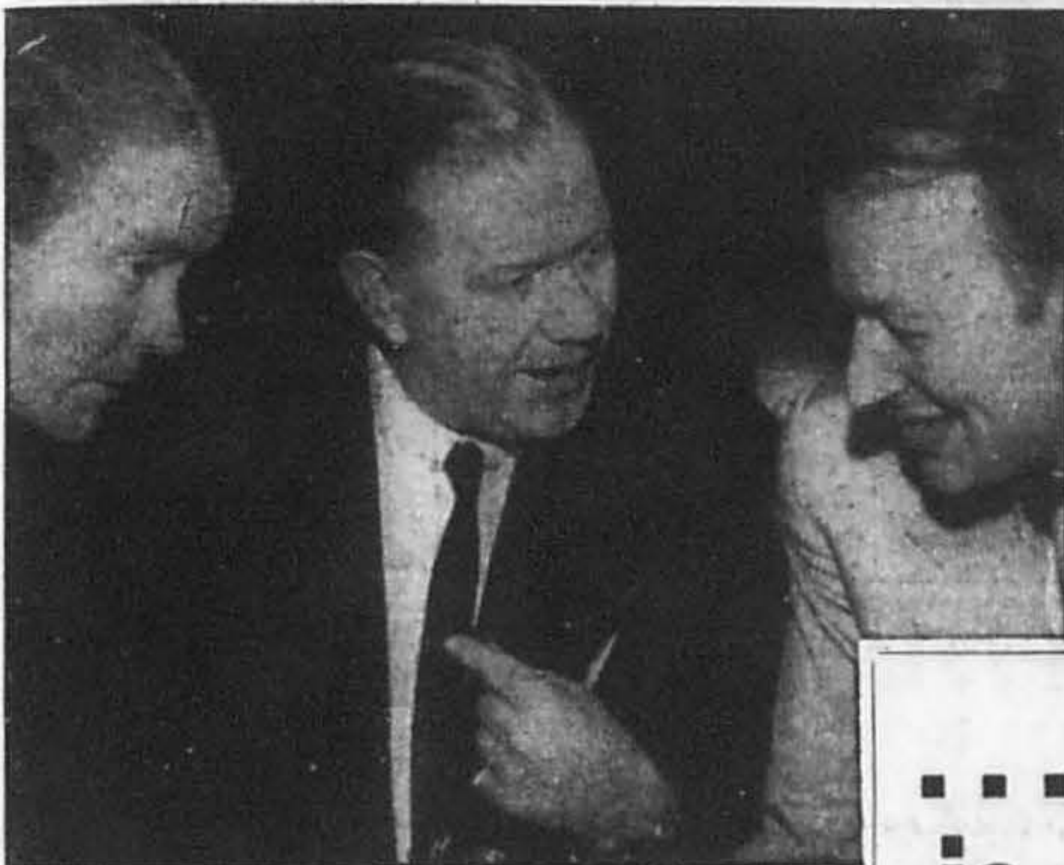
Tommy Steele

Writes on Page 3

RIOTS WERE ALL A STUNT—HALEY

Donegan rocks!

Eddie Condon at the Stoll



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

'It got out of hand'

BILL HALEY has blown the lid off those "Rock Around The Clock" riot stories.

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

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

Haley made this statement on the eve of departing for Britain.

All Haley will break loose on Tuesday (February 5) as

Back page, Col. 1



This typical action shot of Lonnie Donegan was taken while recording for Pye-Nixa on Friday at the Conway Hall before 500 fans. Donegan is to tour the States with the Harlem Globe Trotters next month in exchange for Bill Haley and his Comets.

... but Presley is not coming

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

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

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

Crew Cuts again

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

BASIE BOOKED FOR 16-TOWN TOUR

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

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

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

Matinée

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

Two concerts take place at the Davis Theatre, Croydon, on April 7.

Tickets for the Festival Hall

Back page, Col. 3

Ella Fitzgerald is seriously ill

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

She was rushed into New York Hospital on Sunday.

Ella's proposed tour of Europe with Oscar Peterson has been cancelled.

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

MY SON, MY SON—BY CALVERT



CHA 3344

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

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

EVE BOSWELL OFF TO U.S. AGAIN

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

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

In May, Eve will make a Ger-

man musical in which she will play the starring rôle. It is tentatively titled "The Big Chance." She is also due to appear at Berns Restaurant, Stockholm, in

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

Her recording of the MELODY MAKER prize-winning song, "Rock Bobbin' Boats" backed with "Tra-La-La" is released this week-end. (See review on page 13.)



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MM 22/57

AMERICAN FANS PICK THEIR FAVOURITES . . .

ARMSTRONG VOTED OUT OF U.S. POLL

PICK OF THE TOPS

HERE are the individual winners in the Metronome Poll for 1956.
 Alto, Paul Desmond.
 Tenor, Stan Getz.
 Baritone, Gerry Mulligan.
 Clarinet, Tony Scott.
 Trumpet, Miles Davis.

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

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

Miles Davis has taken over as top of the trumpet section from Dizzy Gillespie, who drops to third, behind Chet Baker. Louis Armstrong is not in the top ten, and two newcomers are Ruby Braff (sixth) and Donald Byrd (eighth). In the clarinet section, Tony Scott was the new winner, beating last year's winner, Buddy DeFranco, into second place, with Benny Goodman third.

The third new winner was guitarist Barney Kessel. Johnny Smith, last year's winner, dropped to third, with Tal Farlow holding his second spot.

Easy winners

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

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

Reshuffle

The bass category was completely reshuffled this year, but Ray Brown held top place from Charlie Mingus and Percy Heath.

Shelly Manne is again number one drummer, followed closely by Max Roach and Art Blakey. Milt Jackson polled three times as many votes as Lionel Hampton in the vibes section.

Kinsey signs two saxists

DRUMMER-LEADER Tony Kinsey has signed altoist Joe Harriott and tenorist Bob Efford. They made their debut on Sunday at the Flamingo Club, W.

CANADIAN ROUND-UP

By Henry Whiston

MONTREAL, Wednesday. BOP singers Jackie Cain and Roy Kral will be at the Circus Lounge of the Ottawa House Hotel, in Hull, Quebec, from February 18 to March 2. Billy Taylor's Trio is booked there for two weeks from March 18. Henry Moreault is the proprietor. The Deep River Boys, annual visitors to Montreal, are currently at the Bellevue Casino, considered one of Canada's smartest night clubs. Dick MacDougall, disc-jockey on "Jazz Unlimited" on Station CBC in Toronto, is off work on doctor's orders. He is one of the top three Canadian d-j shows, having been running for some twelve years.

Four Grads

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

Latest winners of Praeger contest

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

The Ken Moule Seven is back—on record

THE KEN MOULE SEVEN is returning—on record. One of the most talked-about British combos in the post-war era, it has been re-formed for a 12-inch LP for Decca. Pianist Moule leads an all-star line-up comprising Don Rendell (tr.), Ronnie Ross (bari.), Leon Calvert (tpt.), George Chisholm (tmb.), Dougie Robinson (alto), Arthur Waits (bass) and Alan Ganley (drs.). His new line-up is entirely different from the original Seven—but the hallmark of the

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

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

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

Big chance

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

"I think this will prove to be the best group I have ever had."

Joe Harriott left Kinsey a year ago after a stay of twelve months. He has since played with the Phil Seamen Quintet.

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

HOT CLUB QUINTET TO BE REVIVED

From Henry Kahn

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

VAUGHAN AND EARLE FOR CLACTON SUMMER

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

famous Seven remains—arrangements by Moule. Four are his own compositions: "Son Of Ponckle," "High Ratio," "The Sleepy Badger" and "Cobbly." Other titles are "My Funny Valentine," "Nice Work If You Can Get It," "Lulu's Back In Town," "Prelude To A Kiss," "Makin' Whoopee," "You've Done Something To My Heart" and "Lullaby Of The Leaves." Ken told the MM: "I would like to go on the road again, but this unit is strictly for records."

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

Imitations

The flow of guitarists trying to imitate Django has now prompted him to make a come-back.

"I shall certainly not try to copy the style of my brother," he told me. "I want to be original and affirm my own personality—while still keeping the gipsy way of playing."

"I have, for example, arranged a series of Django themes and also composed some numbers of my own." What does Joseph think of the Django copyists? "They do my brother a great honour," he says. But he adds: "I don't really like it. They copy merely because they lack originality."

Not for sale

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

ON THE MOVE IN CLUBLAND

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

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

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

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

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

The River City and Pete Curtis Bands will play at the opening on February 15 of the South London Jazz Club, Chiesmans Restaurant, Lewisham.

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

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

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

THIS MEANS YOU!

A THOUSAND people ring the MELODY MAKER every week. Information on all aspects of the musical world is given by phone to scores of inquirers every day. And the phone number—TEM 2468—is known all over the world. But on Monday the number is being changed. From Monday onwards, if you want the MELODY MAKER ring

CHA 3344

BBC Jazz Saturday will be televised

PART of the BBC Light programme's "Jazz Saturday" presentation at the Royal Albert Hall on February 2 will be televised.

Between 8 and 8.30 p.m., viewers will see the bands of Humphrey Lyttelton and Cy Laurie, the Lonnie Donegan Skiffle Group, singers Beryl Bryden and George Melly, trumpeter Ken Rattenbury and violinist Bob Clark.

The Light programme will be broadcasting from the Albert Hall from 8 to 8.30 p.m., and again from 9.15 to 10 p.m.

In all, six top traditional groups and seven guest artists will be presented at the concert. A BBC spokesman told the MM: "We expect all of them will be given air time."

Artie Williams at new jazz club

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

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

LONG STAY

The Freddy Webb Band has left the Embassy Ballroom, Cambridge, after a stay of nine years.

Mendoza makes his trio a 12-piece

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

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

Top bandleaders will pick 'Oscar' winner

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

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

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

who, he said, admitted copying Django.

"He even tried to buy Django's guitar to place it in a museum," Joseph said that he had finished the "Gipsy Mass" started by his brother.

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

Ministry says 'Yes' to Broonzy-Sellers

THE Ministry of Labour has granted permits for the three-week British tour of blues

Scott starts new jazz sessions

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

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

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

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

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

singers Big Bill Broonzy and Brother John Sellers.

The tour will open at the Royal Festival Hall on February 16 and other bookings finalised are Hull (17th), Wolverhampton (19th), Brighton (21st), Sheffield (23rd), Coventry (24th), Edinburgh (25th), Dundee (26th), Birmingham (March 1), Nottingham (2nd), Ipswich (3rd), Newcastle (5th) and Glasgow (6th).

Dates are also to be fixed at Liverpool and Manchester.

British backing

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

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

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TOMMY STEELE SAYS



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

THE one snag in all the wonderful things that have happened to me over the past four months is that people ask me questions that I find impossible to answer.

"How does it feel to jump from cabin-boy to entertainer?"

How does it feel? Well, I'm happy, of course; but I'm also a bit numb. Things have happened too fast.

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

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

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

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

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

She knew that I took my guitar playing seriously. I got interested when I was in hospital with spinal meningitis. When I went to sea, I met Dick Campion.

He was a really good player and he taught me how to

and singing than I did in the normal chores aboard. It was bound to happen. I got the sack. I was a bit scared to go home and tell them.

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

Wonderful

I asked the man behind the bar if he minded my giving a turn. He said "Go ahead." After I finished, he offered me a regular job—thirty shillings a night, seven nights a week.

That was wonderful money to do what I enjoyed. But the

second night there, John Kennedy—a complete stranger to me then—asked me to sign with him. He could get me places, he said.

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

To my astonishment, he came up with a recording contract and a Variety tour under the auspices of Harold Fielding. Things haven't stopped moving since then.

I'm told that I've broken all the rules in topping the bill in Variety before I had a hit record. I can't explain it. Luck has been with me all the way. Everything seemed to drop in my lap at once.

I don't mind those who knock

me because I've been doing rock-'n'-roll. Papers have been on to a good angle there and they've played it up for all they're worth. I enjoy working it, but it was never my main interest.

When I first played guitar, I loved Hank Williams numbers—folk songs like "Kaw-Liga" and "Honky Tonk Blues." I liked Frank Sinatra and Frankie Laine, and I still do. They're stylists and they always have wonderful arrangements.

Influence

I enjoy singing most things today, but most of all I like songs with a beat—"What Is This Thing Called Love" and

"Sweet Georgia Brown." That type of song.

I suppose I've been influenced by Dad's taste. He always liked blues and he's very keen on Humphrey Lyttelton.

Then I was on the New York to Bermuda run for two years and spent leaves in New York. I heard Brubeck, Hampton and Bostic in the Basin Street Club, and people like J. J. Johnson and Cooty Williams at the Metropole.

Songwriter

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

I used to fancy my chances as a writer while I was there. To get out of maths, I'd ask if I could write a play. I wrote a farce, a mystery and a musical comedy—songs and all.

One of the masters took them down as I hummed them. We performed all three on recreation periods.

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

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

I can only hope that what I've had so far lasts. You've guessed it. Luck.

Tommy Steele

'I'm a bit numb'



© Sinatra

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

Show-off

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

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

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

I soon got keener on playing

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says ERIC DELANEY

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TOP BILLING FOR NEW SKIFFLE GROUPS

Saxists debut

FRASER-HAYES FOUR IN CHELSEA REVUE



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

—At Prince of Wales

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

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

Vipers and . . .

First of the Skiffle Groups is Walt Whyton and the Vipers, whose first disc was issued by Parlophone last month.

They have played at most of the London jazz clubs.

. . . Bob Cort

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

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



Mantovani TV show starting in March

The Mantovani Orchestra starts a six-week Sunday afternoon series on ATV on March 3 in place of the "Liberace Show." Mantovani told the MM: "I am looking forward to the series and plan to present guest stars."

New saxists with Tony Kinsey's Quintet—Joe Harriott (s.) and Bob Eford—seen with Tony on their debut on Sunday at the Flamingo Club, W.

JOE LOSS GETS DANCE AWARD

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

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

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

Crawford Trio for Middle East tour

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

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

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

Kirchin on fire

The Pathe Pictorial film featuring the Kirchin band's "Jungle Fire Dance," was released this week.

Heath plans 'specials' for U.S. return

TED HEATH has planned a new musical programme for his American audience when he takes the stage for a midnight concert at New York's Carnegie Hall on February 9.

With the exception of our

Scotland picks its best trad band

Jim McHarg's Jazzmen won the Third Scottish Traditional Jazz Band Championship at Glasgow on Sunday.

The judges were Scottish jazz authority, Dr. Norrie McSwan, and Tony Brown and Jack Hutton of the MELODY MAKER. Second band was the Cragburn Tomalies.

opening number, 'King's Cross Climax,' the programme will be entirely different from the one we played on our previous Carnegie concert," Ted told the MM on Wednesday.

Trombone feature

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

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

Mackenzie solo

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

Ted and the full Heath band leave London Airport by Pan-American World Airways (Flight PAA 71) at 11 p.m. on Monday. "I had intended leaving by an earlier plane," said Ted, "but I

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

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

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

New Lennie Hastings group gets bookings

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

The band will be at the Royal Forest Hotel, Chingford, on Sunday (February 3), Wembley (7th), Fairfield (10th), Eel Pie Island (14th) and has a concert at Cheltenham on February 23.

BIRTHDAY ON TV FOR MARIE

Marie Varley, pianist with the Cy Laurie Band, will be 21 tomorrow (Saturday), the day the band is televised from the BBC's "Jazz Saturday" at the Royal Albert Hall.

Guitarist-banjoist Pat Wade, who for the past two years has led his own group in Southampton, has joined Cy.

HOLLIDAY IN COLOUR

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

NEWS IN BRIEF

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

Tommy Steele appears in BBC-TV's "6.05 Special" on February 16.

Singer Sheila Buxton recorded "A Perfect Love" and "I Love My Baby" for Columbia last week.

The Paradise Hawaiians have a BBC-TV spot on February 20.

The King Brothers, vocal and instrumental group, appear on ITV's "Jack Jackson Show" on February 10 and on BBC-TV (16th).

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

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

Phillip Midgley, singer at the Club Venus, St. John's Wood, appears in ATV's "About Homes and Gardens" today (Friday).

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

The new Maynard Ferguson Band opens at New York's Birdland in April for a two-week season.

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

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

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

THE KINGS OF ROCK ARE BACK TO THE SCREEN IN THEIR BIGGEST!

Zachary SCOTT
Peggie CASTLE
Mervyn JOHNS
Sydney TAFER
Lee PATTERSON

BILL HALEY
AND HIS COMETS

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★ JACK PAYNE'S

SHOW-TALK

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

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

Freelance basis

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

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

And, so far as my more recent work with the BBC is concerned, I began writing for the MELODY MAKER long before I was under contract to the BBC. In other words, I was a theatrical promoter and agent who wrote a column—and who was occasionally employed by the Corporation, on a freelance basis, as a part-time disc-jockey.



● Shirley Ann Field

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

Bigots

I WISH some of the narrow-minded bigots who spend their spare time decrying jazz

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

Fun

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

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

the behaviour of those who did like it.

Three things particularly struck me about the function:

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

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



'I have never seen such an exhibition of good, clean, innocent fun'

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

THREE—a redhead in sweater and very tight trousers.

She looked familiar, living away there, and at first I thought she was one of those semi-professional dancers who inevitably appear in the newspaper photos whenever a "spontaneous" outburst of living "happens" to take place near a Press camera at rock-'n'-roll films, jazz concerts, and such functions.

When I got nearer, I saw I was wrong. It was that semi-professional teenager, Miss Shirley Ann Field, in artfully cut (and very expensive) jeans, taking the starlet's "way in"—the grabbing of each and every possible chance of a piece of publicity.

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

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

Fresh angle

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

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

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

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

Capable

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

"I have colleagues," he continues, "who earn more, as unskilled labourers working a five-day week, than a pit musician doing six evenings or dance musicians on basic salary. And these are all very capable musicians."

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

Mistakes

The writer concludes: "Such mistakes would cost the average pit musician his job. So please be careful when advocating any trade tests for musicians."

All of which, it seems to me, strengthens my point about "part-time" musicians.

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

Value

Secondly, the point about pit musicians having to take outside work because of poor payment and uncertain working conditions at the theatre is surely a matter for the Musicians' Union.

And finally, of course, the only way to get managements to agree to pay higher wages would be for the musicians to give better value—and the only answer to that one is for the MU to institute, as I originally suggested, proficiency tests before musicians are admitted to full membership.

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RADIO

THE following telegram has been sent to Rooney H. Pelletier, Controller, Light Programme:
"Sincere good wishes for the success of your Jazz Saturday Concert and to everybody taking part—Maurice Burman."
The criticism follows next week.



© Derek Humble and Ronnie Scott
By MAURICE BURMAN

AT THE JAZZ BAND BALL. THE RONNIE SCOTT SEXTET. THE TOMMY WHITTLE QUARTET.
11.15 p.m. 23/1/57.
RONNIE SCOTT, dark, almost handsome, taciturn and contemplative by appearance, was talking to me about British and American jazz 30 minutes before this broadcast and a few days before he sails with his Sextet for America:
"When I was last in America," said Ronnie, "I naturally heard excellent players, but I also heard some who were disappointing. Indeed, three or four of our own musicians, but only three or four, could, if they worked in the States, become as good as most Americans."
"Name them, Ronnie."
"Derek Humble, Jimmy Deuchar, Tubby Hayes and Tony Crombie."
Still good
"Strangely enough, Ronnie, they seem to be mates of yours."
"That's quite true, but nevertheless, they are very fine jazz players. Please remember that British

musicians are definitely the clear-cut direction and content. The Whittle group also lacked this definition. Tommy's own playing was faintly rambling and uninspired, while drummer Jackie Dugan was busy and a little heavy. Eddie Thompson's piano had the best moments."
"Why is traditional jazz more popular than the modern kind?"
"I think because it is more simple and the rhythm is more pronounced. On the other hand, modern jazz is developing within itself. It is more a music for musicians which I think is a very good thing for the music." I liked Ronnie's band very much, particularly the solo and ensemble playing. But I feel that the music itself is not developing the way it should. It still lacks warmth, both taste and originality. Consisting of Bob Duffy (bass), Bob Turner (drums), Denis Newey (guitar), Bernard Hermann (flute) and Derek Hilton (piano), the group showed originality in instrumentation and taste in arrangements and choice of tunes."
BURMAN'S BAUBLE to the Ronnie Scott Sextet for its musicianship.

Our kind of music is dying!

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

I was born in January, 1904, which makes me 51. And I first made the jazz scene in Chicago 35 years ago. In the Windy City there were literally dozens of spots where a young musician could take his horn and blow, blow, blow. Not for money—but for the love of playing jazz—for the opportunity to swap ideas with kindred souls.



Says WILD BILL DAVISON
cornet star of the Eddie Condon band,
in an interview with JERRY DAWSON

Live jazz
And when I hit New York there must have been at least a hundred or more spots where a guy could play jazz, listen to jazz, live jazz, for a few brief hours.
But what do you find today? Guys are not allowed to play for free—in case they shove a fellow-musician out of work. And even if they were allowed—where would they go?
In New York today there are perhaps four places where the boys can jam: Eddie Condon's, Nick's, Jimmy Ryan's, the Henry Hudson Hotel (where Bobby Hackett leads an unusual group—himself on trumpet, a bass tuba, string bass, vibes, piano and drums); and for the modernists, Birdland and the Embers.
Better here
Add two on the West Coast, and a couple in Chicago, and that's about the lot in the whole United States, apart from New Orleans perhaps.
From what I've seen and been told, things are a little better in Britain—lots of jazz clubs in London and even more spread around the country. With all these guys playing jazz, you just join in—and, boy, does he blow—he's the most. And there's a pianist, too, who drops in at the Cottage. When I see him arrive—that's my cue. Truthfully, I wish I could take the Cottage back with me.

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ROSEMARY

CLOONEY

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

She was referring to Condon and players, most of whom had inquired cordially about her the previous evening.

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

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

Wingy

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

MAX JONES interviews the 'Come On-A My House' girl

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

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

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

The "Blue Rose" LP had been made with band and singer some few thousand miles apart. How about that? I asked.

Rosemary said: "It was so funny;

at the time we were going to do it I was having Maria and I couldn't travel."

Maria is daughter Maria Providencia, the Ferrers' second child. Rosemary, besides looking pleasingly blonde and blue-eyed and alert, looks remarkably slim to be the owner of a five-months old.

Strayhorn

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

"After that Billy brought the tapes back and we spent two more weeks before I made the vocal tracks. It was so helpful to have Billy in the control room. I don't think we could have done it without him."

Does Clooney like recording "by proxy"?

"No, not really. You can get a wonderful feeling with a live orchestra which you can't get through headphones. Sometimes they separate us if there's loud brass that might leak into my mike, but I prefer working live."

On the subject of popular music, Rosie holds firm opinions. She has, she emphasises, a "fantastic aversion to rock-'n'-roll." This may have something to do with the absence of her name from our Top Discs list.

Fitzgerald

About calypso music, at present enjoying another revival in the States, she is less critical. "It has fine story-telling value, most interesting for a singer."

In the lead, among the people Rosemary raves about, is Ella Fitzgerald. "Naturally, first you put Ella; then your favourite singers. Patti Page is a truly expressive singer who has real ease, and I love Carmen McRae. "On the male front now . . . Joe Williams, and Nat Cole at all times. For different reasons I admire Tennessee Ernie Ford. And I like singing with Bing and Como."

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

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

"I think he must hate all singers; there's not a place to breathe in some of his songs. But what talent! I remember saying to Hoagy: 'No one ever collaborates with Porter.'"



WINGY



'Naturally, first you put Ella, then your favourite singers'



EARTHA

KITT

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

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

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

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

Celebrities

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

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

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

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

Melodrama

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

'Modesty is not Miss Kitt's strongest suit'

Again: "The joy swelled up inside of me like a balloon just before it bursts, as his strong many arms took me to him. The dew kissed our bodies as we clung to each other."

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

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

Rolls-Royce

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

Needless to say, she extricated herself—and with commendable

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

aplomb, considering the attendant circumstances.

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

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

Artist

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

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

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



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MEMBERSHIP

If you are interested in Jazz you should be a member of the National Jazz Federation. Write now for full particulars of membership, a copy of our programme of events and a free copy of 'Jazz News,' the N.J.F.'s newsletter to: National Jazz Federation, 37, Soho Square, London, W.1.

NATIONAL JAZZ FEDERATION

JAZZ JOURNEY



(Times: GMT)
SATURDAY, FEBRUARY 2:
 5.30-6.0 a.m. J: D-J Shows (daily).
 10.30-11.30 J: As above.
 11.30-12.0 A 1: Kenton, Basie.
 11.45-12.15 p.m. DE: Jazz Band Ball.
 4.15-4.45 Z 1: Swing Serenade.
 5.0-5.30 P 2: Ragtime To Cool.
 6.45-7.30 M: Kansas City.
 7.0-8.50 I: Champs-Elysées Jazz.
 8.0-8.30: 9.15-10.0 DL: Jazz Saturday From The Albert Hall.
 9.0-9.30 J: Hollywood Music.
 9.30-9.57 B: Ella And Louis.
 9.30-11.0: 11.10-12.0 Q: Top Ten, Hamp, Ragtime, etc.
 9.40-11.0: 11.10-1.0 a.m. I: From Stockholm to Rome.
 10.5-11.0 J: America's Pop Music.
 10.10-10.30 Y: Jazz 1957.
 11.0-11.50 DL: Baker's Dozen.
 12.0-1.0 a.m. E-Q: From Dr. Jazz's Library.
 1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, FEBRUARY 3:
 5.5-7.0 a.m. J: D-J Shows.
 11.0-11.25 J: Sunday Synchronization.
 9.45-10.30 B: French Jazz.
 11.0-12.0 J: Serenade.

MONDAY, FEBRUARY 4:
 12.0-12.30 p.m. J: Martin Block (daily).
 12.30-12.45 J: Strictly From Dixie.
 9.10-10.0 B: For Jazz Fans.
 9.30-9.55 P 3: Basie.
 9.30 app. K: Jazz Session.
 10.5-12.0 J: D-J Shows (nightly).
 10.16-10.30 A 1 2: Erroll Garner.

TUESDAY, FEBRUARY 5:
 5.30-8.45 p.m. H 2: Jazz Magazine.
 9.0-9.30 Z 2: Swing Serenade.
 9.15-9.55 B-255m: The Real Jazz.
 9.20-10.0 A 1 2: Lester Young.

WEDNESDAY, FEBRUARY 6:
 5.30-5.55 P 1: Modern Jazz.
 8.30-9.30 P 3: Jazz For Everyone.

JAZZ ON THE AIR

9.30-10.0 P 4: For The Jazz Fan.
 10.0-11.0 I: Edelhagen, Müller.
 11.5-12.0 O: Jazz Journal.
 11.10-12.0 I: Goodman, Chris Connor.
 11.15-11.50 DL: Jazz Band Ball.

THURSDAY, FEBRUARY 7:
 11.3-11.35 a.m. C 2: Shearing.
 12.0-12.30 p.m. A 1 2: Champs-Elysées Jazz.
 6.5-6.40 C 1: AVRO Jazz Club.
 8.30-9.0 J: Instrumental Mood.
 9.20-10.0 I: International Disc Review.
 9.30-10.0 P 4: New Orleans.
 9.30-10.15 A 1 2: Night Of Jazz.
 10.0-11.0 P: Jazz On The Air.
 10.25-11.0 C 1: Pia Beck.

FRIDAY, FEBRUARY 8:
 12.30-12.45 p.m. J: Strictly From Dixie.
 3.0-3.30 I: Shorty Rogers.
 4.0-4.30 K: Jazz.
 5.0-5.15 Z 1: Swiss Jazz.
 5.8-5.30 L: Jazz.
 8.30-8.55 H 1: Jazz Magazine (R).
 8.30-9.0 J: R-and-B.
 9.20-10.0 Q: Jimmy Giuffrè.
 9.55-10.15 Z 1: Jazz Actualities.

EVERY NIGHT:
 7.3-9.0 and 10.0-12.0 T: This is Music, USA.

KEY TO STATIONS
 A: RTP Paris-Inter: 1-1829m, 48.39m, 2-193m.
 B: RTP Parisien: 290m, 218m, 318m, 359m, 445m, 498m.
 C: Hilversum 1: 1-402m, 2-298m.
 D: BBC E-464m, 41, 31, 25m, bands, L-1500m, 247m.
 E: NDR/WDR: 309m, 169m, 49.20m.
 F: Belgian Radio: 1-484m, 2-325m, 3-267m, 4-198m.
 H: RIAS Berlin: 1-301m, 2-407m, 49.94m.
 I: SWF Baden-Baden: 295m, 303m, 196m, 41.29m.
 J: APN: 344m, 271m, 547m.
 K: SBC Stockholm: 1571m, 205m, 245m, 306m, 506m, 49.48m, 389m.
 L: NR Oslo: 1376m, 337m, 225m, 477m.
 M: Copenhagen: 283m, 210m.
 O: BR Munich: 375m, 187m, 48.7m.
 P: SDR Stuttgart: 522m, 49.75m.
 Q: HR Frankfurt: 506m.
 S: Europe 1: 1647m.
 T: Washington: 31, 39 and 41m, bands, 11.0-12.0 p.m. only: 1735m.
 W: Luxembourg: 298m, 49.26m.
 Y: SBC Lugano: 568.6m.
 Z: SBC Geneva/Lausanne: 1-393m, 2-91.2m.

F. W. STREET

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

First, the wonderful new Orleans jazz band of Wilbur De Paris at Jimmy Ryan's—with Dickie Wells on trombone.

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

JONNY SIMMEN

'Old' —Swiss jazz enthusiast, takes Collector's Corner readers to New York where he recently visited some of the city's jazz haunts

This is the true "old" jazz, by men who have real knowledge of the music, who never stopped creating, and who seem able to play excitingly with no effort at all. A good rhythm section had the fine Clarence "Bennie" Moten on bass, Sonny White (a somewhat robust Teddy Wilson), banjoist Lee Blair and drummer Wilbur Kirk.

Sometimes there was too-prominent banjo (just as in the band's Atlantic records) and not enough after-beat from the drummer in the last chorus when the band is really riding; but it was just too wonderful for words, anyway, with Sidney doing marvels with cup and wawa mutes and hat.

As for the public: it was noisy, enthusiastic, unknowledgeable: a college crowd, mostly. The intermission pianist was Don Frye, the musician who impressed me more than anyone else I heard. If you want to hear the real Fats Waller stuff, Don Frye is definitely the man to listen to.

Luck

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

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

Swings

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

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

Cecil Scott (alt.) and drummer Art Trappier. The splendid "Bass" Hill joined them for a full hour and some unforgettable music was heard.

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

Empty

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

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

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

Jumping

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

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

*Fulford has since died.—Editor.



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

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

The worst

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

I heard him do "Three Little Words" (just accompanied by drums) for over 15 minutes, and

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

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

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

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● PAUL QUINICHETTE

Songsheet

by Hubert W. David

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

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

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

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

The Ballad Era

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

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

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

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

Bands set the Mood

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

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

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

But rock-'n'-roll has set a new problem, for who can say that the words matter at all in this type of number? I would say that a rock-'n'-roll song owes its success to 90 per cent. melody and 10 per cent. lyric.

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

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

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. MS must bear name and address of the sender, and must be accompanied by s.a.s. The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until February 16, 1957, for readers in Britain; until March 16, 1957, for foreign and Colonial subscribers.



HEAR and SEE
LOUIS
 and his
Selmer
TRUMPET
 in
"HIGH SOCIETY"
 at your
 local cinema

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended January 26, derived from information supplied by 21 leading record stores.*

This week	Last week	Title	Artist	Label
1	(1)	GARDEN OF EDEN Other discs—Joe Valino (HMV); Dick James (Parl); Winifred Atwell (Decc); Gary Miller (P-Nix); Mony Norman (HMV); Matt Monro (Decc)	Frankie Vaughan Phillips	Phillips
2	(2)	SINGING THE BLUES Tommy Steele (Decc)	Guy Mitchell	Phillips
3	(3)	SINGING THE BLUES	Tommy Steele	Decca
4	(4)	FRIENDLY PERSUASION Four Aces (Brunel); Terry Burton (Phil); Dimitri Tiomkin (V-Cor); George Cates (V-Cor); Fred Lucas (Columbia); Lou Busch (Cap)	Pat Boone	London
5	(5)	TRUE LOVE Ted Heath (Decc); Ruby Murray (V-Cor); Four Grads (Orf); Jess Powell (HMV); Eve Boswell (Parl); Kitty Kaien (Brunel); Joan Campbell (Poly)	Bing Crosby and Grace Kelly	Capitol
6	(6)	ST. THERESE OF THE ROSES Billy Ward and Dominoes (Brunel)	Malcum Vaughan	HMV
7	(11)	DON'T YOU ROCK ME, DADDY-O Vipers Skiffle Group (Parl); Bob Cort (Decc)	Lennie Donegan	Pye-Nixa
8	(8)	HOUND DOG	Elvis Presley	HMV
9	(9)	CINDY, OH CINDY Tony Brent (Cap); Vince Martin (Lon); Denny Dennis (Eam); Bryan Johnson (Ori)	Eddie Fisher	HMV
10	(7)	JUST WALKING IN THE RAIN Tanner Sisters (Ori); Billy Cotton (Decc); Judy Kilen (Lon)	Johnnie Ray	Phillips
	(9)	GREEN DOOR Jim Lowe (Lon); Ray Ellington (Cap); Glen Mason (Parl); Tanner Sisters (Ori); Maple Leaf Four (Ori)	Frankie Vaughan Phillips	Phillips
11	(13)	BLUEBERRY HILL Louie Armstrong (Brunel); Teddy Foster (Parl)	Fats Domino	London
12	(12)	MOONLIGHT GAMBLER Winifred Atwell (Decc)	Frankie Laine	Phillips
13	(15)	GARDEN OF EDEN	Gary Miller	Pye-Nixa
14	(16)	IT ISN'T RIGHT Four Jones Boys (Decc)	Flatters	Mercury
	(—)	ADORATION WALTZ	David Whitfield	Decca
17	(14)	RIP IT UP Little Richard (Lon)	Bill Haley	Brunswick
18	(—)	ROCKIN' THRU' THE RYE Sid Phillips (HMV)	Bill Haley	Brunswick
	(—)	LOVE ME TENDER	Elvis Presley	HMV
20	(17)	DON'T BE CRUEL	Elvis Presley	HMV

Three records "tied" for 10th position. Two records "tied" for 14th and 18th positions.

* STORES SUPPLYING INFORMATION FOR RECORD CHART
 Home, Ltd., Liverpool, 4; Leading Lighting, London, S.1; Bandparts Made Stores, Ltd., Bournemouth, 1; W. A. Clarke, London, S.W.8; Dave Wholesale, Ltd., Manchester, 1; Stracey Scarborough, Ltd., Hull; Imhol's, London, W.C.1; J. W. Mansell, Ltd., Worthing; Rolo for Records, London, E.10; Engineering Services Co., Bolton; North's Music Mart, Merthyr Tydfil; Bards, Cardiff; Hartley's Music Stores, Leeds, 1; A. V. Kibbiville, London, E.C.3; Seattle Bros., Ltd., South Shields; Sykes' Record Shop, Middlesbrough; Popular Music Stores, London, E.8; Fish and Co., Torquay; Glyn Lewis, Ltd., Blackwood; Hickles, Slough; B. C. Mansell, Ltd., Birmingham, 1.

THIS copyright list of the 24 best-selling songs for the week ended January 26, 1957, is supplied by the Popular Publishers' Association, Ltd., Music Publishers' Association, Ltd., (Last week's placings in parentheses.)

- (1) SINGING THE BLUES (A) (2/-) Frank
- (2) TRUE LOVE (A) (2/-) Chappell
- (3) GARDEN OF EDEN (A) (2/-) Decca
- (4) FRIENDLY PERSUASION (A) (2/-) Robbins
- (4) JUST WALKING IN THE RAIN (A) (2/-) Frank
- (5) GREEN DOOR (A) (2/-) Day
- (7) ST. THERESE OF THE ROSES (A) (2/-) Decca
- (9) CINDY, OH CINDY (A) (2/-) Decca
- (10) TWO DIFFERENT WORLDS (A) (2/-) Spier
- (8) AUTUMN CONCERTO (F) (2/-) Macmelodie
- (11) MORE (A) (2/-) Berry
- (10) I DREAMED (A) (2/-) Decca
- (12) A HOUSE WITH LOVE IN IT (A) (2/-) Lawrence Wright
- (20) YOU, ME AND US (B) (2/-) John Fields
- (14) A WOMAN IN LOVE (A) (2/-) Morris
- (15) MY PRAYER (B) (2/-) World Wide
- (13) WHATEVER WILL BE, WILL BE (A) (2/-) Melcher-Toft
- (17) COME HOME TO MY ARMS (B) (2/-) Sterling
- (—) ADORATION WALTZ (A) (2/-) Bron
- (16) A LETTER TO A SOLDIER (B) (2/-) David Toft
- (18) WHEN MEXICO GAVE UP THE RHUMBA (A) (2/-) Feist
- (—) GIVE HER MY LOVE (B) (2/-) Michael Reine
- (22) MOONLIGHT GAMBLER (A) (2/-) Morris
- (23) ROCKIN' THRU' THE RYE (A) (2/-) Sterling

A—American; B—British; F—Others. (All rights reserved.)

BRITAIN'S TOP JAZZ RECORDS

- London**
 (Week ended January 26)
 (Supplied by Collet's Record Shop, 70, New Oxford Street, London, W.C.1.)
1. CONCORDE (LP) Modern Jazz Quartet, Esquire
 2. M.J.Q. (EP) Esquire
 3. LOUIS ARMSTRONG HOT FIVE (LP) Columbia
 4. WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) London
 5. DJANGO (EP) Modern Jazz Quartet, Esquire
 6. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
 7. CALIFORNIA CONCERTS (EP) Gerry Mulligan, Vogue
 8. JAZZ GOES TO COLLEGE (LP) Dave Brubeck, Philips
 9. LENNIE TRISTANO (LP) London
 10. VIC DICKENSON SEPTET—Volume 1 (LP) Vanguard

- Belfast**
 (Supplied by the Gramophone Shop)
1. ELLA AND LOUIS (LP) Ella Fitzgerald and Louis Armstrong, HMV-Verve
 2. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
 3. CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa
 4. AVON CITIES JAZZ BAND (LP) Tempo
 5. LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa
 6. SWING COLLEGE AT HOME (LP) Dutch Swing College, Philips
 7. LOUIS ARMSTRONG WITH KING OLIVER (LP) London
 8. CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa
 9. BRUBECK PLAYS BRUBECK (LP) Philips
 10. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone

- Glasgow**
 (Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, G.2)
1. ELLA AND LOUIS (LP) HMV-Verve
 2. CUBAN FIRE (LP) Stan Kenton, Capitol
 3. JAZZ LAB. I (LP) John Grass, Brunswick
 4. MODERN JAZZ QUARTET (EP) Esquire
 5. I'M ALABAMA BOUND (LP) Lonnie Donegan, Pye-Nixa
 6. BABY DOLL (LP) Ted Heath, Decca
 7. JACKPOT (LP) Woody Herman, Capitol
 8. BENNY GREEN WITH STRINGS (EP) Esquire
 9. BAD PENNY BLUES (LP) Humphrey Lyttelton, Parlophone
 10. THE MAGNIFICENT CHARLIE PARKER (EP) Columbia-Clief



AMERICA'S TOP DISCS

- As listed by "Variety"—(issue dated January 30, 1957)
- This Last week week
1. (1) SINGING THE BLUES Guy Mitchell
 2. (3) YOUNG LOVE Sonny James
 3. (2) YOUNG LOVE Tab Hunter
 4. (4) THE BANANA BOAT SONG Harry Belafonte
 5. (5) DON'T FORBID ME Pat Boone
 6. (7) TOO MUCH .. Elvis Presley
 7. (8) MOONLIGHT GAMBLER Frankie Laine
 8. (10) BLUE MONDAY Fats Domino
 9. (13) THE BANANA BOAT SONG Tarriers
 10. (6) GREEN DOOR .. Jim Lowe
 11. (11) BLUEBERRY HILL Fats Domino
 12. (16) JAMAICA FAREWELL Harry Belafonte
 13. (—) YOU DON'T OWE ME A THING .. Johnnie Ray
 14. (14) JUST WALKING IN THE RAIN .. Johnnie Ray
 - (11) LOVE ME TENDER Elvis Presley
 - (15) LOVE ME .. Elvis Presley
 - (17) ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY Jerry Lewis
 - (20) JIM DANDY LaVerna Baker
 - (18) A ROSE AND A BABY RUTH George Hamilton IV
 - (9) TRUE LOVE Bing Crosby and Grace Kelly
- Two records "tied" for 14th, 17th and 19th positions.
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- Manchester**
 (Supplied by Hime and Addison, Ltd., and Record Rendezvous)
1. LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa
 2. MODERN JAZZ QUARTET (EP) Esquire
 3. DON'T YOU ROCK ME, DADDY-O Vipers Skiffle Group, Parlophone
 4. ELLA AND LOUIS (LP) HMV-Verve
 5. WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) London
 6. BLUE TURNING GREY OVER YOU Saints Jazz Band, Parlophone
 7. BAD PENNY BLUES Humphrey Lyttelton, Parlophone
 8. CONCORDE (LP) Modern Jazz Quartet, Esquire
 9. CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa
 10. GEORGE LEWIS RAGTIME BAND (LP) Esquire

- Birmingham**
 (Supplied by R. C. Mansell, Ltd., 25, Union Street, Birmingham, 2)
1. BYRD'S EYE VIEW (LP) Donald Byrd, Esquire
 2. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
 3. MODERN JAZZ QUARTET (EP) Esquire
 4. BRUBECK PLAYS BRUBECK (LP) Philips
 5. WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) London
 6. LEE KONITZ WITH WARNE MARSH (LP) London
 7. CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa
 8. ELLA AND LOUIS (LP) HMV-Verve
 9. RAY BUSH AND THE AVON CITIES SKIFFLE (EP) Tempo
 10. THE MUNDRELL LOWE QUARTET (LP) London
- CALL SHEET**
 (Week commencing February 3)
- Art BAXTER and His Rockin' Sinners
 Week: Hippodrome, Norwich.
 Joe DANIELS and Band
 Monday: Town Hall, Wembley
 Tuesday: Cutlers' Hall, Sheffield
 Thursday: Seaburn Hall, Sunderland.
 Friday: Queen's Rink, Hartlepool
 Saturday: Durham.
 Johnny DANKWORTH and Orchestra
 Sunday: Royal Albert Hall (afternoon)
 Hippodrome, Aldershot (evening)
 Tuesday: Royal Festival Hall
 Friday: Palais, Ashton-under-Lyne
 Saturday: Imperial Ballroom, Nelson
 Eric DELANEY and Band
 Sunday: Royal Albert Hall (afternoon).
 Odeon, Guildford (evening)
 Wednesday: Winter Gardens, Bournemouth
 Thursday: City Hall, Hull
 Friday: Festival Hall, Wombwell
 Saturday: City Hall, Sheffield
 Frank HOLDER
 Week: Club de la Cote d'Azur, W.1.
 David HUGHES
 Week: Empire, Finsbury Park
 The KIRCHIN Band
 Sunday: Royal Albert Hall (afternoon)
 Hippodrome, Coventry (evening)
 Thursday: Samson and Hercules Ballroom, Norwich
 Friday: Carlton Ballroom, Rotherham
 Saturday: Baths Hall, Darlington
 LAURIE and Band
 Friday: Newmarket
 Saturday: Eel Pie Island, Twickenham
 Vis LEWIS and Orchestra
 Sunday: Hippodrome, Dudley
 Wednesday: Dominion, Tottenham Court Road, W.1
 Thursday: Dominion, W.1
 Friday: Dominion, W.1
 Saturday: Dominion, W.1
 Terry LIGHTFOOT Jazzmen
 Sunday: Gaumont, Chatham
 Tuesday: Mack's, Oxford Street
 Thursday: Manor House, Finsbury Park
 Friday: Star Hotel, Croydon
 Saturday: Dorking Halls, Surrey
 Danny PURCHES
 Week: Theatre Royal, St. Helens
 Eric SILK and Southern Jazzband
 Friday: Southern Jazz Club, Leytonstone
 Saturday: New Carlton Ballroom, Shepherds Bush
 Paul SIMPSON and Band
 Sunday: Jazz Club, Glasgow
 Monday: City Hall, Perth
 Tuesday: Montrose
 Wednesday: Beach Ballroom, Aberdeen
 Thursday: Dunfermline
 Friday: Palladium Ballroom, Greenock
 Saturday: Ice Rink, Kirkcaldy
 Tommy STEELE
 Week: Empire, Oldswick
 Dolores VENTURA
 Week: Hippodrome, Brighton
 Hedley WARD Trio
 Week: Granada, Woolwich
 Alex. WELSH and Band
 Sunday: Jazz Club, Wood Green
 Thursday: Cardiff
 Friday: Hereford
 Saturday: Birmingham

POP RECORDS

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

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

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

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

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

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

Technically, the quality of the recording is also excellent.

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

BY LAURIE HENSHAW

This is not a rock-'n'-roll song, but the words "rock and roll" have been neatly employed to tie in with this story song about fishing boats rocking and bobbing their way back to harbour.

MM "Songsheet" columnist **Hubert W. David** could, I suggest, hardly find a better example to illustrate his oft-made point that originality is the keynote of a good lyric.

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



● Eve Boswell pictured with Nat Cole during her recent visit to America.

to worry about Volkswagens and miniature cars!

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

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



● Gene Vincent



● Caterina Valente

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

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

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

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

an engaging voice—not unlike Don Cherry's—and sings with the relaxation that seems to be an inborn gift of the Americans.

A little more confidence—which tends to be lacking in the slower "The Way I Do"—and he should go a long way.

Eric Jupp deserves praise for his swinging backing to "Take A Walk"; the orchestra plays with arresting attack.

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

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

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

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

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

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

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

"Don't You Know," which is virtually identical to the harmonic pattern of Domino's engaging "Ain't That A Shame," is

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

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

TROPICANA TO THE POINT

SKITCH HENDERSON (LP) The Breeze And I; Mama Inez; Amor; La comparsita; Flores negras; A media luz; Besame mucho; Noche de Ronda; Frenesi; Yours; Adios; Tango Of Roses; Perfidia; Mardi Gras; La comparsa.

(London HBG1062) **FIFTEEN** piano solos with Latin-American percussion by a popular pianist. The playing, though highly competent, will not endear itself with Latin-American purists (too much pedal and a use of dynamics that stems from cocktail piano rather than from Latin-American folk music).

But of all the frankly commercial LA records that have come through my hands during the last months this is far and away the most rewarding one. The music is simple, clear and to the point; the tunes are well chosen; the recording is exceptionally fine; and the whole thing is unpretentious.



BELMONTE AND HIS AFRO-AMERICAN MUSIC (EP) Mambo Belmonte; Palladium Mambo; Cuban Love Song; Baby Doll Mambo. (Philips BBE12064)

THESE are four tracks from a 12-in. LP which Philips brought out last year under the title "Mambo At Midnight." If you remember, it was the one which had a sleeve picture of an appetising young lady with next to no clothes on doing something mysterious to the only remaining garment. I protested at the time

The original Hit Version



YOUNG LOVE

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Available on 78 and 45 r.p.m.



DELANEY IN LINE FOR VISIT TO U.S

TOP BILLING FOR YANA



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

THE Eric Delaney Band will probably undertake an American tour towards the end of this year. Eric has had offers but refuses to be "the poor relation in an Anglo-American swap." He was first approached during his holiday in America last year. His "Hi-Fi Delaney" LP, issued by Pye-Nixa, has been released in the States on Mercury this month.

Petrol trouble

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

plied his expenses by at least four times.

Band special

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

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

The band appears at a Royal Albert Hall concert on Sunday afternoon.

A Lord Donegall label launched

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

JACK PENN DIES ON WAY HOME

Canadian pianist Jack Penn—he came to this country in 1936 with the Billy Bissett Orchestra—was found dead early on Saturday morning. He was 46 and leaves a widow and a daughter.

He had played with the Jack Harris and Reggie Goff bands and had worked as accompanist to Frederick Ferrari. For some years he was a staff arranger with Chappells.

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

He was found by a policeman at 4 a.m.

The cremation is today (Friday) at 11.30 a.m. at Golders Green.

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

Esteban songs

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

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

The second LP will present Cy Grant singing calypsos, blues and worksongs.

British jazz group

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

The discs will be issued simultaneously in several countries, including Britain, America, South America, France, Italy and Germany.

Dill Jones returns to work—on crutches

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

After having his right kneecap removed in hospital, Dill is using crutches.

He told the MM: "I have to play with my leg sticking out at right angles. It should get me a lot of sympathetic applause."

Dill will be featured in this week-end's BBC "Jazz Saturday."

Garron Quartet at the Overseas Club

A quartet fronted by drummer Maurice Garron is now resident at the Overseas Visitors' Club, Earls Court.

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

WHAT A SETTING!

Gamberwell Council are running a jazz club at Kingswood House, Sydenham Hill, an 18th-century manor house.

NEWSBOX EDITED BY JERRY DAWSON

Brighton Band makes good

THE Les Jowett Seven, resident at Brighton's Vanguard Jazz Club, has made its recording debut on Esquire, with four tunes for release on 78s in February.

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

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

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

BRIGHTON.—Ballroom manager Lionel Stewart is now running his own New Style Dance Club on Saturdays at Montpellier Hotel. . . . Talent contest run by Syd Dean at the Regent Ballroom was won by singing Malayan student Aziz Majid.

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

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

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

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

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

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

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

ALDERSHOT.—Chris Watford, ex-secretary of Hastings Traditional Jazz Club, has formed the New Iberia Jazz Band for Monday appearances at the Goryland Jazz Club.

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

LETTERS

The 'true' Donegan is great!

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

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

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

Jazz ignorance

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

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

Guitar boom

AFTER crusading for the guitar over a period of 20 years, I am naturally glad to see the current boom in sales of the instrument.

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

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

Starved modernists

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

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

Great Kidds

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

Trad. for U.S.

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

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

DUNCAN GOING SOLO?

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

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

signed with a major recording company. Johnny joined the Barber Skiffle Group after Lonnie Donegan left last summer.

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

ROCKIN' AROUND BRITAIN WITH BILL HALEY!

HOW I STARTED

Rock 'N' Roll

by **Bill Haley**



HIMSELF

EXCLUSIVE-BEGINNING ON SUNDAY

SUNDAY GRAPHIC

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Bob Dawbarn and Sinclair Trail review

CLEO LAINE (EP)
"The April Age"
I'll Remember April; April Age; April in Paris; I Dedicate April.
 (Pyelux NJE1028)
 Cleo Laine (voc.) with Dave Lee (pno.); Martin Shavin (vibes); George Martin (alto, arr.); Eric Dawson (bass); Kenny Clare (drs.). 5/9/56. London.

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

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

The exception is "I'll Remember April" arranged, as are all the tracks, by Johnny Dankworth, with a delightful riff which has been running through what passes as my brain since I first heard it.

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

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

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

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

RONNIE SCOTT (EP)
Out Of Nowhere; Scrapple From The Apple.
 (Tempo EXA45)
 (Vogue)—Scott (tr.) with The Dizzy Reece Quartet; Reece (tpt.); Terry Shannon (pno.); Lennie Bush (bass); Phil Seaman (drs.). 3/7/56. London.

There is something wrong with these tracks, but I find it difficult to put my finger on the cause.

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

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

Dizzy Reece sounds like a rather wild Clifford Brown, but

generates plenty of excitement and builds his improvisations to a logical climax.

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

Both numbers are taken up-tempo.—B. D.

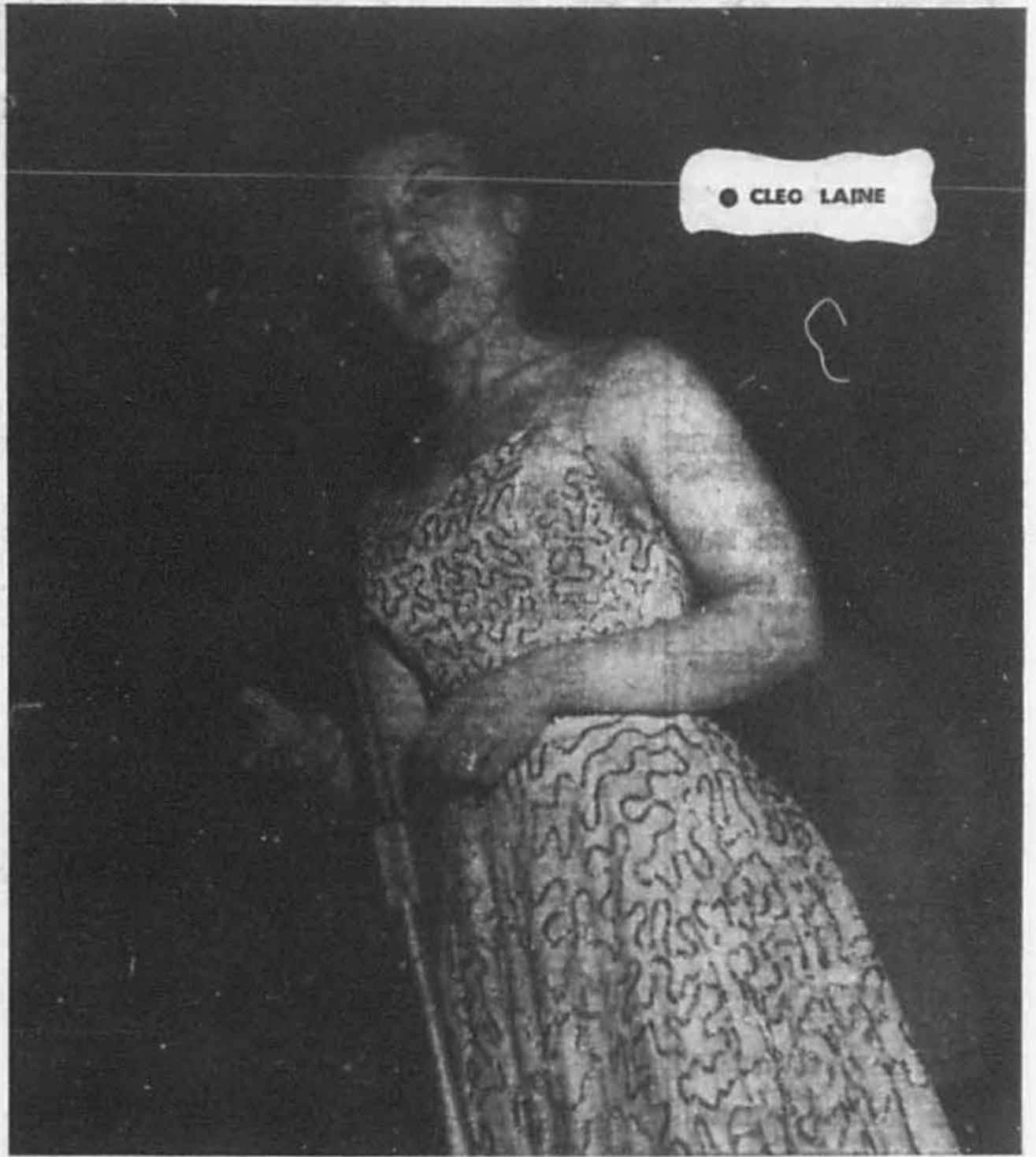
SAINTS JAZZ BAND
 Mahogany Hall Blues Stomp; Stack O'Lee Blues.
 (Parlophone 78 R4240; 45 45R4240)
"Til We Meet Again; Blue Turning Grey Over You.
 (Parlophone 78 R4260; 45 45R4260)
 Allan Radcliffe (tpt.); Mike McNama (tpt.); Fred Fyler (tmb.); John Fish (pno.); Nigel Sinclair (tr.); Reg. Kenworthy (bass); John Mills (drs.). 19/9/56. London. (Decca.)

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

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

I don't care a lot for McNama's tone, but he plays with authority and has certainly improved a great deal during the past year. He shows his command on the fast "Til We Meet," and feeling for the blues on "Stack O'Lee." "Mahogany Hall" doesn't come off quite so well. The rhythm thumps it out and the band never manages to sound easy.—S. T.

MILES DAVIS QUINTET (LP)
 Solar; You Don't Know What Love Is; I'll Remember April.
 (Esquire 20-072)
 Davis (tpt.); Dave Schildkraut (alto); Horace Silver (pno.); Percy



CLEO LAINE

JAZZ DISCS

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

OMER SIMEON TRIO (EP)
 Harlem Hoteha; Lorenzo's Blues; Bandanna Days; Creole Lullaby.
 (Tempo EXA46)
 Simeon (tr.); James P. Johnson (pno.); George "Pops" Foster (bass). Am. Disc. 22/2/45. New York.

A PART from the trio recordings that Simeon made with Jelly Roll Morton, these reissued sides must rank with the best jazz-trio records of all time. Simeon's playing on the slow tunes, "Creole Lullaby" and "Lorenzo's Blues," is full of fluid grace. His tone is very big and he



See Page 17



DAVE LEE

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

WHAT makes a great jazzman? That elusive quality we define as swing, a gift for melodic improvisation, relaxation and clear thought are four of his most important qualities.

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

But however great a jazzman his performance can never be fully satisfactory unless he received sympathetic support from the rest of the group.

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

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

"Solar" is a pleasant Miles original and "Love" is solo trumpet all the way.

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

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

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

"THE JAZZ MESSAGE" (LP)
 There Will Never Be Another You (b); Cattin' (b); Madeline (b); When I Fall In Love (b); Budo (a); I Married An Angel (a); The Jazz Message (Freedom For All) (a).
 (12-in. London LTZ-C15025)

(a) (Am. Savoy)—Donald Byrd (leader, tpt.); John La Porta (alto); Horace Silver (pno.); Wendell Marshall (bass); Kenny Clarke (drs.). 30/1/56. USA.

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

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

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

Britain's Ronnie Ball is present on four of the tracks, and whilst he is by no means out of his depth he just does not compare with the magnificent Horace Silver.

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

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

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

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

Best of seven excellent tracks is the ballad "I Married An Angel."

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

★ **SABRINA SINGS** ★

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

★ on **CONQUEST CP 102** ★

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★ The Cradle Rock | Singin' The Blues

★ Crazy Little Palace | Priscilla

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★ Baffi — Dancing Thru' ★

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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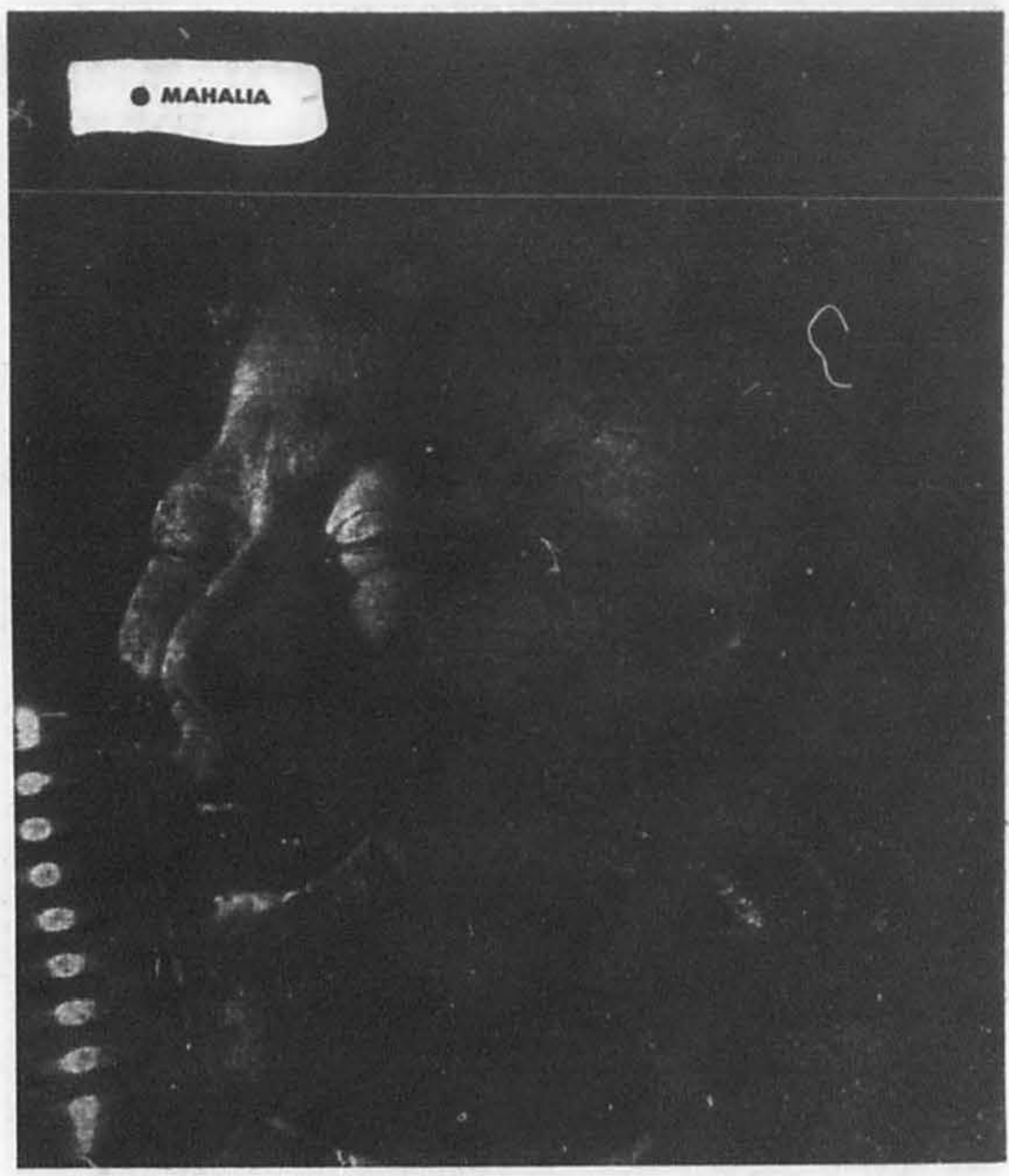
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MORE JAZZ DISCS



MAHALIA

MAHALIA JACKSON (EP)
When The Saints Go Marching In (a); Jesus (b); Walk Over God's Heaven (a); Didn't It Rain (a). (Philips BBE12068)

(Am. Columbia)—Mahalia Jackson (gospel singer) acc. by Falls-Jones Ensemble; Mildred Falls (pno.); Ralph Jones (organ); Allen Hanlon (str.); Frank Carroll (bass); Bunny Shawker (drs.). (a) 22/11/54. (b) 23/11/54. USA.

(Details supplied by Edgar Jackson.)

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

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

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

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

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

Faster and more ferocious is "Didn't It Rain," basically the same as the song recorded by Sisters Tharpe and Knight but sounding very different in this joyous, jumping interpretation.

Mahalia works herself into an almost breathless condition on this, but recovers enough wind to sail into the climax like a champion—which she undoubtedly is.

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

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

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

ERROLL GARNER (EP)
"Piano Stylist"
Six P.M.; Until The Real Thing Comes Along; Garner In Hollywood; This Is My Beloved. (Parlophone GEP5591)
Garner (pno.).

"The Piano Wizardry Of Erroll Garner"
Movin' Around; Night And Day; White Rose Bounce; Twistin' The Cat's Tail. (London RE-U1066)

Garner with Eddie Brown (bass); Hal West (drs.). 10/1/45. New York.

"Erroll Garner"
Sweet Sue; Please Don't Talk About Me When I'm Gone; Can't Help Lovin' That Man. (Philips BBE12065)

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

A FAIR quantity of Garner has accumulated and must be dealt with briefly.

The first set, from an unspecified time and place, presents

**Reviewed by
Sinclair Trail,
Bob Dawbarn
& Max Jones**

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

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

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

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

This, the earliest of the three EPs, has the hardest jazz sound, even "Night And Day" being taken for a variety of rhythmic rides.

"Movin' Around," a Garner number fashioned on the theme of "The Campbells," is brightly improvised at a swinging mid-tempo; and at the same speed he rattles off "White Rose." "Twistin'" turns out to be Garner twisting the traditional boogie into a fast, diverting piece of virtuosity.

On the third EP we hear his finished, present-day style—a melodic and well-balanced style full of rhythmic and tonal contrasts, a little over-dramatic perhaps, but imaginative and individual.

"Can't Help" runs for five minutes and intro-

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

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

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

OKEEFENOKEE JUG BAND (EP)
Dixieland Jubilee March; Cotton Eyed Ma; The Flunky Jump Blues; Okeefenokee. (Vogue EPV115)

Barney Shanks (voc. and jug); Slim Underwood (jug, str., sweet potato); Blake Reynolds, Ralph Peters (tubas); Warren Smith (euphonium); Rico Valse (tp.); Monty Mountjoy (drs.); unknown guitar. Los Angeles, November, 1954.

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

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

With the assistance of two tubas and an euphonium, Shanks and Underwood perpetrate a galaxy of lowdown noises, but the whole thing adds up to nothing but an amusing parody of hill-billy-cum-jug music.

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

"TENOR SAXES" (LP)
Stan Getz—I Hadn't Anyone Till You (a); With The Wind And The Rain In Your Hair (a)

Coleman Hawkins—Platinum Love (b); There's A Small Hotel (b)

Illinois Jacquet—All Of Me (c); Pastel (c)

Flip Phillips—I Didn't Know What Time It Was (c); Take The "A" Train (d)

Charlie Ventura—Swinging On A Star (c); Charlie's Venture (f)

Ben Webster—Almost Like Being In Love (g); Tenderly (h)

Lester Young—I Can't Believe That You're In Love With Me (i); This Can't Be Love (i)

(12 in, Columbia-Clef 33CX10056)

(a)—Getz (tr.); Jimmy Rowles (pno.); Bobby Whitlock (bass); Max Roach (drs.). Circa January, 1954. USA. (Am. Norgran.)

(b)—Hawkins (tr.); Benny Green (tp.); Al Haig (pno.); John Collins (str.); Nelson Boyd (bass); Shadow Wilson (drs.). 28.8.1942. New York. (Am. Mercury.)

(c)—Jacquet (tr.); Carl Perkins (pno.); Oscar Moore (tr.); Red Callender (bass); J. C. Heard (drs.). Circa February, 1951. USA. (Am. Mercury.)

(d)—Phillips (tr.); Hank Jones (pno.); Buddy Rich (drs.). 1953. USA. (Am. Clef.)

(e)—Ventura (tr.); Al Hambro (alto); Danny Bank (bar.); Charlie Shavers (tp.); Kai Winding (tp.); Dave McKenna (pno.); Perry Lopez (str.); Bob Carter (bass); Sonny Igoe (drs.). 1954. USA. (Am. Norgran.)

(f)—Personnel as for (e), except

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

(g)—Webster (tr.); Billy Strayhorn (pno.); George Duvivier (bass); Louis Bellson (drs.). 1954. USA. (Am. Norgran.)

(h)—Webster (tr.); Peterson (pno.); Ray Brown (bass); Alvin Stoller (drs.). Possibly 1954. USA. (Am. Norgran.)

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

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

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

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

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

Getz, the former Prez disciple who went his own way, relaxes against a fine rhythm section.

Of the others I find the Flip Phillips contributions the most satisfying.

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

Webster, on this showing, is not the soloist he was with Ellington. His breathy meanderings drip with sugar.

Jacquet turns in two workmanlike tracks without exhibitionism and without setting any wax on fire.

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

TERRY LIGHTFOOT'S JAZZMEN (EP)
When You're Smiling; Minor Chant; Texas Moaner. (Nixa Jazz Today NJE1827)

Lightfoot (cl.); Colin Smith (tp.); John Bennett (tr.); Al Wilcox (bjo.); Bill Reid (bass); John Richardson (drs.). Nixa. 20/9/56. London.

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

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



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**Music with
a Punch!**

ROSEMARY CLOONEY IS HERE—NOT TO SING!



AMERICAN song star Rosemary Clooney arrived in London on Thursday of last week—but not to sing.

No public appearances were scheduled for the star, whose stay in Britain will last only about ten days. Rosemary told the MM: "We left the States in such a rush there was no time to prepare anything. And when I go before the public I feel things should be just right."

Husband filming

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

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

They feature—in addition to Clooney—the Hi-Lo's, the sensational American singing group, and the Nelson Riddle Orchestra. Rosemary and her husband have to return to the States early next week.

Topical tune

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

STARS OF THE JACK JACKSON SHOW



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

HALEY TOUR

From page 1

the Queen Elizabeth docks at Southampton.

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

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

Big welcome

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

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

Zero hour

Arrival time is approximately 4.35 p.m. This has been planned to avoid the business rush-hour.

As previously reported, the tour starts with four days' concert appearances at the Dominion Cinema, Tottenham Court Road, London, from Wednesday next (6th).

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

Winnie Atwell gets two more big offers

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

year at what is described as "fabulous money."

She has been offered a return tour of Australia following her rejection of an earlier offer of £30,000 for 30 days' appearances.

"I rejected this earlier offer," Winifred told the MELODY MAKER, "because it would have meant my playing in vast arenas where the majority of the kids who buy my records would have been un-

able to see or hear me properly."

Meanwhile, for the first time in four years, Winifred is to tour Britain. She opens at the Liverpool Empire on February 18.

Condon to play midnight concert

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

BASIE DATES

From page 1

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

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

Oscar Rabin made Lyceum director

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

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

SYD DEAN BRASS SECTION SWITCH

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

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

Outgoing musicians are trumpeters Harry Bolton, Tony Bourne and Ronnie Sims, and trombonists Billy Richards and Eric Noble.

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

Gary Miller records song for Chaplin

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

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

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

TV SHOW FOR MARION

Marion Ryan is to star in a new Granada TV programme.

It will take the place of "Spot The Tune" every Thursday, and will probably be called "Answer The Question."

Marion has been appearing in Granada's "Spot The Tune" since last May. This series ends in March.

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