

Melody Maker

JANUARY 5, 1957

EVERY FRIDAY 6d.

Spotlight
on Barber

See page 3

HALEY COMETS BLAZE LUXURY TOUR



BILL HALEY—idol of the rock-'n'-roll fans—will play with his Comets in more than 15 big cinemas during his first British tour.

At leading cinemas

THE long-awaited Bill Haley tour has at last been finalised!

The American king of rock-'n'-roll kicks off his British concert appearances with four days at the Dominion Cinema, Tottenham Court Road, London, on Wednesday, February 6.

This is the smash opening of a nationwide tour that will take the Haley Comets to over 15 big city cinemas instead of the usual arenas and concert halls.

Vic Lewis too?

Film showings for the night will be cancelled so that the Haley Comets can take the stage. The programmes will be twice nightly, and on the bill will most likely be the Vic Lewis Orchestra—and a name vocal group.

All the cinemas are controlled by the J. Arthur Rank Organisation, and here—for the hundreds of rock-'n'-roll enthusiasts who have been phoning the MELODY MAKER each week since November—is the full itinerary:

Tour dates

Dominion, Tottenham Court Road, London (February 6, 7, 8 and 9), Gaumont, Coventry (10th), Odeon, Nottingham (11th), Odeon, Birmingham (12th), Odeon, Manchester (13th), Odeon, Leeds (14th), Odeon, Sunderland (15th), Odeon, Newcastle (16th), Gaumont, Bradford (17th), Odeon, Glasgow (18th and 19th), Odeon, Liverpool (20th), Capitol, Cardiff. **Back Page, Col. 1**

WELCOME TO THE NEW YEAR



Toasting the New Year at the Chelsea Arts Ball on New Year's Eve are Humphrey Lyttelton and his wife, Jill. This was the Lyttelton Band's first appearance at the Ball.

Pat Boone back again in May

PAT BOONE will be returning to Britain for a London Palladium engagement and a provincial tour in May.

Pat told this to the MELODY MAKER during rehearsals of Val Parnell's special edition of "Startime" on ATV on Tuesday night.

Said Pat: "I have been invited back to Britain and aim to come when I have completed the film "Bernadine," which will be around May or June.

Costly studies

Shooting starts on February 4. "They put back the schedule from December so that my studies at Columbia University would not be interfered with," added Pat. "I reckon the delay cost the company 150,000 dollars."

Twenty-two-year-old Pat—the father of three girls—is studying for his B.Sc. of Speech. "I plan

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Platters to start tour in March

The Platters, top U.S. recording group, start a tour of Britain on March 11. The trip is being handled by Lew and Leslie Grade in arrangement with Leslie Macdonnell.

KENNY BAKER BRIEFS NEWCOMERS



Kenny Baker (second left) welcomes new recruits to his Dozen—(l-r) tenorist Derek Collins, bassist Alan Mack and drummer Phil Seamen—when the band rehearsed this week for its new BBC series which starts tomorrow (Saturday).

Eartha Kitt on TV

Eartha Kitt stars in "Sunday Night At The Palladium" on January 13. Eartha recently arrived in this country to complete filming in "Accused," in which she has a starring rôle.

ANOTHER MM 'SCOOP'

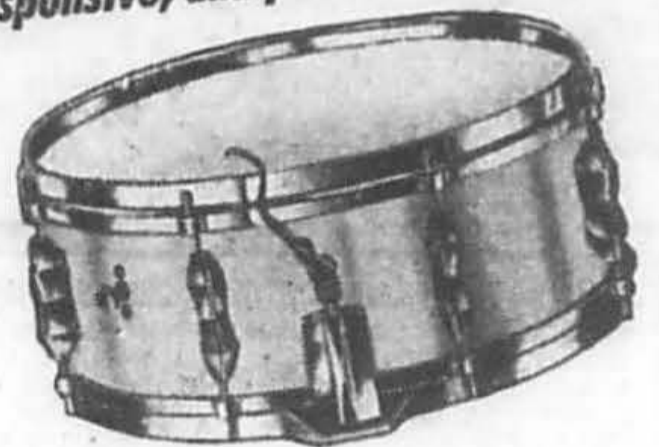
STARTING in this issue, the MELODY MAKER is privileged to reproduce the weekly list of Retail Disc Best Sellers as compiled by "Variety"—the Bible of American Show Business.

Special arrangements enable us to bring this listing to British and Continental readers with the minimum of delay. The list published by "Variety" in America on Wednesday of each week is included in the same week's MELODY MAKER (see page 10).



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STATES VISIT FOR FRANKIE

FRANKIE VAUGHAN is to visit America in the Spring on an exploitation tour—not of records but of the film *Dangerous Years*, which is currently being made at Elstree Studios.

RONNIE HILTON TO ENTERTAIN THE TROOPS

RONNIE HILTON is shortly to make a three-week tour of Cyprus and Malta, entertaining the troops. He will be accompanied by his pianist, Will Fyfe, Junior.

On his return, Ronnie will begin another variety tour. Before leaving for the Mediterranean, Ronnie is to wax an LP for HMV.

On January 16 he is to televise with Jimmy Clitheroe in *Call Boy* and he may also appear in Jack Payne's *Off the Record* on the 22nd.

Frankie stars in the film which is produced by Anna Neagle. It is expected to be completed by March, it is to be shown in this country in the early summer and will probably be released in the States in the autumn.

TV appearance

While in New York, Frankie hopes to include an appearance in the Ed Sullivan TV show.

He expects to start work on the second of the five films for which he is contracted, immediately on his return from the U.S.

The rock sets in

More dates have been fixed for Geoff Taylor's new Rock-'n'-Rollers.

They are tomorrow (Saturday) at the Seymour Hall, W. East Ham Baths (17th), and Orchid Ballroom, Purley (29th).

This robber plays it for keeps!

One of the Three Monarchs, who play the robbers in "Babes In The Wood" at the Alexandra Theatre, Birmingham, was robbed on Boxing Day.

Eric Yorke had stolen from his car, his golf clubs valued at £60, an overcoat, a brief case containing petrol coupons and every script the Monarchs have used since their act was formed ten years ago.

"The scripts are the biggest loss," says Eric. "It is impossible to get them replaced."

Another sellout for Chris Barber Band?

Chris Barber returns with his Jazz Band to St. George's Hall, Bradford on Sunday for the third time in 12 months.

Each time he has brought a different skiffle group—Lennie Donegan, Dickie Bishop, and now Johnny Duncan.

On both previous dates the Barber Band packed the hall—the only band concert at the hall last year where crowds had to be turned away.

BEST SELLER FOR MALCOLM VAUGHAN

Malcolm Vaughan's record of "St. Therese Of The Roses" has set up a sales record in Ireland, according to Mr. Bert Newland, of EMI in Dublin.

"We have sold over 7,000 copies, which is a record for a pop number here in Ireland," he told the MM.

TV in the bandroom

Liverpool Grafton Rooms have installed a TV set for musicians in the bandroom.

NEW BAND—NEW HALL

Tenor saxist Roy Williams will make his bandleading debut when CMA open a new ballroom in Chester.

Work has started on converting a cinema in Brook Street, Chester and is expected to be completed in March, when the premises will be opened as the New Majestic Ballroom.

Nine-piece

In December, CMA opened the

Trouble in the South...

Christmas walk-out by Irish musicians

CORK, Saturday.—An inter-union dispute involving musicians flared up in Cork on Boxing Day and resulted in the withdrawal of bands from ballrooms.

The dispute involved members of the Irish Federation of Musicians and the Irish Transport and General Workers' Union.

It began with the Federation claiming it was the only body entitled to make agreements for musicians. Musicians who were card-holders in the Irish Transport and General Workers' Union

Phil Moss booked for Isle of Man

Trumpet-leader Phil Moss, currently at the Ritz Ballroom, Manchester, is again to visit the Isle of Man for the summer.

On June 15, he opens for two weeks at the Palace Ballroom, followed by nine weeks at Derby Castle, with a further two weeks at the Palace from September 2. Additionally, the Moss Band will play each afternoon in the Palace Gardens.

Musicians to hold 'Hit Parade Ball'

The seventh "Hit Parade Ball" is to be held this year on February 8 at the Empire Rooms, Tottenham Court Road. The ball is organised by the Trade Music Guild.

The Les Brown Band will play at the dance, which will run from 7.30 p.m. to 1 a.m.

Tickets are available from Guild members or from G. Seymour, c/o Dash Music, 17, Berners Street, W1.

MELODY MAKER GOES ROUND THE WORLD 'KING OF SWING' MEETS A KING!

THE 14-piece Benny Goodman Orchestra is at present in the middle of its six-week Far Eastern tour of Bangkok, Indonesia, Burma, Malaya, the Philippines, Hong Kong, Vietnam, Formosa and Japan.

Beryl Bryden plans own skiffle group

Blues singer Beryl Bryden plans to form her own skiffle group to tour the music halls.

Recently, Beryl made her first solo record for Decca, in which she sings "Casey Jones" and "Kansas City Blues" with a specially recruited skiffle group.

changed—a crested silver cigarette case for "King" Benny and a clarinet for King Phumiphon—and afterwards the Royal Goodman fan joined with Benny in a jam session.

MELODY MAKER correspondents are covering the King of Swing's tour and R. D. Courtney-Browne cables from Kobe, Japan, a report on the orchestra's Command Performance in Bangkok.

Royal session

The show (he writes) was for King Phumiphon, who is himself a talented performer on soprano sax and composer of jazz tunes. At the Palace gifts were ex-

changed—a crested silver cigarette case for "King" Benny and a clarinet for King Phumiphon—and afterwards the Royal Goodman fan joined with Benny in a jam session.

The Orchestra arrives in Japan on January 12 for a final series of concerts.

Personnel comprises: Dottie Reid (vcia.), Mel Davis, John Frost and Billy Hodges (tpts.), Rex Peet and Jack Rains (trbbs.), Al Block and Mickie Hucko (saxes), Budd Johnson and Bill Slapin (trns.), Mousie Alexander (drs.), Israel Crosby (bass), Steve Jordan (gtr.) and Hank Jones (pno.).

England soon

And from Singapore, Lt. Fred Wilkins reports that even Benny was surprised at the MELODY MAKER interviewing him so far from home.

"At present," said Benny, "I have no plans to visit England. When the tour is over the band will resume its usual place at the Waldorf, New York. But I am hoping that in the not too distant future we shall return to the U.K."

The band played two concerts on Christmas Eve and Boxing Day in the huge Badminton Hall. Both were sell-outs.

THE BATTLE OF HASTINGS...

Two bandleaders have lost resident jobs, due to continually diminishing business in Hastings, where the Regal Theatre closed three months ago.

Cecil Alden finishes an eight-year summer-and-winter run with Hastings Corporation in March.

He has been leading a six-piece band at the Sun Lounge during the winter, and a quartet at the Sun Lounge and 10-piece at the Bandstand during the summer.

Jobs fold

The other bandleader hit by the current slump is Lewis Washburn, drummer-leader of the Premiere Dance Orchestra. He has had two jobs fold on him during the past few weeks.

The Sackville Hotel closed down after he had been there five years. The Marine Court Restaurant, where he was playing the winter season, has shut until at least May 1.

handed in their cards and joined the IFM.

'Stronger hand'

With a stronger hand than they have had for many years, the IFM immediately warned all its members that they should make no agreements with ballroom proprietors without first contacting the Federation.

When negotiations between the IFM and two ballroom proprietors reached a deadlock, the IFM instructed its members to withdraw their labour. Dancers on Boxing Day night arrived at the ballrooms in the city

to find the bandstands empty.

After the Boxing Day withdrawal, Federation officials, members of the ITGWU and ballroom proprietors met, and last weekend the Federation agreed to rescind its "withdraw" notice.

Back to work

Bands resumed playing, pending the outcome of a conference to be held under the auspices of the Labour Court, where the Federation's claim and those of the ITGWU will be thrashed out. The court was scheduled to sit just before press time.

...and the North

Discs may threaten bands

THE Northern Ireland Musicians' Association, worried at the growing use in Northern Ireland of records instead of musicians, has reminded its members that they are forbidden to make recordings without the permission of the Executive Committee.

'Alarming'

"The increase in the use of records in complete or partial substitution for musicians is increasing at an alarming rate," Walter Stewart, the general secretary, told the MM's correspondent. "For instance, we don't mind dance teachers using

records to teach, but we in turn expect them to give our members a break by using them for actual dances.

Members are warned to come to us for advice before recording. Too many of them have been taken in by being asked to do tests on tapes. That's the last they've heard of them, but we know these tapes have been transferred to discs."

Maple Leaf Four book their summer

THE Maple Leaf Four, currently appearing in *Dick Whittington* at Dudley Hippodrome, are booked for Llandudno this summer. They open at Whitsuntide in Catlin's Showtime, the show in which they appeared at Worthing last year.

Later in the year, the group will be featured in another *Spokey Mountain Jamboree* BBC series. On January 18, the Four are guests at Oldbury Press Ball and will judge the Oldbury Press Queen competition.

MIDLANDS.—Rueben Winn, altoist with Joe Daniels, is engaged to Phillipa Worth, who sings with Colin Hulme at Tony's Ballroom, Birmingham. Playing at the West Bromwich Press Ball at the local Gaia Baths on January 11 will be the Squadronaires and Ken Rattenbury's Band.

Frank Webb (tp.) has left Dr. Crock to join Sonny Rose at the West End Ballroom, Birmingham. He replaces Tommy Henderson, who has moved to the George Evans Band at Newcastle. Another newcomer to the Rose outfit is singer Warren Dorsey.

Bands booked to appear at Dudley Hippodrome include the Ray Ellington Quartet and the Wall City Jazzmen (January 6), The Kirchins (13th) and Chris Barber (20th).

EXETER.—Acker Bilk, ex-Ken Colyer clarinetist, is playing with the Crescent City Stompers for three weeks in place of Mike Mayer, who is holidaying in France. Bilk normally fronts his own trad. band in Bristol.

YORKSHIRE.—Moore's Music Shop—Bradford's Tin Pan Alley and Archer Street combined—is moving from its Manchester Road premises to new quarters in North Parade, Bradford. In addition to the usual record, sheet music, and instrument departments, an innovation for

Bradford will be several new rehearsal rooms. . . Marjorie Bookcock, a member of the Roselle Singing Ladies in the Bradford Alhambra theatre pantomime, has become engaged to Ken Golder, drummer with Jeff Laycock's Band at Scarborough Spa Ballroom. . . Sid Phillips and his Band and Dave Shand and his Orchestra are both to appear at Huddersfield Press Ball at the Town Hall on March 1. . . Several local headmasters have put Leeds Mecca Locarno's lunch-hour Rock-'n'-Roll sessions "Out of Bounds." . . Bob Barclay's

three months are Nat Temple (January 12), Johnny Dankworth (26th), Dr. Crock and his Crackpots (February 2), Jack Parnell (March 12) and Frank Weir (26th). . . King's Lynn Jazz Club, formed only seven weeks ago, has been disbanded. The reason—the club lost £13 on a concert which it organised in aid of the Hungarian Relief Fund on December 23.

NEW YEAR NEWSBOX By Jerry Dawson

Studio 20 (home of the Yorkshire Jazz Band) celebrates its first anniversary on January 27. . . Plans are being made for Bradford to have its first Press Gang Jazz Band early in the New Year.

BRIGHTON.—After one trip to Australia on the *Iberia*, saxist Bill Cook took over as leader on the *Carthage*, which sailed for Singapore on Monday (31st). . . Commentary for a colour travelogue of Brighton made by John King (Plims), Ltd., is spoken by vocalist-turned-scriptwriter Gene Crowley.

LITTLEHAMPTON.—Petrol rationing has ended the Monday evening Jazz Club featuring Ronnie Smith and his Band at the Top Hat Ballroom. Strip-cartoon-character Plook, drawn by clarinetist Wally Fawkes and captioned by singer George Meely, has been adopted as mascot by pilots of 831 Wyvern Squadron at Ford Naval Air Station.

NORFOLK.—Name bands booked for the Corn Exchange, King's Lynn, during the next

IRELAND.—Tonight (Friday) at 9 p.m. a programme of records of Tex Beneke and his Orchestra will be heard from Radio Eireann—first of a series titled "Dance Time" sponsored by "The Voice Of America." Next Friday (11th) the Dorsey Brothers Orchestra will be featured.

BEDFORD.—Bedford Jazz Club, formed a year ago, has moved to bigger premises at the Angel Ballroom, where the club will meet every Friday.

LIVERPOOL.—The Earl of Wharcliffe is to open a new jazz club this month. The club in Mathew Street was formerly a basement air-raid shelter and has been converted by jazz fans. . . Members of the Panama Jazz Band and the Gin Mill Skiffle group of Wallasey gave the proceeds of carol singing to the Hungarian Relief Fund. . . Tony Davies of the Gin Mill Skiffle group is to start a "School for Skiffle" at the Cavern, a new jazz club opening this month. "Schoolmaster" Tony says he wants to encourage skiffle music on Merseyside.

SOUTHAMPTON.—Clarinetist Jimmy Frost has retired after 12 years' work in the amateur jazz band field, seven of them with the Wolverines, and the last five with the recently renamed Tia Juana Jazz Band. . . Guitarist Pat Wade, whose group was a regular attraction at Botley's Dolphin Hotel, is now playing in Geneva with a band led by violinist Bob Clarke. . . The Friday Night Traditional Club will be closed during January so that the resident Tia Juana JB can concentrate on rehearsals with new clarinet and trombone men.

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FAMOUS DIXIELAND ARRANGEMENTS - 3/6

WHEN THE SAINTS GO MARCHING IN • SWEET SUE CARELESS LOVE • OLE MAN MOSE • MEMPHIS BLUES ROCK ISLAND LINE • CANAL STREET BLUES THAT'S A PLENTY • HONEYSUCKLE ROSE DIXIE BAND STOMP

THE MUSIC OF LATIN-AMERICA - 4/6

I CAME, I SAW, I CONGA'D • ADIOS • GREEN EYES AMAPOLA • NIGHTINGALE • JUNGLE DRUMS TAKE IT EASY • MY PET BRUNETTE • SECRET OF LOVE

GREAT STANDARD ORCHESTRATIONS - 4/6

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TEMPLE BAR 1653

Three years ago he earned £6 a week. Now he owns three expensive cars

CHRIS BARBER views critics of his music with the mild eye of a man whose vanity has heavy financial insulation. A little over three years ago, when he became a full-time musician, he was paid around six pounds a week. Now he speaks cautiously of 30 pounds a week and enthusiastically of his two Lagondas and a sporty Lotus.

There is no rancour at all in the voice that tells of the overtones of censure that grew in proportion to the Barber band's rising popularity. It might be said that the band is popular with everyone except musicians and critics.

Crowd-rousers

"They say that we are 'commercial'—but many of the other jazz players who condemn us trot out the old crowd-rousers regularly—'The Saints,' 'Royal Garden Blues' and 'Basin Street.' At least, we try to break new ground."

A Barber critic, cornered, is sometimes at a loss to put a finger on deficiencies. A process of elimination often leaves him groping for the intangible.

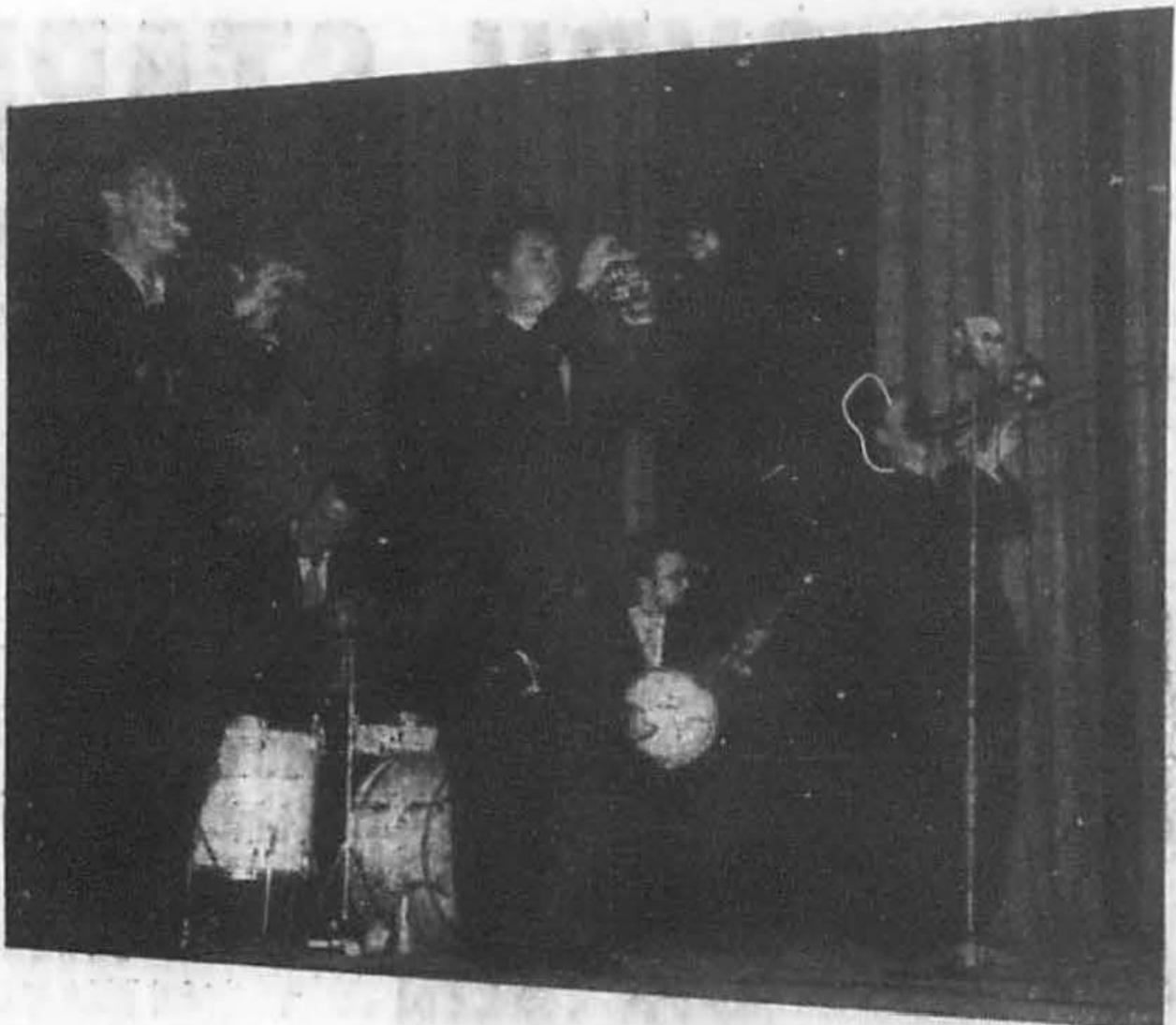
The band plays cleanly; does most of the right things in the right places, technically. And Barber, it is admitted, is a capable trombonist; Monty Sunshine has made strides on clarinet; Pat Halcox is reckoned to be well equipped, so far as Trad. trumpet players go.

Missing

But, in conceding all this, the Barber critic still insists that something is missing. Everything is there in the analysis but the vital, redeeming quality. Over the nature of this there may be some conflict. Feeling? Heart? Authenticity? Sincerity? Guts?

Admirers of the Barber band would be bound to dismiss such charges as sour grapes. The

● The Barber band in action. "It's wonderful to be able to play jazz and get so well paid for it."



The amazing success story of

CHRIS BARBER

in the country. Barber doesn't deny it. "It's wonderful to be able to play jazz and get paid so well for it."

He proffers no theory to explain his phenomenal success—but he does claim that his band is largely responsible for the great and sustained popularity of traditional jazz.

"We took jazz into towns that others preferred to miss and built a demand for our kind of music, without ever playing down to the crowd."

Neatness

Order and method uncommon in the Trad. world ruled behind the scenes, Barber and his associates saw nothing wrong in presenting an entertaining jazz programme nor in rehearsing regularly.

Perhaps it is the neatness and propriety that offend the primitives. Or maybe they feel that the aseptic approach kills the very jazz quality it seeks to protect.

Barber's music is too light, they repeat, too polite and anemic to nourish the true spirit.

Yet the applause of the people is a violent disagreement. As someone once said, you can't fool them all the time.

—TONY BROWN

band itself would certainly resent them. The Barber musicians take their jazz seriously, play with all the sincerity they can muster.

Chris Barber himself was a jazz record collector for years before he took up the trombone. He "got the message" while at boarding school.

"At first I used to write home asking for records. One early request was for Eric Winstone's 'Oasis'! Then I bought Iain Lang's 'Background Of The Blues' and discovered musicians like George Lewis and Coleman Hawkins. I still have my old recording of Hawkins' 'Body And Soul.'"

"The Broadcast Talk I Should Like To Give," and wrote about jazz. His erudition earned a generous marking.

Barber is afflicted with a stammer and the thought of an oral examination in French troubled him somewhat. Somehow the examiner touched on Barber's interests and Chris embarked on a fluent exposition on *Le Jazz* and emerged, to his astonishment, with a Distinction.

Pathetic

When he bought his first trombone off Harry Brown for £8, Barber was studying to be an actuary. He has a gift for solving hefty arithmetical problems in his head, an endowment which has frequently startled smart percentages in the music business.

He had also studied the violin, which with his academic application gave him a better chance of succeeding than some of the high and mighty of his fan days were prepared to allow.

Chris, according to a friend of long standing, tended to get under people's feet at the jazz clubs because of his pathetic trick of gazing upwards in unstinted admiration.

Defensive

With the encouragement of a little instrumental progress, he took his trombone along and stood around, hoping to be asked to sit-in. The apprehensive jazzmen on the stand looked past him, surrounding themselves with a defensive silence. Barber went on practising undismayed—and to such effect that he flunked his advanced mathematical examinations. But he achieved the sketchy technique necessary to join with other young hopefuls on the playing fringe.

He had just formed his own band with Monty Sunshine when he learned that Ken Colyer was on his way home from the famous New Orleans pilgrimage. Ken, he was told, would need a band. They admired Ken as a really dedicated jazzman, so they waited for him.

Halcox

The band had been formed on a co-operative basis and that presupposes some latitude for argument in matters of policy. Barber and the rest found Ken, with his dedication, and sincere conviction, uncompromising.

They eventually withdrew their services and enlisted Pat Halcox.

Nevertheless, Barber insists that Colyer has a great flair for leading a New Orleans front line. "One found oneself falling into the pattern and playing naturally around him. He had a gift for impressing his jazz approach on the whole ensemble."

One of the accusations flung at Barber is that he calculatingly built up the Skiffle gimmick in a

quest for commercial success. He says firmly that this is not true.

Lonnie Donegan was our banjo player. We regarded the Skiffle group as a legitimate part of a jazz band's scope. There were boos when we first introduced it: we ignored them. After the vogue has passed, we shall go on featuring it because we still feel that Skiffle has a place in jazz."

Donegan's appeal to the crowd was such that many observers doubted if the band could survive his departure. In fact, the Barber following continued to increase. Today, the band is counted by sober men of business as the biggest crowd catcher



● Barber—he 'got the message' at boarding school.

By bike

He took to riding his bike into Cambridge, saving the bus fare towards more records. As a pupil of St. Paul's School, he spent a great deal of time in Colin Pomroy's record shop in Kensington.

At that stage, jazz was something of an obsession. When he sat for his GCE, he chose as an essay subject

Two New "Buys" from

Chris Barber's Shop!



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Clarinet solo: Monty Sunshine
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CYRIL STAPLETON LP BANNED BY BBC



The lucky man surrounded by a bevy of Windmill girls is accordionist Camilleri, who is currently appearing at the Windmill. He stars in "Variety Playhouse" tomorrow (Saturday). The girls (l.-r.) are Wendy Clarke, Christine Fraser and Pat Patterson.

TWELVE tracks on Cyril Stapleton's Decca LP "Music For A Starry Night" have been banned by the BBC from broadcasting because "they are hotted up versions of classical pieces."

FIRST BRITISH ROCK-'N'-ROLL FILM STARTED

RECORDING for the rock-'n'-roll film featuring three British rock-'n'-roll bands and three singers started this week at the IBC Studios, Portland Place, W.1.

The film, the first British rock-'n'-roll feature, stars the Tony Crombie Rockets, Art Baxter's Rockin' Sinners, Don Solloway and his Rockin' Horses, Joan Small, Dickie Bennett and George Browne.

Shooting is expected to be completed next month. The film is scheduled for release in March.

The Crombie Band starts a nation-wide variety tour on January 21 at the Chiswick Empire. It then visits Nottingham (February 4), Sunderland (11th), Brighton (18th), Swansea (25th) and Hanley (March 4).

A spokesman for the BBC told the MM: "Two items on the LP—'Kiss In Your Eyes' and 'My Moonlight Madonna'—have been passed for broadcasting."

'Laughable'

"As the other tracks are hotted-up versions of classical pieces and unsuitable for broadcasting, the BBC has decided to place them upon the restricted list."

Cyril Stapleton commented: "This is laughable. I have just taken classical tunes that have been popularised and given them a particularly lush treatment. I cannot see how they have been hotted-up."

Unheard

Banned titles on the LP are "Our Love," "To Love Again," "I'm Always Chasing Rainbows," "Story Of Three Loves," "The Kiss In Your Eyes," "Moon Love," "If You Are But A Dream," "Till The End Of Time," "Lullaby," "And This Is My Beloved," "On The Isle Of May," "The Song The Angels Sing" and "The Story Of A Starry Night."

These tunes are based on works by Chopin, Tchaikovsky, Brahms, Rachmaninov, Fibich, Heuberger and Borodin.

LETTERS

Mel Tormé has paved the way

NOW that Mel Tormé has paved the way to good taste in this country with his own top-class brand of entertainment, could not the powers-that-be help to further our progress with an invitation to another artist who is at least the equal of the "Velvet Fog" as a show-business all-rounder?

I refer, of course, to the virtually unknown (to the general public) Matt Dennis—whose skill at the combined arts of composition, piano-playing and delivering a lyric must surely rate second to none.—*H. R. Silk, London, SE16.*

Senses dimmed?

IN this rock-'n'-roll age of Presley, Vincent and Steele, I begin to wonder if our musical senses are being dimmed by a few contortions and twanging on a guitar from persons who come (how I'll never know) under the name of "singers."

A word of advice to Tommy Steele: Start recording in English. You may (I said *may*) sell more.—*Peter Merritt, Selby, Yorks.*

Kinsey the exception

HOW right was Buddy Featherstonhaugh (29/12/56) in his remarks regarding the modern clubs! It amazes me that they stay in business while producing such poor music.

The only exception to the general rule is, of course, the Tony Kinsey Quintet, which does produce some worthwhile music and, at the same time, seems to enjoy doing so.—*Tony Procter, St. Albans, Herts.*

Still with us

I WOULD like to correct a statement (22/12/56) that I joined the "Queen Mary."

It was only for one trip, which enabled me to hear some great jazz in the form of Count Basie's Band, the Max Roach Quintet with Sonny Rollins and the most fantastic Art Blakey with his Jazz Messengers.

I am still working at the Club M and Club Basie with Derek Smith, Keith Christie, etc.—*Allan Ganley, Tolsooth, Surbiton, Surrey.*

What about Bobby?

CONGRATULATIONS to Bob Dawburn for a fine article on Scots as good jazzmen. I do feel, though, that as it's Hogmanay, honourable mention might have been made of one of Scotland's finest trumpet men, Bobby Pratt (Glasgow-born, I believe).

The way he pulls out those top notes with such power and control would surely make many lesser players hang up their instruments in shame—if it weren't for the money!—*K. H. Lafford, Cheltenham, Glouce.*

DAVE SHAND IS MD OF TV SHOW

Bandleader, Dave Shand has taken over from Reg Owen as musical director of Associated Rediffusion's Monday night show "Two For The Money," which stars Bernard Braden.

Dave told the MM: "There is a probability that I shall be featured with another TV show in the near future."

TV show for Kitza

Singer Kitza Kazacos is taking EBC viewers on a "Sunshine Trip" next Tuesday (8th) when she presents her own show from 8.10 to 8.30 p.m.

She will be introducing songs from many countries "in an attempt to make viewers forget the grey January skies."

Ted Heath definite for Carnegie Hall

TED HEATH and his Music will, after all, play at New York's famous Carnegie Hall on February 9—the day after he starts his American tour in Philadelphia.

Kaye Sisters sign for a cinema tour

The Three Kaye Sisters, who made their West End cabaret debut at the Pigalle on Tuesday, are lined up for a tour of the ABC cinemas with comedian Max Bygraves.

The tour commences at the Savoy Cinema, Lincoln, on January 21 and follows with weeks at the Regal, Chesterfield; Globe, Stockton; Theatre Royal, Norwich; Empire, Newcastle, and Empire, Glasgow.

The Sisters have also been signed for a number of TV appearances and are to make a TV colour film.

Ted had hoped that the Brooklyn Paramount would be booked for the concert because of Carnegie's seating and staging difficulties, but arrangements have fallen through.

Drummer Ronnie Verrall, who had an unfortunate 1956 by breaking two ribs and his wrist, spent Christmas in bed—with food poisoning.

Trumpeter Bobby Pratt will marry shortly before leaving for the States with the Heath Band.

On January 22 he marries 21-year-old Christina Edwards, a shorthand-typist from Southwark, at Caxton Hall, W.

McPARTLAND TO DEP FOR CONDON

New York, Wednesday.—The eagerly sought assignment of taking over as MD at Eddie Condon's club during Eddie's British tour has been won by Jimmy McPartland.

Jimmy, currently playing afternoon sessions at the Metropole, will double into Condon's with an all-star combo including Pee-wee Russell, trombonist Ray Diehl, bassist Arvell Shaw, and probably the two men now playing intermission duo sets at Condon's—Johnny Varro, piano, and Buzzy Drootin, drums.

Marian McPartland is currently in town for several weeks at the Composer Room.

News in Brief

SEVENTEEN - YEAR - OLD Hilary Martyn, formerly vocalist and dancer at London's Windmill Theatre, has joined Ivy Benson and her Orchestra.

The BBC is to run a monthly "Jazz Club" series in its Children's TV programmes, starting on January 11 with the Humphrey Lyttelton Band.

Singer-trombonist Don Lang (formerly known under his real name of Gordon Langhorn) became a father on December 28 when his wife, May, gave birth to a 7 lb. 6 oz. daughter to be named Lisa at Nelson Hospital, Wimbledon.

June Robinson, trumpet-vocalist with Denny Boyce's Orchestra at the Orchid Ballroom, Purley, opens on January 28 for a two-week season at the Embassy Club, W.

First of Fleet Street Jazz Club's lunch-time sessions for 1957 will be given today (Friday) by the Mick Mulligan Band with George Melly.

Torquay pianist-saxist-violinist Ralph Ellis died just before Christmas after a heart attack.

The Eric Delaney Band is to appear at Wombwell, Yorks, on February 8 at a benefit dance for Yorkshire and England cricketer Johnny Wardle.

Another NJF "Jazz Today" programme of Mainstream jazz will be held at the Royal Festival Hall's Recital Room on Tuesday, featuring an all-star group.

Pianist and singer Buddy Greco, who came to England with Benny Goodman in 1949, may tour Europe with a package show in the Spring.

Donald Maclean, who was Variety Music Organiser for the BBC until August when he was recalled to the Army, arrived home for demobilisation this week.

Thelonious Monk is in Bellevue Hospital, New York, recovering from injuries received in an automobile accident.

Margaret, wife of Columbia recording singer Eddie Parker, gave birth to a daughter, to be named Kim, last week.

ROYAL FESTIVAL HALL

MAIN AUDITORIUM
MONDAY, 4th FEBRUARY, 1957
11.30 p.m. to 2 a.m.

The First Appearance of a complete American Jazz Band at Britain's Premier Concert Hall

EDDIE CONDON'S ALL STARS

featuring WILD BILL DAVISON, CUTTY CUTSHALL, BOB WILBUR, GEORGE WETTLING, GENE SCHROEDER, LEONARD GASKIN

TICKETS: 10/-, 15/-, 20/- Write now to N.J.F., 37, Soho Square, W.1 (S.A.E. please). No Tickets at R.F.H. at present.

RECITAL ROOM

Tuesday, 8th January, at 7.45 p.m.

"JAZZ TODAY, No. 17"

BRUCE TURNER, KENNY BALL, DAVE SHEPHERD, GEOFF TAYLOR, IKE ISAACS, LENNIE BUSH, EDDIE TAYLOR, KEN MOULE, Etc.
Comper: JACK HIGGINS

Tuesday, 15th January, at 7.45 p.m.

"NEW ORLEANS ENCORE No. 41"

CHRIS BARBER'S JAZZ BAND

Tuesday, 29th January, at 7.45 p.m.

"SKIFFLE SESSION, No. 5"

KEN COLYER'S SKIFFLE GROUP, THE VIPERS, BOB CORT
Comper: KEN SYKORA

TICKETS: 2/6, 4/-, 5/-, 6/-, 7/6, available from R.F.H. Box Office (WAT. 3191).

MEMBERSHIP

The National Jazz Federation has re-opened its membership list. All those interested in any form of Jazz are invited to become Associate Members of the N.J.F. Write now for full particulars of membership, also a sample copy of "Jazz News"—the N.J.F.'s Newsletter—and full details of the Winter Programme, etc., to—National Jazz Federation, Alderman House, 37, Soho Square, London, W.1.

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ROCK-'n'-ROLL ISN'T BAD— OR IMPORTANT

AFTER 17 years in the business I find that I don't know what it's about at all.

I used to think that all you had to do was to play good and people would say: "Terrific, kid—here's your money." I can safely say that in 1956 it was not so. And I'm certainly not happy about it.

If I had spent as much time and effort in another business I would have been a wealthy man today. I would have liked to have been an electronics engineer. Anyway, I do have a couple of my inventions on the market—my patented picture frame and the Clarinet Silent Practiser. There's an electric lock and one or two other items on the way.

Healthy

Actually, I don't really think that Rock-'n'-Roll is that bad—or that important. It's important to teenagers, as every popular music phase has been. I used to hear Rock-'n'-Roll or something quite similar down south. They used to call it "Chicken Shack" music. That was in 1939 when I started in the business. Today, in essence, it's the same thing. Even in 1939

Says famous U.S. clarinettist

BUDDY DE FRANCO

in this exclusive MM article

"Chicken Shack" music had "Western" with it. Now it has a little more "Western" plus "Hi-Fi."

Art Tatum, Charlie Parker, Count Basie, etc., with or without Hi-Fi is solid, healthy music. It was good when it was created. It's good now.

There is a lot of evidence of a return to good popular music and jazz—at least simple jazz. Let's hope so. The only improvement I can make on Elvis Presley is "Primo Carnera With Strings."

There's a great dearth of big band music these days. This is principally because jazz composers can't write for a set orchestra like Duke does. Every musician today wants his own band. Groups don't stick together for any length of time.

Incidentally, Gerry Mulligan's "Young Blood" is one example of accomplished modern jazz composition. This is opposed to Gerry's Quartet sound that, I feel, is meaningless and sterile.

properly as a serious art form.

There are no fewer than five Buddy de Franco albums being released in the next eight weeks. First is a jazz re-release, re-packaged on MGM. Second is titled "Buddy de Franco and the Wallers" with Barney Kessel, Harry Edison, Jimmy Rowles, Bobby White, etc.

With strings

The third is a Gershwin album with the Oscar Peterson Trio. The fourth is titled "Broadway Showcase." It is with strings and the arrangements are by that most talented Mr. Russ Garcia, one of the greatest writers in the country today.

The fifth album was cut, on the job, at Zardi's club in Hollywood. It features the group I had there—Ralph Pena (bass), Marty Paich (pno.), Frank de Vito (drs.) and Howard Roberts (gtr.).

I'm often asked, these days, what I think about the so-called "new-style" clarinet playing as practised by Jimmy Giuffre and Buddy Collette. Jimmy and Buddy are, of course, wonderful musicians but, to me, they only play half the clarinet.

I get what they're trying to say but I'm not sure that they are really saying it. As a clarinet player, it is sometimes a little frustrating to listen to.

Sax sound

Actually, Giuffre gets a saxophone sound on clarinet—just like the Lester Young clarinet sound. Jimmy couldn't play

baritone, as he does, and still get a real clarinet sound, in my opinion.

I haven't played saxophone since I left Tommy Dorsey in 1948. It adversely affects my clarinet embouchure. When I attempt to play bass clarinet the same thing happens. Anyway, I find that the bass clarinet is not good for jazz. It is so quiet and has no punch like a Bb clarinet or a saxophone.

You know, whether you like their styles or not, Benny and Artie played the instrument—from the lowest note to the top.

Abortive

I've also tried an alto clarinet. It's really an abortive instrument—not satisfying at all. It doesn't have the drive, fire or punch essential for jazz.

I use a most unorthodox combination of mouthpiece and

reed—a Van Doran mouthpiece 5½ or 6 refinished myself—opened up myself—and a 3½ reed. With a wide open mouthpiece and a heavy reed other clarinet players turn blue in the face when they try my instrument. I've had this combination for about two years.

Better sound

Before that I had a closer Van Doran mouthpiece (about a No. 4½) but the chamber was different inside. Also, then, I used about a 4½ reed.

I changed to get a better sound for recording. Although I had previously changed clarinets for records there was still something to be desired before I changed my mouthpiece and reed combination.

I use a Leblanc (Symphony

(Turn to page 10)

College jazz

I left Joe Glaser and I've just recently signed with the Willard Alexander office. I plan to do college concerts almost exclusively in due course. Eventually, it's hoped, to tie up a college tour by a larger Buddy de Franco group with a show produced by Kenton and Lucraft's Jazz International organisation.

For so many years I tried, without success, to get education authorities interested in the idea of school and college jazz. It is only this last year that they have recognised jazz



Jazz on the Air

(Times: GMT)

SATURDAY, JANUARY 5:
5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
11.30-12.0 A 1: Berry, Calloway, Basie, Mariano Sextet, etc.
11.45-12.15 p.m. DE: Cy Laurie Band.
12.0-12.15 A 1 2: Spiritual Singers, Camp Meeting Choir, Wings Over Jordan.
12.30-1.0 P 4: Hamp.
1.30-2.0 O 1: Mulligan Sextet.
2.30-2.45 P 2: Shorty Rogers.
4.0-5.0 J: D-J Shows.
4.10-4.45 P 1: World Of Jazz.
4.15-4.45 Z 1: Swing Serenade.
5.45-7.30 M: Jam Session with Max Bruel, Finn Savary, Hans Hankrik Ley.
9.0-9.30 J: Music From Hollywood.
9.30-10.0 W: Allan Freed.
9.30 K: Thore Ehrling Orh.
9.30-11.0; 11.10-1.0 a.m. I: Europe Danes.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz 1957.
11.0-11.50 DL: Kenny Baker's Dozen.
11.5-12.0 J: D-J Shows.
12.0-1.0 a.m. E-Q: From Br. Jazz's Library.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, JANUARY 6:
6.5-7.0 a.m. J: D-J Shows.
10.45-11.30 J: As above.
8.5-9.30 H 1: Stewart, Hamp, Bushner, Nicholas, etc.
9.0-10.55 S: For Jazz Fans.
11.0-12.0 J: Serenade.

MONDAY, JANUARY 7:
12.0-12.30 p.m. J: Martin Block (daily).
12.30-12.45 J: Strictly From Dixie.
2.10-10.0 S: For Jazz Fans.

9.30-9.57 B: Panassié Presents The Best of 1956.
9.30 appx. K: Jazz.
10.0-12.0 J: D-J Shows (nightly).

TUESDAY, JANUARY 8:
4.10-4.30 p.m. K: Jazz.
8.20-8.45 H 2: Jazz Magazine.
9.10-10.0 S: For Jazz Fans.
9.15-9.55 B-255m: The Real Jazz.
9.25-10.0 A 1 2: Outlook, 1956-57.
10.35-11.0 H 1: Heath, Dankworth.

WEDNESDAY, JANUARY 9:
12.30-12.45 p.m. J: Strictly From Dixie.
5.30-5.55 P 1: Modern Jazz, 1957.
8.30-9.30 P 3: Jazz For Everyone.
9.10-10.0 S: For Jazz Fans.
9.30-10.0 P 4: For The Jazz Fan.
9.45-10.0 J: Dixieland.
10.0-10.30 W: Rock-'n'-Roll.
10.0-11.0 I: Edelhagen, Muller Trio.
11.5-12.0 O: Mulligan and Co.
11.0-12.0 I: Auld, Wetling, King Pleasure, Hamp, Krupa.

By F. W. Street

THURSDAY, JANUARY 10:
12.0-12.30 p.m. A 1 2: Champs-Elyées Jazz.
6.5-6.40 C 1: AVRO Jazz Club.
8.30-9.0 J: Instrumental Mood.
9.8-9.35 P 3: Panassié.
9.10-10.0 S: For Jazz Fans.
9.30-10.0 I: Lee Konitz.
9.30-10.0 P 4: James P. Johnson.
9.45-10.0 J: Mood For Moderns.
10.0-11.0 P: Jazz On The Air.
10.35-11.0 H 1: Kenton.

FRIDAY, JANUARY 11:
12.30-12.45 p.m. J: Strictly From Dixie.
2.0-3.30 I: Eddie Condon.

4.0-4.30 K: Jazz Programme.
5.0-5.30 L: Jazz.
8.20-9.0 B: Fuhlie Jam Session.
8.30-8.55 H 1: Jazz Magazine (R).
8.30-9.0 J: R-and-B.
9.10-10.0 S: For Jazz Fans.
9.20-10.0 Q: Early Pop Discs.
10.35-11.0 H 2: Kenton (R).

EVERY NIGHT:
7.0-9.0 and 10.0-12.0 T: This is Music, USA.
10.35-6.0 a.m. R: Music And News.

KEY TO STATIONS AND WAVELENGTHS

A: RTP Paris-Inter: 1-1629m, 48.39m, 2-193m.
B: RTP Parisien: 230m, 216m, 318m, 359m, 448m, 498m.
C: Hllversum: 1-402m, 2-298m.
D: BBC: E-464m, 41, 31, 25m bands, L-1500m, 247m.
E: NDR/WDR: 306m, 189m, 49.38m.
F: Belgian Radio: 1-484m, 2-325m, 3-367m, 4-198m.
H: RIAS Berlin: 1-307m, 2-407m, 49.94m.
I: SWF Baden-Baden: 266m, 303m, 195m, 41.29m.
J: APN: 344m, 271m, 547m.
K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m, 388m.
L: NR Oslo: 1376m, 297m, 226m, 477m.
M: Copenhagen: 283m, 210m.
O: BR Munich: 376m, 187m, 48.7m.
P: SDR Stuttgart: 822m, 49.75m.
Q: HR Frankfurt: 506m.
R: RAI Rome: 555m.
S: Europe I: 1647m.
T: Washington: 31, 59 and 41m bands, 11.0-12.0 p.m. only: 1725m.
W: Luxembourg: 308m, 49.26m.
Y: SBC Lugano: 648.6m.
Z: SBC Geneva/Lausanne 1-303m, 2-91.2m.



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THE PRESS AND LOUIS

LOOKING back at the Armstrong Festival Hall affair we are struck by two things apart from the magnitude of Louis's own contribution, which has already been commented upon here and almost everywhere else.

The first is the general Press treatment given to Louis. Practically every big newspaper carried something about him and the concert.

Many had features and news stories before and during his visit; several covered the musicians' banquet, (though none, so far as we know, reported the rather wonderful midnight departure of Armstrong's party from Euston); and the *News Chronicle* made him the subject of its Saturday Picture and Verse.

In all, the treatment was fair and relatively factual. Naturally, reporters played up the angle of jazz driving the classical forces off the stage. It was a highly uncommon concert complete with a slap-up "story" finale.

But most writers gave Armstrong the best of it; and the total absence of references to Teddy Boys was an agreeable surprise. Even the stock rock-'n'-roll phrases were discarded for the occasion.

It looks as though Armstrong has at last won through as a humorous man who can be taken seriously.

Needless to say, slips were made here and there. One daily reported that Louis was playing his theme, "Happy Time Down South"; another said the programme would include the "Harry James Suite," an obvious mis-hearing of "Hary Janos." Someone even claims to have read that Armstrong was going to sing "Blueberry Pie," but this one was not seen by us.



● Parker—he solos on Jay McShann's "Dexter Blues."

At any rate, the great journals of the day revealed more affection for Armstrong than we had expected. And that expensive audience was undeniably for him, almost to a man.

Quite a drove of Pressmen descended on Armstrong after the concert to ask how he felt about being prevented from re-appearing. Louis was restrained in his comments. But he admitted: "It's a drag to have your horn taken out of your hands by some stage manager." It must have been.

The second point is shorter and less certain. Is the Festival Hall really all it is cracked up to be? For an orchestral concert



● RED NORVO

Collectors' Corner edited by Max Jones and Sinclair Traill

it may be superb. Certainly it looks handsome, though the "atmosphere" is a bit dead.

But whenever we hear a jazz shindig in this strange place, we feel some disappointment. Hampton sounded less alive there than elsewhere.

And although we heard Louis note by note, we lost his jazz accompanists rather too often. Others complained of the same thing, only whereas we heard a lot of Lennie Bush, they were unable to detect his bass noises at all.

We would like to have readers' opinions about these treacherous thoughts.

And now on with the Brunswick deletions, compiled by Bill McGhie, of Wallington, Surrey.



ART HODES ORCHESTRA

03452 Indiana Get Happy

ANDY KIRK AND HIS CLOUDS OF JOY

- 01211 Corky Stomp/Froggy Bottom
- 03377 Fifty-Second Street / What I Tell My Heart?
- 02519 Worried Over You/Wednesday Night Hop
- 02575 Lover Come Back To Me / Poor Butterfly
- 02587 Bear Down The Big Dipper
- 02707 Messa Stomp / Jump, Jack, Jump
- 02740 Mary's Idea/Little Joe From Chicago
- 02789 Floyd's Guitar Blues / Trunklin'
- 03180 Cuban Boogie Woogie / Ring Dem Bells

LOUISIANA RHYTHM KINGS

02676 Lady Be Good / I Have To Have You

RED MCKENZIE AND HIS RHYTHM KINGS

- 02105 Georgia Rockin' Chair / Every Now And Then
- 02157 That's What You Think / Don't Count Your Kisses

RED MCKENZIE WITH THE SIX SPIRITS OF RHYTHM

01997 Way Down Yonder In New Orleans / I've Got The World On A String

RAY MCKINLEY AND HIS JAZZ BAND

02403 Smack In The Back / Finger-wave

WINGY MANNONE AND HIS ORCHESTRA

03526 Big Butter And Egg Man / Up The Country

JOE MARSALA AND HIS ORCHESTRA

02345 Lower Register / I Know That You Know

JAY McSHANN AND HIS ORCHESTRA

03401 Dexter Blues / Carpenter



JIMMIE LUNCEFORD AND HIS ORCHESTRA

- 01883 Nana/Miss Otis Regrets
- 01948 Unsophisticated Sue/Stardust
- 01965 Stratosphere/Rhythm Is Our Business
- 02662 Rhapsody Junior/Rhythm In My Nursery Rhymes
- 02133 Bird Of Paradise/Hittin' The Bottle
- 02179 Babe/I'm Nuts About Screw Music
- 02277 Runnin' Wild/The Melody Man
- 02288 Organ Grinder's Swing/Me And The Moon
- 02297 Sleepy Time Gal/Avalon
- 02345 Living From Day To Day / Taint Good
- 02355 I Can't Escape From You / Harlem Shout
- 02391 Swanee River / The Best Things In Life Are Free
- 02449 I'll See You In My Dreams / The Merry-go-round Broke Down
- 02476 Posin'/Put On Your Old Grey Bonnet
- 02491 Muddy Water/The First Time I Saw You
- 02531 Ragging The Scale / For Dancers Only!
- 02590 Hell's Bells/Pigeon Walk!
- 02601 Because You're You/Chillin'—Get Up
- 02615 By The River Sainte Marie / My Melancholy Baby
- 02635 Down By The Old Mill Stream/Sweet Sue, Just You!
- 02668 Thunder/Oh, Boy
- 02721 My Last Affair/Cocquette
- 02758 Rose Room/Four Or Five Times!
- 02815 Shake Your Head/Runnin' A Temperature

02948 Dream Of You/Call It Anything, It Wasn't Love

02983 Jealous/Charmaine

03224 Battle Axe/Chocolate

03230 Twenty-four Robbers/I Had A Premonition

03511 Hi Spook / Yard Dog Masurkat

03574 Back Door Stuff (double-sided)

03822 Baby Are You Kiddin'/The Honeydripper

LUCKY MILLINDER AND HIS ORCHESTRA

03295 Trouble In Mind (vocal Rosetta Tharpe)/Big Pat Mama

03519 Are You Ready/Apollo Jump

IRVING MILLS HOTSY TOTSY GANG

02821 Deep Harlem / Strut Miss Lizzie



SNUB MOSELEY'S BAND

03462 Blues At High Noon/Tatum

RED NICHOLS AND HIS FIVE PENNIES

01619 Peg O' My Heart/China Boy

01687 On Revival Day (double-sided)

01213 How Long, How Long Blues / Pan It

01225 Junk Man Blues/Trumbauer

01233 Oh Peter/Honolulu Blues

01281 Get Cannin'/Henderson

01300 I Got Rhythm / Sweet And Hot

01801 Washboard Blues/That's No Bargain

01651 Five Pennies/Japanese Sandman

01852 Whispering/Rockin' Chair

01853 Allah's Holiday / Roses Of Picardy

01654 Pretty Girl Is Like A Melody / Alice Blue Gown

JIMMY NOONE AND HIS ORCHESTRA

03303 Bump It (Apex Blues) / Four Or Five Times!

RED NORVO ORCHESTRA

02255 Lady Be Good / I Got Rhythm

TEDDY POWELL ORCHESTRA

03123 Feather Merchants' Ball / Teddy Bear Boogie

SAM PRICE AND HIS TEXAS BLUSICIANS

03453 How 'Bout That Mess / Carpenter

DON REDMAN AND HIS ORCHESTRA

01280 I Heard/Trouble, Why Pick On Me

† Available on LP.

When a columnist makes an error . . .

AS an utterly unqualified psychiatrist, I think I am about ready to write a thesis on the relationship between a weekly columnist and his readers. At least I'm ready to pose a few questions.

Does the columnist, simply by seeing his name continually in print, come to believe that he is one of the world's most important men?

Do his views take on (for him) the importance of pronouncements by an Oracle? Does he become impossible to bear, just because his critical prattle is immortalised in print once a week?

Turning to the readers, do they nurse a secret resentment because it is his opinions, instead of theirs, which are published? Do they scorn him when he's evasive, resent him when he's forthright, and gloat over him when he's in error?

Do they correct his mistakes with pained surprise, or perhaps with ill-concealed delight?

These questions arose in my mind over Christmas, as the readers' letters arrived correcting my Quiz mistakes.

You noticed them, of course. In the Jazz Quiz I attributed Lester Young's birthplace to New Orleans (as in Leonard Feather's *Encyclopedia*) instead of to Woodville, Mississippi (as in Feather's first supplement to the main work).

Technique

And in the Popular Music Quiz I suggested that Frank Sinatra played the part of a detective in *Suddenly*, when actually he played a gunman, hired to do a job of assassination.

A third mistake—a reference to Bill Haley's "Rockets" instead of "Comets"—was a slip of the pen, and seems hardly worth making a fuss about, but it was a mistake just the same.

Naturally a large number of readers put pen to paper and straightened me out on those

points. They were quite right to do so. But the technique varied.

Some didn't write to me at all, but to the Editor of the *Melody Maker*, perhaps with an eye to ensuring that the *guy*'nor realised my shortcomings, or with the intention of getting into print themselves.

The rest wrote to me, some with great tact and politesse.

By STEVE RACE



"I think that perhaps you have made a slight error," wrote M. J. Bull, of Buckhurst Hill. "I beg to correct you . . ."

wrote John Telford, of Birkenhead. "I tactfully point out," began R. Gardner (Chichester). Geoff Knott, of Billlesley, Birmingham, added to my store of knowledge by pointing out that Sinatra played a priest in two films, one of them, said he, not yet exhibited in Britain. ("I saw it in Singapore.") His letter began, charmingly, "Next to myself, I have always regarded you as the cat's pyjamas when it comes to things musical."

Ron Bates, of Southsea, addressed me in verse ("Copy-right," he added, so I can't reproduce the poem here). Brian Crane, of Sutton-in-

Ashfield, asked for a Quiz devoted entirely to Film Musicals—a good idea.

Genius

A reader whom it would not be fair to name wrote from Hornchurch to say how extremely hard the Jazz Quiz was. (Agreed.) William Gray, of Glasgow, queried the precise spelling of the Goon Song extract, and signed himself "Yours in Sorrow more than in Anger." (Don't worry, Mr. Gray: I am a Goon addict!)

That leaves a handful of pleasantly phrased corrections, for which I am duly grateful. And this, for which I am not:

Race,

If you weren't so tied up with the idea that you're a literary genius you might have discovered by some means or other that Bill Haley fronts an outfit known as the "Comets" not "Rockets" as you put as answer to question 5b of your fabulous "Pop Quiz."

Haley Fan,
Cliff Latache,
298, Prince Avenue,
Southend.

Well thank you, Cliff Latache. I doubt if anyone, having once thought of the word "Fabulous," could have resisted using it.

Congratulations, too, on signing a letter which at first glance would seem to belong in the "anonymous" class.

But let us end on a pleasant note. Virtue, as they say, should be rewarded. So should perceptiveness. I'm sending an LP each, with the compliments of a crazy mixed-up literary genius, to the first two readers who spotted the Sinatra and Lester Young mistakes; namely, M. J. Bull, of 23, Roding View, Buckhurst Hill, Essex, and John Telford, of 6, Grosvenor Place, Cloughton, Birkenhead. Mr. Latache, though he was the first to correct the Haley mistake, can hardly expect a prize for his letter.

To the others, let me say again: thanks for putting me straight—however you set about it!

SHOWTALK

By Jack Payne



SOMEBODY finally did it! Whether it was the Christmas spirit or just end-of-the-run gaiety, nobody knows—but done it certainly was. And that fine trouper, Bonar Colleano, was the victim.

It was at the end of the Shelton-Donagan season at London's Prince of Wales Theatre. Part of the bill comprised a sketch—some-what unusual in Variety, these days—almost as old as music-hall itself.

This, affectionately titled *Guzzler's Gin*, was introduced by compère Colleano—who prefaced his remarks by telling the audience what "continuous revue" was: a non-stop programme of about two hours' duration, repeating itself six times daily with no interval "between houses," at which the audience could come in at any time, leaving, as they would at a cinema, when the programme returned to the this-is-where-we-came-in point.

The real stuff

Colleano reminded the Prince of Wales audience that, when they saw characters drinking "whisky" or "gin" on stage, the fluid in the bottle was always cold tea or plain water, respectively. "We are now going to show you," he said, "what might happen if, by some mistake, real gin was in the bottle during a continuous revue."

He and his colleagues then played a simple sketch half a dozen times—a sketch in which the main character (Colleano) drinks several toasts to the two other characters before making his exit.

Between each performance there is a short blackout to represent the rest of the revue programme—and, of course, the main character acts progressively more and more "drunk" each time the sketch comes round, since he is supposed to have been imbibing real spirit.

In fact, this hoary sketch is merely an excuse for the lead to run the gamut of every "drunk" gag in the book (Red Skelton has been featured in it frequently).

Colleano played it beautifully. Normally the first time; banging the bottle down and sending a gout of "gin" into his eye and finding some difficulty in

table—lying on his back on the floor, allowing the fluid gushing from the overturned bottle to cascade into his wide-open mouth.

Everything went normally, on the night in question, until the first blackout—when somebody stole on stage and really did switch the gin bottle filled with water for a bottle of real gin!

Poor Bonar, making his next entrance, required by the script to lift the bottle and drink copiously, found himself with a mouthful of fiery spirit—and faced with the inescapable task of playing right through the entire sketch, with its infinite variations on the art of drinking, stuck with the genuine article.

He took it like the trouper he is—merely remarking, when he had disposed of the first burning mouthful: "For Heaven's sake, folks, don't light a match in here!"

And now everybody in *Show Business* is asking: "Who was the joker who switched the bottles on Bonar?"

Third time unlucky

As a footnote to the above, the audience were puzzled to see, as the sketch began for the third time, Freddie Sales (a

female impersonator: on this occasion, in leopard-skin jeans and blonde wig) caught in mid-stage with outstretched hand.

Freddie, in on the joke, had tried to steal a hasty swig—and had crept up from the settee on which he sat throughout the sketch to the table in the centre of the stage on which the bottle reposed.

But the blackout, this time, was shorter than he expected! No wonder the laughter that night was louder in the wings than it was in the auditorium!

Scaled up

ON a more serious note, I was interested to read in last week's MM the apology for the Musicians' Union propounded by musician Steve Race.

Although I agree with much of Mr. Race's argument, there is one point on which I beg to differ. The Union's job, says Mr. Race, "is to make sure that members are properly paid for their services."

Quite. The rate for the job, in fact. But what about the job for the rate? What about seeing that members are sufficiently proficient in their trade to be able to give proper services in return for their payment?

The Musicians' Union is the only craft union in the country which requires no apprenticeship from its members, no proof that they know anything whatever about their craft, and no standards of proficiency at all.

Employers using labour from any other craft union are assured, by payment of that

union's rates, that they will be getting work up to or above a certain minimum standard. The members are not permitted to join that union until that standard has been attained.

But in the music business, anybody who can find the necessary proposer and seconder, and can afford the small Union subscriptions, is able to become a member and demand the full MU rate of payment.

It's a point that has been made before—and it has been laboured. But let me make it once again: it is high time that the MU inaugurated some proficiency test before admitting people to full membership.

Maybe, then we should get some efficient pit orchestras in the country—and, to those pit musicians who are about to ask whether I consider the Union minimum a living wage, I say:

Is it not a fact that the great majority of you are really only part-time musicians, using your Union scale payments to supplement wages paid to you in your daytime jobs?

Teenage exception

NOT all teenagers are the mooning, swooning hysterics the popular Press would have us believe. Some of them can even be objective about the best-selling record stars and box-office hits on whom they are supposed, without exception, to dote.

A friend of mine, going out to a party last Sunday suggested to his 15-year-old daughter, Shirley, that she might like to entertain herself while he was away by watching Pat Boone's television performance.

When he returned, his daughter had gone to bed. On top of the TV set was a note to him. It read:

I saw Pat Boone. He was dressed in a striped suit and white shoes. I think he meows like a pussy cat. He—as they all do—jerks everything: hands, arms, legs and, especially, his songs.

I remain in disapproval.—Your Shirley

Colleano-caught in the act!



● RACE

pouring out the second; streaming the liquid down his arm and, via a pointing finger, into the glass on the third occasion; being unable to reach the table at all on the fourth and emptying the swilling tray into his mouth. And so on.

Finally, he is — having knocked the bottle over on the



● BOONE

RADIO One night in Cairo . . .

IN SHOW BAND STYLE
ERIC JUPP AND HIS PLAYERS
10.20 p.m. 29/12/56

WITH this broadcast, the dance band style of the Show Band, as we have come to know it, came to an end. From today (January 4) it changes to a more commercial style with strings, and, as a BBC spokesman put it, "more along the lines of long-playing records, in a much more quiet style, but still dance music." Well, we'll talk about that when we hear it.

Even so, although the band will now be heard on the Light Programme, at the progressive time of 7.30 p.m., which is obviously a forward step, it seems quite clear that the public trend is for music with more excitement and swing. Anyway, back to this broadcast.

Cyril Stapleton was reviewing the hits of 1956 and, together with Eric Jupp, gave us the most popular numbers of the year. This served once again to remind us how fast tunes come and go—especially go—unless they have real worth.

For example, we heard "Moonglow," "Mountain Greenery" and "Lullaby Of

Birdland. The first two have been standards for years, and the third will become one.

The best thing about the Show Band has always been its brass section. It would be a pity if it was pushed into the background because of this new policy.

Such men as George Chisholm, Tommy McQuater, Stanley Rotherick, Laddy Busby and Jackie Armstrong give great pleasure.

Cyril's announcing was slick and confident, but he should avoid the over-use of clichés, whether consciously or not.

The Stargazers, Eric Jupp and Dick James all gave polished and professionally competent performances.

TED HEATH AND HIS MUSIC
1 p.m. 27/12/56

TALKING to me in Cairo one night 13 years ago (never mind how we got there) Ted, who was then just one of our leading trombone players, told me he was going to have the best band in Europe.

The way Ted achieved this ambition, the years of hard work, the planning, the frustration, the minute details, is something which calls for the greatest admiration. And then, to go on and achieve a great name in America is, without doubt, truly magnificent.

But today, with the greatness both in stature and resources of this brilliant band, I can't help expecting a little more originality and modern phrasing.

Guest singer Joe Searle, a favourite among musicians, was good and stylish, but sounded rather nervous and a trifle sharp. Splendid solos came from Henry McKenzie, Bobby Pratt and Frank Horrocks.

By Maurice Burman

FRANCISCO CAVEZ
11 a.m. 27/12/56

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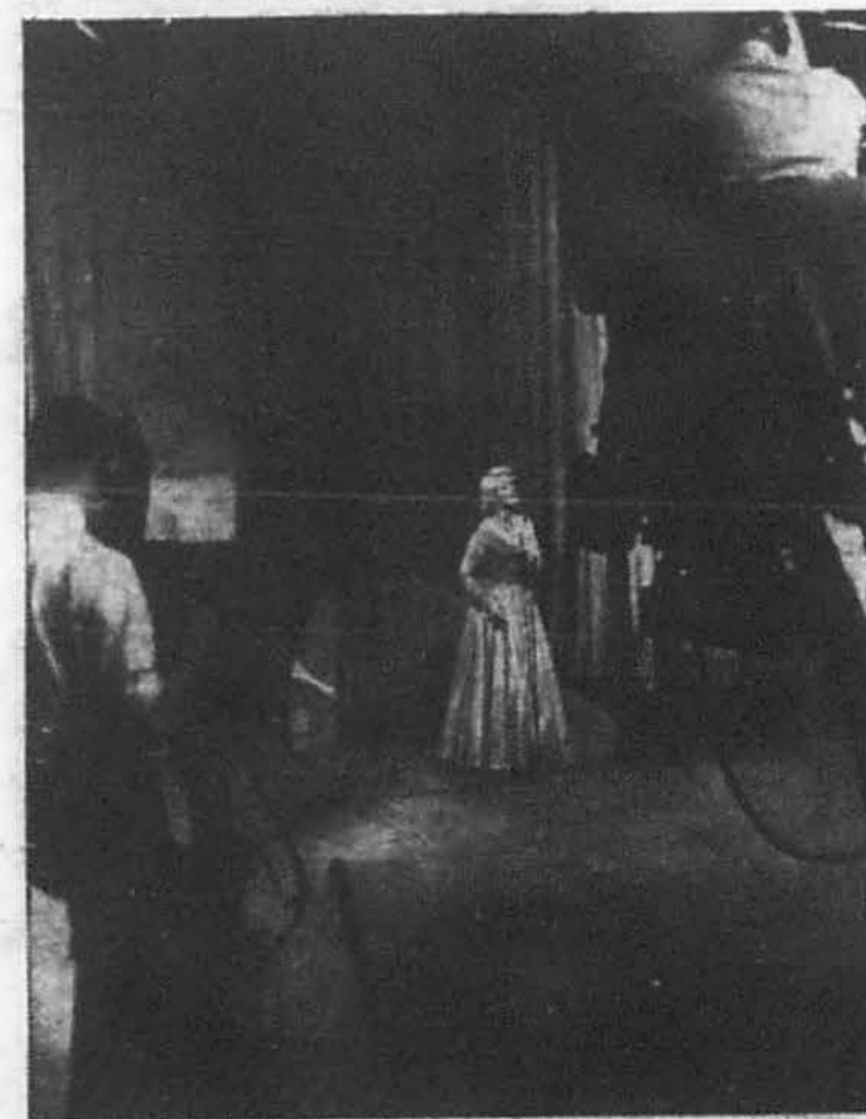
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JOAN SLAYS THE TYKES

BIG panty hit in the West Riding of Yorkshire is Tom Arnold's brilliant three-hour *Jack And The Beanstalk* at the Grand Theatre, Leeds.

Despite cramping by a battery of milks, Joan Regan manages to sing—and frolic—her way through a show starring herself and Audrey Jeans (principal boy) along with Jimmy James, Brian Beece and a large cast.

Joan has her inevitable vocal selection (and her stunning gowns should suit Mum, too!). Audrey Jeans, not too well known in the North, soon has suspicious "Tykes" yelling for more. Her slightly more energetic character and gusty numbers provide a perfect foil to Joan's part in a beautifully blended show.—Stanley Pearson.

Joan Regan—pictured left, dwarfed by the TV cameras—was, with Audrey Jeans, the hit of the pantomime reviewed above by Stanley Pearson.



Zack Matalon—new singing star of A-R TV's "Stranger In Town" series—makes his radio debut in "Henry Hall's Guest Night" on January 11. He is at London's Astor Club next week. (See p. 9, col. 5.)

Mr. WILLIAM COTTON SAVES THE DAY...

ANYONE visiting the current Variety show at the Prince of Wales Theatre, London, is advised to linger over a meal, stay in the bar, or just take a walk until the interval.

The dreariest first half of a show in living memory heavily features Mr. Peter Brough and his gruesome doll, Archie. I can only assume that Archie wrote the script.

Ronald Chesney plays the harmonica, enrolling the audience to try to liven things up a bit, and Ossie Noble, a drumming clown, has an unusual—if rather dull—act.

Marquis and his Family of Chimpanzees almost rescue the bill from the depths of human-inspired boredom.

Fortunately, the second half of the show belongs to Billy Cotton and his Band, with all the old stalwarts, including Alan Breeze and Doreen Stephens.



Doreen Stephens, singer with the Billy Cotton band, was one of the hits of the current Prince of Wales show, says Bob Dawbarn in his review alongside.

FUNNIER STILL

The Cotton entourage is certainly much funnier in the flesh than on the radio and all their "business" is greatly helped by their obvious enjoyment in what they are doing.

The band is a well-drilled, highly rehearsed group of extroverts with a surprisingly good standard of musicianship.

COTTON STAR

The group's programme was very varied and I don't see how even the most biased could help but be entertained.

Star of the act is the lugubrious Mr. Cotton himself. Despite the typically Cockney humour, he appears so dignified that each new indignity and disrespect is infinitely more comic than the situation deserves.

—BOB DAWBARN



HOLLYWOOD HEADLINES

DINAH SHORE, voted the best-dressed woman in Show Business, wears, on TV, gowns by the world's top designers in a tie-up with Vogue Patterns. Lennie and Pati Niehaus named their first-born Susan Leslie. Buddy de Franco's current touring group includes Don Friedman (pno.), Will Bradley, Jr. (drs.), Jimmy Gannon (bass) and Dick Garcia (gtr.). The Shelly Manne Drum Folio No. 1 contains the original drum parts as recorded by Shelly along with his actual recordings of compositions by Giuffrè, Cooper and Montrose.

ing in "The Helen Morgan Story" . . . There's a separate TV aerial for each station on Bing Crosby's behind-a-mountain Palm Springs home—plus three 2,000-dollar boosters going up the hill. . . . The "Birdland Stars of 1957" concert package has Basie, Eckstine, Sarah and Jeri Southern. . . .

DISC DATA . . . Red Callender has recorded his "Swingin' Suite" for Modern. "The Jimmy Giuffrè Clarinet" and "Milt Jackson Plays Ballads And Blues" are two top new albums. Marty Paich has recorded his big band for Kapp. . . . Victor Feldman has an LP set for early release by Contemporary here. . . .

FILM CLIPS . . . The Chico Hamilton Quintet is featured along with Tony Curtis and Burt Lancaster in *Sweet Smell Of Success*. . . . Mamie Van Doren (the curvaceous Mrs. Ray Anthony) plays a singer in *Untamed Youth*. . . . Kay Kendall, British import, sings and dances in *Les Girls*. Peggy Lee hosted the cast of *Ten Thousand Bedrooms* at a surprise birthday party for her husband, Dewey Martin. . . . *Running Wild* is the new name of the Elvis Presley-Liz Scott picture, formerly called *The Lonesome Cowboy*.

THEY SAY THAT . . . Frank Sinatra's TV Show is costing sixty-five pees (65,000 dollars to you). . . . Keely Smith (Mrs. Lottis Prima) will do the warbling for the star play-

—Howard Lucraft



Boone the unbeatable

THE point has been made elsewhere, I believe, that Pat Boone is lacking the aggressive flamboyance that the record-buying public has come to welcome in its song-stars.

"Surely," one plaintive interviewer asked, "you have a gimmick?" The quiet-spoken Mr. Boone was forced to admit that he had not. "Unless," he added, "sincerity is my gimmick." He sounded quite depressed about it.

Well, I'm not. Facing a new year hopefully, I prefer to regard Pat Boone as an encouraging sign of the times. Mind you, I haven't heard one of his records. I can only judge by what I saw and heard in last week's *Sunday Night At The London Palladium*.

Forgiveness!

I can even forgive Mr. Boone his fulsome tribute to the famous Arnyth Street theatre in feeling grateful that at least one of the newer crop of American pop artists gets by mainly on his singing. He warbles pleasantly and looks not the least bit broody or moody in so doing; he neither gyrates nor palpitates. He spares us the sobs, sighs, wheezes and bellows that too many "stylists" have employed to tickle a girl's fancy.

There were quite a few squeals from the gallery, but these were more of a performance than a response. I feel. The fans who take themselves seriously have their duty to perform.

Pat Boone contrived to sound both warm and sincere in "Friendly Persuasion" and "I'll Be Home." What he adds to an unimpressive vocal approach is a profusion of grace notes and a half-hearted step toward the rockers-and-rollers with a melody including "See You Later,



Alligator." and "Blue Suede Shoes." It doesn't seem to me that Boone is a better singer than a couple of the more promising British newcomers—Don Beman and Matt Monro, for example. But he scores additionally in the case of personality that is apparently an American birthright—and he is handsome, to boot. Those combined attributes are practically unbeatable.

—TONY BROWN

ZACK OF ALL TRADES?

I HOLD to the firm conviction that nothing is more risky for a singer than the attempt to engage the eye of a TV camera directly.

The first of a new TV song series, *A Stranger In Town*, did nothing to shake that conviction. The very conception of this invites ridicule. The *Stranger*, Zack Matalon, wanders around dressed by the quest for an Ideal Girl, taking the home audience vocally into his confidence.

I can't, of course, guess the effect of his ingratiating manner on the frustrated female; I can only say that I shifted uneasily when Zack looked me right in the eye and suggested that I might be the girl he was looking for.

Then, when Zack by some intuition perceived that he was getting nowhere with me and asked if a young man lurking in the background was my boyfriend, I felt resentful.

Matalon is a professional actor, skater, guitarist and dancer before he began to sing; can he give some credit for not seeming an utterly ridiculous figure. He brought acting skill and personality to what I believe is an impossible task—and he is blessed, too, with a pleasing voice.

Here and there his pitching of wide intervals was speculative. If this was caused by nervousness, then who could blame him?—T. H.



with PAT BRAND

LIKE it or not (and thousands do), this is going to be a Rocky New Year. And a Lucky New Year for rock-'n'-roll enthusiasts.

Because not only are they going to hear the fabulous Bill Haley and his Comets in person; they are going to hear them under conditions hitherto denied the majority of the more "serious" jazz fans.

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policy seems to have been: "Find the biggest hall. Fix the highest prices. And the hell with whether they can see."

Maybe the cost of the bands has forced this policy upon promoters. And certainly the Grades could have followed precedent.

Short-term

"**B**UT it's a short-term policy," says Leslie. "It antagonizes the fans. And it also angers the musicians."

"We could undoubtedly have made a lot of money out of the Haley tour if we'd gone the other way about it."

"But it would have been to the detriment of the fans' interests and the band business

Square deal

LEW and Leslie Grade—promoters of this rocking tour—are to be commended for this "square deal for far-from-square fans."

Too often in the past the

generally." Other promoters, please copy!

Bond Street Rock

WHEN I add that Chappell's is going on the rocks, it's not to imply that this bastion of British music publishing is crumbling.

Par from it! Exploitation chief Teddie Holmes—with a catalogue of "standards" that stretches way back to the very start of what we now term "popular" music—is embarking on a massive rock-'n'-roll offensive.

Due for release on February 1 are about 30 records of numbers to be featured in Warner Bros.' forthcoming "Rock, Rock, Rock," of which he is handling the score.

Chuckles and Bows

IN all, there are 20 rock numbers in this film. . . . Which features not only the man credited with starting the whole thing—disc-jockey Alan Freed—and the Teen-Agers with Frankie Lyman, but also such quaintly named vocal groups as Bow Ties, the Three Chuckles and the Moonglows.

Masked singer . . .

A MYSTERY singer, in evening dress and wearing a mask, has been intriguing late-night Londoners.

His "pitches" have been queues, dance halls and pubs. And his collection has been for the Lord Mayor's Fund for Hungarian Relief.

People were not merely interested in his apparel. His voice caused considerable speculation. There was something familiar about it. And letters to this office have suggested Lee Lawrence or David Hughes.

Some said it was Dickie Valentine.

Unmasked

IT was a man who has sung with Frank Weir and Harry Leader and recently appeared in cabaret at the Astor Club. And who fought off teenagers who tried to unmask him for a Press photographer lest people thought he was doing it for

publicity rather than a sincere desire to help the Fund (he raised almost £40).

But I can unmask him now. And tell you it was Ric Richards.

On January 28 he opens (without mask) at the Chelsea Palace for two weeks' Variety.

Magnetic

PERHAPS trumpeter Jimmy Deuchar is at last going to get the universal recognition he has so long deserved. I hope so. Anyway, back in New York, Lionel Hampton is raving about him.

Jimmy, you remember, joined the Hampton Band for the latter part of its recent European tour.

And, said Hamp this week: "He is fantastic. He is the most magnetic musician I met in Europe. He reminds me of Fats Navarro on those hard runs."

Can't wait

IN fact, he has the kind of approach that could make him the next CHIFFORD Brown," he stated.

He said that even the band applauded Deuchar at rehearsals.

"And he is a hell of an arranger, too," he added. "I'm so anxious to bring him over here, I can't wait."

Mr. American musicians will be able to hear Jimmy soon. He will be a member of the sextet led by Ronnie Scott (himself acclaimed in the States) which is to visit America next month in exchange for Eddie Condon's tour of Britain.

Advice Bureau

MUCH of my mailbag contains requests from young ladies asking how to become famous vocalists.

I used to spend a lot of time answering them. Mentioning such details as phrasing, pitching, standing, dressing, auditioning, and so forth (not merely because they never replied). I could have summed it all up in three sentences.

(1) Are you photogenic?

(2) Have you a good Press agent?

(3) Were you born in Australia?

TED HEATH
at the
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MOTHER GOOSE MARATHON

AFTER a marathon opening performance, lasting more than three and a half hours, *Mother Goose*, this year's pantomime at Manchester Palace, should be a success once the necessary cuts are made.

At Read—surely one of England's funniest men—is a plot in his "Looking At Life" spots, but is more than matched in pure pantomime by "Dame" George Lacy.

Principal boy Alleen Cochrane, a straight singer, rather amazingly scores her biggest hit in a rock-'n'-roll number, and has a couple of sweet duets with principal girl Virginia Vernon.

But the kids will have their own favourite in this show, and it will be Priscilla the Goose—who played most sympathetically by Harry Cranley.—Jerry Dawson.



by Hubert W. David

I WONDER what sort of New Year resolutions you have made in connection with your songwriting activities? Among your aspirations I do hope you have included a resolution to write... naturally

I am sure many of you never imagine a vocal mouthing your words or pitching your melodies. In nine cases out of ten, the unknown songwriter tries to force the rhyme. By this I mean that, according to the rhyming formation he is trying to set up, he gives the impression that he has got to work in those rhymes at any cost.

Hence we get a stilted result. You must use natural singing expressions, for the folk who listen to popular music always condemn or praise on first hearing. To illustrate this point, here are one or two examples from works you have submitted to the Bureau.

Take, for instance, a line such as "when you close are, 'tis glad I am." Now nobody would sing this expression in such a way. The second half of the line has some leaning to Welsh characteristic, but it would not be accepted in an ordinary commercial song. The reason for using "am" at the end of the line, was the necessity of setting up the rhyme with a previous use of the word "jam."

Good investment

BUT if we analyse the whole line, "when you close are, 'tis glad I am." It is obvious that it would be better to change the whole line around. Something like "happy am I, when you are near," has a better sound and runs on quite naturally.

You then have to change your rhyming, so that you set up a rhyming word for "near." You can find alternative meanings for the words in that line from R-get's Thesaurus, a most useful publication which gives dozens of alternatives for most of the words in the English language. At 5s. it is a good investment for any songwriter.

Greatest test

IN making reference to the line, "when you close are, 'tis glad I am," you will see I quoted the previous rhyme "jam." The full expression was, "I won't half get in a jam." That particular number was presumably intended as a love song, but by using such lines as this, all the romance is taken out of the song.

One of the greatest tests of any good commercial tune is to try and sing it away from the piano, and that is where so many of your melodies fall down.

So be wary. Watch those singing expressions like a hawk and be natural. Happy New Year and good songwriting.

CALL SHEET

- Johnny DANKWORTH and Orchestra**
Thursday: King's Hall, Aberystwyth
Friday: Town Hall, Cheltenham
Saturday: Pavilion, Buxton
- Eric DELANEY and Band**
Sunday: Hippodrome, Coventry
Friday: Victoria Ballroom, Nottingham
Saturday: Spa Pavilion, Felkstone
- Lena KIDD Seven**
Friday: Whitwell
Saturday: Embassy Ballroom, Worsop
- The KIRCHIN Band**
Thursday: Baths Hall, Doncaster
Friday: Palais, Stockton
Saturday: Drill Hall, Grantham
- Vic LEWIS and Orchestra**
Sunday: New Theatre, Northampton
- Terry LIGHTFOOT Jazzmen**
Sunday: Shakespeare Hotel, Woolwich
Tuesday: Mack's, Oxford Street
Wednesday: Royal Oak, Dagenham
Thursday: R.A.P., Stoke Heath
Friday: Drill Hall, Widnes
Saturday: Baths Hall, Wigton
- Sid PHILLIPS and Band**
Wednesday: Leyton
Saturday: Margate
- Freddy RANDALL and Band**
Sunday: Royal Forest Hotel, Chingford
Tuesday: Bradford
Wednesday: Witney
Thursday: Manor House, Finsbury Park
Saturday: Loughborough
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Dash White Sgt. .. 2/6	On Leave F.T. .. 2/6
Dutch Fourness .. 2/6	Orion Mask .. 4/-
Eighteen N. .. 2/6	Polka .. 4/-
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Gervais .. 4/6	Sammy .. 2/6
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April Showers .. 2/6	Kim In The Dark .. 2/6
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Crash Rhythm .. 2/6	Only Have Eyes .. 4/-
Dancing In Dark .. 2/6	Peasant Vendor .. 4/-
Dancing Time .. 2/6	Pineapple .. 2/6
Don't Blame Me .. 4/-	Sozzini .. 4/-
Down .. 2/6	Sept. In Rain .. 2/6
Embraceable You .. 2/6	Sympathy .. 4/-
Fine Romance .. 2/6	Sympathy .. 4/-
Found New Baby .. 2/6	Tangerine .. 2/6
Hi Hi Dream'd .. 2/6	Walking My Baby .. 2/6
I May Be Wrong .. 4/-	You're Healthy .. 2/6

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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best-selling discs for the week ended December 23, derived from information supplied by 20 leading record stores.

Title	Artist	Label
1 JUST WALKING IN THE RAIN	Johnnie Ray	Philips
2 SINGING THE BLUES	Guy Mitchell	Philips
3 GREEN DOOR	Tommy Steele (Decc)	Decca
4 CINDY, OH CINDY	Eddie Fisher	HMV
5 ST. THERESE OF THE ROSES	Malcolm Vaughan	HMV
6 SINGING THE BLUES	Tommy Steele	Decca
7 TRUE LOVE	Bing Crosby and Grace Kelly	Capitol
8 MY PRAYER	Bill Haley	Brunswick
9 HOUND DOG	Elvis Presley	HMV
10 BLUE MOON	Elvis Presley	HMV
11 TWO DIFFERENT WORLDS	Ronnie Hilton	HMV
12 A WOMAN IN LOVE	Frankie Laine	Philips
13 ROCKIN' THRU' THE RYE	Bill Haley	Brunswick
14 MAKE IT A PARTY	Winifred Atwell	Decca
15 LOVE ME TENDER	Elvis Presley	HMV
16 MORE	Jimmy Young	Decca
17 BLUEBERRY HILL	Fats Domino	London
18 A HOUSE WITH LOVE IN IT	Vera Lynn	Decca
19 FRIENDLY PERSUASION	Pat Boone	London

THIS copyright list of the 24 best-selling songs for the week ended December 23, 1956, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. JUST WALKING IN THE RAIN (A) (2/-)	Frank
2. GREEN DOOR (A) (2/-)	Francis Day
3. MORE (A) (2/-)	Berry
4. TWO DIFFERENT WORLDS (A) (2/-)	Spiel
5. SINGING THE BLUES (A) (2/-)	Frank
6. TRUE LOVE (A) (2/-) ..	Chappell
7. AUTUMN CONCERTO (F) (2/-) ..	Macmelodies
8. A HOUSE WITH LOVE IN IT (A) (2/-)	Lawrence Wright
9. ST. THERESE OF THE ROSES (A) (2/-)	Dash
10. CINDY, OH CINDY (A) (2/-) ..	Dash
11. A WOMAN IN LOVE (A) (2/-) ..	Morris
12. WHATEVER WILL BE, WILL BE (A) (2/-)	Melcher-Toff
13. IN THE MIDDLE OF THE HOUSE (A) (2/-)	John Fields
14. WHEN MEXICO GAVE UP THE RHUMBA (A) (2/-)	Peet
15. LAY DOWN YOUR ARMS (F) (2/-)	Francis Day
16. CHRISTMAS ISLAND (A) (2/-) ..	Macmelodies
17. MY PRAYER (B) (2/-) ..	World Wide
18. ROCKIN' THRU' THE RYE (A) (2/-)	Sterling
19. COME HOME TO MY ARMS (B) (2/-)	Sterling
20. LOVE ME AS THOUGH THERE WERE NO TOMORROW (A) (2/-)	Robbins
21. A LETTER TO A SOLDIER (B) (2/-)	David Toff
22. ROCK AROUND THE CLOCK (A) (2/-)	Kassner
23. DAVY CROCKETT IS HELPING SANTA CLAUS (B) (2/-) ..	Kassner
24. HAPPINESS STREET (A) (2/-) ..	Bron

STORES SUPPLYING INFORMATION FOR RECORD CHART: London, E.1: J. C. Mansell, Ltd., Birmingham, 2: North's Music Mart, North's Tenth; Popular Music Stores, London, E.1; R. G. Mansell, Ltd., Birmingham, 2; Gira Lewis, Blackwood; Boyd's, Cardiff; Hickie, Slough; J. W. Mansell, Ltd., Wokingham; Saville Bros., Ltd., South Shields; A. R. Tipples, London, S.E.11; Doves Wholesale, Ltd., Manchester, 1; Asley's, Ltd., Glasgow, C.1; Engineering Service Co., Bournemouth; Leading Lightings, London, W.1; R. J. Carroll, Manchester, 18; Bobs for Records, London, S.W.1; Hartley's, Leeds, 1; A. V. Whitehouse, London, E.C.3; Sandparts Music Store, Ltd., Edinburgh, 1; W. A. Clarke, London, S.W.6.

BRITAIN'S TOP JAZZ RECORDS

London	Birmingham	Belfast
(Week ended December 29) (Supplied by James Asman's Jazz Centre, 23a, New Row, St. Martin's Lane, W.C.2.)	(Supplied by R. C. Mansell, Ltd., 35, Union Street, Birmingham 2.)	(Supplied by the Gramophone Shop.)
1. RENDEZVOUS AT SUNSET CAFE (LP) Louis Armstrong Columbia	1. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa	1. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
2. LOUIS ARMSTRONG HOT FIVE (LP) Columbia	2. JOURNEY INTO JAZZ (LP) Parlophone	2. ELLA AND LOUIS (LP) Ella Fitzgerald and Louis Armstrong, HMV-Verve
3. REALLY THE BLUES (LP) Mezz Mezzrow-Sidney Bechet Vogue	3. HOWARD RUMSEY'S LIGHTHOUSE ALL STARS—Volume III (EP) Vogue	3. ELLA SINGS THE COLE PORTER SONG BOOK—Volume I (LP) Ella Fitzgerald, HMV-Verve
4. JAZZING WITH ARMSTRONG (LP) Columbia	4. CUBAN FIRE (LP) Stan Kenton, Capitol	4. ANITA (LP) Anita O'Day, HMV-Verve
5. GEORGE LEWIS RAGTIME BAND—Volume II (LP) Esquire	5. DIXIELAND JUBILEE—Volume II (LP) Teddy Buckner, Vogue	5. WHISTLING RUFUS Chris Barber, Pye-Nixa
6. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick	6. BRUBECK PLAYS BRUBECK (LP) Philips	6. LOUIS ARMSTRONG AND KING OLIVER (LP) London
7. NEW ORLEANS JAZZ (LP) Louis Armstrong, Red Allen, Zutty Singleton, Jimmy Dadda, Jimmy Noone.....Brunswick	7. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone	7. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone
8. CONCORDE (LP) Modern Jazz Quartet, Esquire	8. LEE KONITZ WITH WARNE MARSH (LP) London	8. BLUES (EP) Otilie Patterson, Decca
9. ELLA AND LOUIS (LP) HMV-Verve	9. BYRD'S EYE VIEW (LP) Donald Byrd, Esquire	9. SWEET GEORGIA BROWN Dave Kelly, Tempo
10. ELLA SINGS THE COLE PORTER SONG BOOK—Volume I (LP) Ella FitzgeraldHMV-Verve	10. THE MUNDELL LOWE QUARTET (LP) London	10. YOU GO TO MY HEAD (LP) Teddy Charles, London
	Manchester (Supplied by Hime and Addison, Ltd., and Record Rendezvous)	Glasgow (Supplied by Asleys, Ltd., 46, Queen Street, Glasgow, C.1.)
	1. BRING A LITTLE WATER, SYLVIE Lonnie Donegan, Pye-Nixa	1. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone
	2. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa	2. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
	3. BAD PENNY BLUES Humphrey Lyttelton, Parlophone	3. ELLA AND LOUIS (LP) Ella Fitzgerald and Louis Armstrong, HMV-Verve
	4. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick	4. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve
	5. VIC DICKENSON SEPTET WITH RUBY BRAFF (EP) Vanguard	5. SANDY BROWN (EP) Tempo
	6. KID ORY'S CREOLE JAZZ BAND, 1944-45—Volume II (LP) Good Time Jazz	6. THAT PATTERSON GIRL—Volume II (EP) Otilie Patterson, Pye-Nixa
	7. CONCORDE (LP) Modern Jazz Quartet, Esquire	7. AFRICAN QUEEN Sandy Brown, Tempo
	8. WILBUR DE PARIS AND HIS NEW ORLEANS BAND (LP) London	8. JAZZ AT THE PHILHARMONIC (LP) Columbia-Clef
	9. THE ONIONS Humphrey Lyttelton, Parlophone	9. ECHOING THE BLUES Humphrey Lyttelton, Parlophone
	10. THAT PATTERSON GIRL—Volume II (EP) Otilie Patterson, Pye-Nixa	10. WHISTLING RUFUS Chris Barber, Pye-Nixa

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated January 2, 1957

1. SINGING THE BLUES	Guy Mitchell
2. TRUE LOVE	Bing Crosby and Grace Kelly
3. GREEN DOOR	Tommy Steele
4. JUST WALKING IN THE RAIN	Johnnie Ray
5. BLUEBERRY HILL	Fats Domino
6. LOVE ME TENDER	Elvis Presley
7. MOONLIGHT GAMBLER	Frankie Laine
8. LOVE ME	Elvis Presley
9. HEY, JEALOUS LOVER	Frank Sinatra
10. YOUNG LOVE	Sonny James
11. ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY	Jerry Lewis
12. A ROSE AND A BABY RUTH	George Hamilton IV
13. AYE, THE BANANA BOAT SONG	Harry Belafonte
14. CINDY, OH CINDY	Eddie Fisher
15. I DREAMED	Betty Johnson
16. GONNA GET ALONG WITHOUT YOU	Patience and Prudence
17. HONKY TONK	Bill Doggett
18. DON'T FORBID ME	Pat Boone
19. JAMAICA FAREWELL	Harry Belafonte
20. SINCE I MET YOU, BABY	Ivory Joe Hunter

BUDDY DE FRANCO

(From page 5)
model) clarinet. In my opinion, Leblanc wasn't a good clarinet years ago, but Vido Pasucchi, who was with the Miller band in Europe during the war, met the Leblanc brothers in France. Pasucchi's ingenuity and suggestions brought about a lot of tremendous improvements in the Leblanc design.
In the new tour I'm sticking to the Quintet. Don Friedman is with me. He's the brilliant young Los Angeles pianist who was with Shorty Rogers. On drums I have Will Bradley, Jr.



Henry McKenzie
Raeburn and Basie, and I've had some great groups of my own. Maybe, in truth, I would have been just a little bit frustrated as an electronics engineer!

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.
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Laurie Henshaw's

THE most puzzling facet of the craze for Rock-'n'-Roll is that the public should favour the effete rather than the effusive.

So many Rock-'n'-Roll recordings I have heard would lull a true rhythm-and-blues devotee to sleep; yet it is discs like these that are making the inhabitants of Suburbia and Belgravia twitch like Dervishes.

Those same factions will undoubtedly work themselves into rhythmical frenzies over "Rock-'n'-Roll Dance Party" (Vol. 1), by ALAN FREED and his Rock-'n'-Roll Band (featuring the MODERNAIRES) on 12-in. Vogue-Coral LVA9033.

This LP comprises 12 tracks introduced by Alan Freed, the U.S. disc-jockey and promoter credited with being the "proud papa" of Rock-'n'-Roll. (Many will recall that Freed appeared in the controversial *Rock Around The Clock* film.)

The sleeve note—understandably, perhaps—works itself into a lather over the uninhibited nature of the disc, stating that Freed's band "picks a stronger musical kick than six Moscow mules."

Well, if these mules are kicking, then it sounds to me as though they are nearer their death throes, for the beat generated would hardly drive a droshky through a London slush.

The band—spurred by Freed's excited announcements—endeavours to play with enthusiasm, but the musical outcome would be more suited to a Victorian *soiree* than an all-American Rock-'n'-Roll dance party.

However, for the benefit of those who may prefer the elastic-sided boots variety of Rock-'n'-Roll, the Freed titles are (first side): "Right Now, Right Now," "Only You," "Up And Down," "Rock Around The Clock," "Slow Boat To Monaco" and "Rock-'n'-Roll Boogie."

Second side: "Teen Rock," "See You Later, Alligator," "Teener's Canteen," "The Great Pretender," "The Grey Bear" and "Take One."

For uninhibited Rock-'n'-Roll that really lives up to every letter of the adjective, we have to turn to "Rock-'n'-Roll with RUSTY BRYANT and the Carolyn Club Band" on 10-in. London LP HB-D1066.

Many of the 11 tracks were recorded at the Carolyn Club in Columbus, Ohio, and the sizzling atmosphere is fully captured on wax.

The jazz is so hot in places that it seems one is eaves-

dropping on an evening in Hades. Admittedly, the musical formula is limited by the very nature of Rock-'n'-Roll, but at least this disc moves. Which is more than can be said of so much in the genre.

Titles: "Castle Rock," "All Nite Long," "Pink Champagne," "Slow Drag," "House Rocker," "Back Street," "The Honeydrinker," "Hot Fudge," "Moonlight Garden Stomp," "Ridin' With Rusty," and "Hanka Boo."

IN cooler vein we come to CARMEN McRAE'S "Blue Moon," another 12-in. LP by the appealing Negro singer (Bruna. LAT8147). No recommendation needed to McRae admirers.

Titles: "Blue Moon," "My Foolish Heart," "I Was Doing All Right," "Summer Is Gone," "I'm Putting All My Eggs In One Basket," "Nowhere," "Until The Real Thing Comes Along," "Lush Life," "Even If It Breaks My Heart," "Laughing Boy," "Lilacs In The Rain" and "All This Could Lead To Love."

Footnote on the foregoing: "Lush Life" is eclipsed by the memorable Nat King Cole version; "All This Could Lead To Love" is the standout track—mainly owing to the composition itself, a charming number credited to guitarist



Hoagy Carmichael.

MORE lush stylings of two standards on 45-MGM-934. Orchestra? DAVID ROSE. Titles: "That Old Black Magic" and "All The Things You Are."

have already been issued as singles. Titles? "Frenesi"—one of her best—and "Besame Mucho," on which she duets with STEVE LAWRENCE.

Even though these are familiar, they are the standout items on the LP, which features the multi-talented Steve Allen—here only as singer and pianist—along with the artists and bands featured on his U.S. TV show.

Titles and artists: "Autumn

evidence of her versatility is contained on "Happy Holiday," a 12-in. Philips LP (BBL 7100) featuring 12 seasonal songs.

Husband Paul Weston handles the well-shaped accompaniments.

THE engagingly nonchalant Hoagy Carmichael makes a welcome return with "Flight To Hong Kong" on Vogue-Coral 45-Q72206. This is adroitly delivered by Hoagy, but the novelty content of the piece is not quite up to his memorable "Hong Kong Blues."

"I Walk The Line," a hillbilly styling, makes a dull encore.

AN effective memento of the DORIS DAY-HOWARD KEEL *Calamity Jane* film is offered with the release of Philips BBR8104. Titles: "The Deadwood Stage," "I Can Do Without You," "The Black Hills Of Dakota," "Just Blew In From Windy City," "A Woman's Touch," "Higher Than A Hawk," "Tis Harry I'm Planning To Marry" and "Secret Love."

FRANKIE LAINE, sounding remarkably subdued, is reminiscent of Nat King Cole on "Only If We Love"—a Nattish sort of number, incidentally (Philips PB538).

"Moonlight Gambler" is an ingenious song with a neat accompaniment from Ray Conniff's Orchestra.

Pop Discs

Mundell Lowe and pianist Walter Bishop. This alone is worth the price of the LP.

contemporaries is contained on "Hi Fi Delaney" 10-in. Nixa LP NPT19018. Plenty of percussion for drum devotees here. Titles: "Rockin' The Typs," "Cockles And Muscels," "Truckin'," "Oranges And Lemons," "One O'clock Jump," "Say Si Si," "Roamin' In The Gloamin'," "Hornpipe Boogie" and "Mainly Delaney." The ensemble plays with enviable precision.

Leaves" (Steve Allen with George Cates and Orchestra), "Happiness Is A Thing Called Joe" (Pat Kirby), "The Touch Of Your Lips (Sketch Henderson and Orchestra), "Frenesi" (Eydie Gorme), "What Is A Wife" (Steve Allen), "Where Or When" (Steve Lawrence), "Memories Of You" (Steve Allen and Orchestra), "Besame Mucho" (Gorme and Lawrence), and "Pennies From Heaven," "Tea For Two," "Don't Be That Way" and "Tough" (all by Steve Allen and Orchestra).

EYDIE GORME, the "What Is The Secret Of Your Success" girl, bobs up on the 12-in. LP of "The STEVE ALLEN Show" (Vogue-Coral LVA9034). But the two tracks on which Eydie is featured

JO STAFFORD has proved she can sing everything from hymns to bop. Further

TROPICANA

FRANCO E I G S
Ninguem me ama; Lisboa Antigua
(Columbia MC3459)

"NINGUEM ME AMA," an Afro-Cubano, is the slowest and saddest tune that the indestructibly gay and ironical Franco has so far given us. The band seems to have been amplified with a few extra instruments—I seem to hear at least eight—and I doubt whether the change is all to the good.

"Lisboa Antigua" is played as a porro, and I'm not sure whether Franco is kidding us here with his tongue-in-cheek use of one of the worst bits of fiddle playing on record, or whether something has really gone wrong with his normally impeccable taste.

Anyway, let me leave it by saying that most of this record is made up of a duet between out-of-tune fiddle and out-of-tone sax, punctuated by chimes. It's very weird indeed. Certainly one for the collectors of oddities, but I'm not willing to offer even money that it will please the Colombians.

LOS INCAS (EP)
Huayno; Goajira; Dos Palomas; Tiki-miniki; La Boliviana; Bailecito de Procecion; El Pajarito; Bailecito Quenero.

MUSIC from the Andes, sung by four voices and accompanied on *quena* (reed flute), *charango* (armadillo-shell guitar) and *caja* (small drum); The "Huayno" is an Indian dance in 2/4; the "Goajira" is a variant on the Cuban *Guajira*; "Dos Palomas" is a famous Latin-American standard; "Tiki-miniki" is a Quechua ballad; "La Boliviana" is a Bolivian love song; and the remaining three titles are all *bailecitos*—dances in 6/8 time with an MC calling out the movements pretty much as we would do it in square dancing.

The whole thing is simply but charmingly done—a bit tidier than the rough-voiced, guttural singers from the mountains of Bolivia, Ecuador and Peru would actually handle it when addressing an audience of their own people but on the whole genuinely and honestly adapted for a Western audience.

Recommended.
—Ernest Borneman

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Danny Kaye

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JAZZ CLUB CALENDAR

CLUB "M" Europe's No. 1 Jazz club, Mapleton Restaurant, 36, Coventry Street, W.1.

FRI., 4-11.30: Rave night! Tubby HAYES, Harry KLEIN, with the Derek SMITH Trio, Allan Ganley, Sammy Stokes; the DeLinqs.

SUN., 7-11: The sensational ALAN CLARE TRIO, with Derek Humble, direct from the sensational Star Club. Plus the great HARRY KLEIN, with the Derek Smith Trio, Allan Ganley, Sammy Stokes.

WED., 7.30-11: "Mid-week's Greatest," with the TUBBY HAYES Quartet, with Dill Jones, Phil Bates, Bill Eyden; plus VICTOR FELDMAN; the DeLinqs.

CLUB BASIE "Club Basie," Doria Rooms, 10, Brewer Street, W.1.

SAT., 7-11.30: Yes, we're back at the Doric for the FINAL SATURDAY APPEARANCE OF THE FABULOUS VICTOR FELDMAN. Plus this star-studded bill: Tubby Hayes, Jimmy Skidmore, Bill Eyden, Phil Bates, Dill Jones, Plus Harry Klein, Keith Christie, Allan Ganley, Derek Smith, Sammy Stokes.

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Your hosts: "Pop" and Jeff Kruger. SUNDAY (6th), starting at 7 p.m. Johnny Dankworth's with us again tonight! Dankworth plays with Tony Kinsey's Quintet, featuring Don Rendell, Bill LeSage, etc. Additional guests: Britain's two "top trumpets"—Jimmy Deuchar, Dizzy Reece, Terry Shannon Trio, Compere: Tony Hall. All London jazz fans gather here every Sunday. So follow the crowd and come early. Doors open 6.30. And the FLORIDA CLUB, Cafe Anglaise, Leicester Square.

SATURDAY (5th), 7.30-11.15 . . . The biggest and best jazz bill in Town! All your favourite stars: Tony Kinsey Quintet, with Don Rendell; Ronnie Scott Quintet, with Jimmy Deuchar back again. Special guest: Dizzy Reece, Tony Hall emcee. "The most exciting, swinging Saturday session of all. Get there early and hear it all."

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FRIDAY (TONIGHT) • ADDESTONE JAZZ SOCIETY presents CRANE RIVER JAZZ BAND.—Weymanns Hall, 7.45.

A KEN COLYER session at Studio '51.

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BIRDLAND, Denslow Studios, Chadwell Heath, 7.30-11.30, Friday, 4th. Licensed bar. DON RENDELL with all-star group.

CIVIC HALL, CROYDON, Friday, January 11, 8 p.m.: SANDY BROWN'S JAZZ BAND, with Al Fairweather, RIVER CITY JAZZMEN, plus PETE CURTIS QUARTET. Book now: Cro. 3394.

GROYDON JAZZ CLUB, Star Hotel, London Road: TERRY LIGHTFOOT'S JAZZMEN.

CY. LAURIE Jazz Club: CY. LAURIE BAND, 7.15-10.45.

DICK CHARLESWORTH Jazzband. "Greyhound," Redhill.

EALING: The famous Southern Stompers—"Fox and Goose" (Hanger Lane Station).

EEL PIE Island, Twickenham: Mick Mulligan with George Melly.—Inquiries: Kingston 6082.

ELTHAM: GLIMAX JAZZ BAND, DELTA SKIFFLE.—Arcade Ballroom.

ERID SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640, High Road, Leytonstone.

JAZZ WITH LIONEL KERRIEN.—2 I's Club, 44, Gerrard Street.

SUTTON JAZZ CLUB, Red Lion, 7.45: Brian White's Magna Jazzband.

SATURDAY • A KEN COLYER session at Studio '51.

COOK'S FERRY INN, Edmonton: SANDY BROWN'S JAZZ BAND, AL FAIRWEATHER QUARTET. Dance. Listen. Bar.

CY. LAURIE Jazz Club, Mac's, Gt. Windmill Street (opposite Windmill Theatre), 7.15-10.45: CY. LAURIE BAND, plus Skiffle Group.

EEL PIE Island, Twickenham: Omega.

HARRINGAY JAZZ CLUB, "Gayes Academy," 49/51, Willington Road, off Westbury Avenue, Turnpike Lane: CRANE RIVER JAZZ BAND.

MODERN JAZZ at Club Perdido: Mac McKrell Sextet, plus guests.—8 p.m., "Fox and Hounds," Bydenham.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: ALEX. WELSH DIXIELANDERS.

THURSDAY • AOTONI ALLAN GANLEY Quintet, Keith CHRISTIE, Sammy Stokes, Harry KLEIN, featuring Derek Smith Trio.—"White Hart."

BOURBON STREET RAMBLERS and Skiffle Group.—The Barn, Broadlands Close, Ponders End, ENFIELD.

SATURDAY—contd. • HARRINGAY JAZZ CLUB, "GAYES ACADEMY," 49/51, WILLINGTON ROAD, OFF WESTBURY AVENUE, TURNPIKE LANE N.22. Two band session with RON LESLEY'S JAZZ BAND and another to be announced. Our new premises have everything—wonderful atmosphere, a magnificent hi-fidelity sound reproducing system, and, of course—only the top traditional bands. And we are situated right at Turnpike Lane Station. 7.30-10.30, Wednesdays and Saturdays.

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SKIFFLE AND ROCK 'N' ROLL.—2 I's Club, 44, Gerrard Street.

WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 181: Tubes South Harrow or Pinner): MIKE DANIELS DELTA JAZZMEN. 8-11. Licensed bar.

WOOD GREEN: TERRY LIGHTFOOT'S JAZZMEN.

SUNDAY • A KEN COLYER session at Studio '51.

A LEON BELL Rock 'n' Roll session, 3 p.m., at 10/11, Gt. Newport Street, W.C.2.

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ROCK 'N' ROLL with TERRY KENNEDY AND HIS ROCK CITY RAMBLERS.—3 I's Club, 44, Gerrard Street, W.1.

STAINES: CHICAGO Jazzmen, plus Cavemen Skiffle.—Boleyn Hotel, 7.30.

WOOD GREEN: ALEX. WELSH DIXIELANDERS.

MONDAY • A KEN COLYER session at Studio '51.

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BROMLEY, KENT, "White Hart": TOMMY WHITTLE, Dill Jones, Allan Ganley, Sammy Stokes and Barry Robinson Quartet, 8-11 p.m.

CY. LAURIE Jazz Club: CY. LAURIE BAND, plus Skiffle Group, 7.15-10.45.

FORTY-FOUR Club, 44, Gerrard Street, 8-11: JOHN HASTED SKIFFLE GROUP, with MARION AMISS, MARTIN WINDSOR. Guests: JOHN COLE, IRON FOOT JACK.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: ALEX. WELSH DIXIELANDERS.

NEW ANGEL Jazz Club, "Crown and Woolpack," Islington: Bob Parker Mainstream Group, 7.30.

ROYSTON PUNTER Jazzmen, Railway Hotel, Pitses.

SOUTHALL, "White Hart": All-Star Group with JIMMY SKIDMORE, TERRY BROWN.

STREATHAM JAZZ Club, Bedford Hotel, Balham Station: The DAVE CAREY Jazzband.

WOOD GREEN: TEDDY LAYTON'S BAND.

WEDNESDAY • CHRIS BARBER'S Jazzband.—Albemarle Jazz Club's Fifth Birthday. Bar extension applied for. Members only.—"White Hart," Southall.

CY. LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, with ALAN ELDON, plus Skiffle Group, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: TERRY LIGHTFOOT'S JAZZMEN.

DICK CHARLESWORTH Jazzband, Purley Hall.

EWELL JAZZ CLUB, "Organ Inn," 8 p.m.: Brian White's Magna Jazzband, plus Skiffle.

HARRINGAY JAZZ CLUB, "Gayes Academy," 49/51, Willington Road, off Westbury Avenue, Turnpike Lane: CRANE RIVER JAZZ BAND.

MODERN JAZZ at Club Perdido: Mac McKrell Sextet, plus guests.—8 p.m., "Fox and Hounds," Bydenham.

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BOURBON STREET RAMBLERS and Skiffle Group.—The Barn, Broadlands Close, Ponders End, ENFIELD.

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JAZZ



● Rita Reyes pictured with Tubby Hayes when she broadcast in Britain last year. Bob Dawbarn reviews two new sides by the Dutch singer, below.

inhibited Vaughan boosted by loud Basie-type music from the Ernie Wilkins group.

Unfortunately, her exertions on this, and the other three brass performances, lead her at times to give voice to exaggerated deviations and coynesses which disfigure her generally accurate, full-toned and musicianly singing.

These are not, I think, the most memorable titles from the EmArcy LP.—M. J.

SARAH VAUGHAN (EP)
"Sings After Dark," No. 2.

Tenderly; If You Could See Me Now; I'm Thru' With Love; Don't Worry 'Bout Me.
(MGM EP572.)

"Sarah Vaughan Sings" (EP).

It Might As Well Be Spring; I Can Make You Love Me; You Go To My Head; I'm Scared.
(London RE-U1065.)

THE year's end brought a quartet of Sarah Vaughan EPs—each bearing a photograph so unlike the others that it would be easy to believe that four different singers were featured.

The singing, too, varies considerably. On this early pair, from the period 1945-47, the voice sounds young and—by Vaughan standards—a trifle unsure.

The MGM is the second "After Dark" collection, taken (so far as I know) from Musicraft. "Tenderly," an acceptable ballad performance, has already appeared on MGM and in the LP collection on World Record Club R3.

This, and "I'm Thru' With Love" (also previously released on MGM), have weighty band accompaniment guided by George Treadwell. "If You Could See Me Now," composed by Tadd Dameron, is tolerably well done in the face of strong opposition, led, according to the label, by Ted Cameron.

"Don't Worry About Me," a deserving tune, was made in 1946 by the Teddy Wilson Octet (and released under his name on Parlophone) with Buck Clayton, Don Byas, J. C. Heard, Scoville Brown and, of course, Sarah in the line-up.

Some muted Clayton, 12 bars of ornamental piano and a little straightish clarinet (not recognizable as the work of the man we saw with Hampton) are heard, as well as the most interesting singing of an undistinguished set which is handicapped by indifferent Musicraft recording.

The London EP—vocal half of a recent Vaughan-Kirby LP from 1946—again falls a long way short of the latter Vaughan. Style and diction sound over-careful in the main, as though the singer were trying to make the "commercial" grade; but "It Might As Well Be Spring" goes out to left wing a little at the close.

The tunes are pretty. Kirby's backgrounds neat, mannered and insipid. The record can be missed by those in search of excitement.

"The Incomparable Sarah Vaughan" (EP).

Black Coffee; You're Mine, You; I Cried For You; You Taught Me To Love Again.
(Philips BBE12092.)

THIS illustrates, as well as anything here, the originality and technical control which have attracted so many people to Sarah Vaughan.

"Black Coffee" is broodingly pleasant, while "I Cried" demonstrates some of Sarah's well-contrived departures from the melody line. "You're Mine, You" and "You Taught Me," in their way brilliant and touching interpretations, are the tracks to hear if you don't possess the LP (BBL7082) from which all these, and a previous EP, were taken.

"Sarah Swings Out" (EP).

Sometimes I'm Happy; Cherokee; Don't Be On The Outside; How High The Moon.
(EmArcy ERE1556.)

FINALLY, this 1955 recording combines four of the wilder pieces from the "Land Of Hi-Fi" LP. The singing here is more assured than that on all but the Philips, and it has more life and beat and humanity than we are accustomed to hearing from this artist.

"Outside," a mid-tempo blues written in part by Mamie Watts (recently here with the Hampton band) reveals an unusually un-

JOE HARRIOTT QUARTET (EP)
What Is This Thing Called Love? Don't Blame Me; Dicky Bird; My Old Flame
(Columbia SEG7065)

(Parlophone)—Harriott (alto); Max Harris (pno.); Sammy Stokes (bass); Phil Seaman (drs.). 21.6.55. London.

BRITISH jazz should be proud of Mr. Harriott. These four titles are among the best he has done and that means they are good by any standard.

Joe's Bird-inspired alto seems equally at home on a slow ballad or up-tempo romp and he has picked four tunes which give plenty of scope to his imaginative building of melody on the chords.

His own "Dicky Bird" can best be described as a "beat" number complete with off-beat drumming on the first and last choruses. It certainly rocks along.

The accompanying trio are adequate, but do not play too well as a unit. Max Harris plays some effective solos and Seaman maintains his high reputation, but I am not altogether happy about the tone and timing of bassist Sammy Stokes. The section tends to sound more like three individuals than a single rhythmic spark to set Harriott's alto alight.

Despite the faults, this is definitely one to recommend.—B. D.

ALAN CLARE (EP)

Duke's Joke; Autumn in New York; Love For Sale; Things Ain't What They Used To Be
(Decca DFE6368)

Clare (pno.); Lennie Bush (bass); Tony Crombie (drs.). 23.8.56. London.

ALAN CLARE has long been known as a musician's musician and during his long residency at the Studio Club—and now at London's Star Club—he has attracted many of his fellow-players to listen and sit in.

His debut for the Decca label should also make him more of a fan's musician. If that is, the fans like cleanly played, intelligent, relaxed quiet jazz. All four tracks make rewarding listening for your quieter moods.

Lennie Bush plays superb bass on all the tracks and it is nice to hear Crombie playing jazz drums again.—B. D.

CONTE CANDOLI (LP)

Toots Sweet; Jazz City Blues; My Old Flame; Full Count; I'm Getting Sentimental Over You; Four; Groovin' Higher
(12 in. London LTZ-N15030)

(Am. Bethlehem)—Candoli (tp.); Bill Holman (tr.); Lou Levy (pno.); Leroy Vinegar (bass); Lawrence Marable (drs.). 26.7.55. New York.

CANDOLI is the leader of this pick-up group, but the good things on the LP all occur when he is not playing.

I find the trumpet playing very proficient, sometimes very clever, and almost always very boring. Candoli gives no surprises and displays very little in the way of imagination. Everything he does seems so much on the same level and I find his Miles Davis inspired half-valving extremely irritating.

On the credit side we have some good tenor from the dependable Bill Holman and a great rhythm section. Lou Levy plays a first-rate solo on the lazy "My Old Flame."

Incidentally, congratulations to London for the layout of the back of the record cover which gives all the information you

want without having to wade through a mass of text.—B. D.

BOB COOPER (EP)
Hallelujah (b); Drawing Lines (b); Sunset (a); All Or Nothing At All (c)
(Capitol EAP1039)

(a) (Am. Capitol)—Cooper (tr., oboe, cor anglaise); Bud Shank (alto, tr., flute); Jimmy Giuffre (tr., cl., bar.); Stu Williamson (tp., tmb.); Bob Enveloden (tmb., tr., bass-cl.); Claude Williamson (pno.); Max Bennett (bass); Stan Levy (drs.). 26.4.55. Hollywood.

(b) (do.)—Personnel as for (a), except John Grass (French horn) replaces S. Williamson; Joe Mondragon (bass) replaces Bennett; Shelly Manne (drs.). 14.6.55. Hollywood.

(c) (do.)—Personnel as for (a), except Grass (French horn) replaces S. Williamson; Ralph Pena (bass) replaces Bennett; Manne (drs.) replaces Levy. 14.6.55. Hollywood.

I HAVE a great affection for the work of Bob Cooper and this EP—the third in the "Shifting Winds" series—is as good as the previous two.

The unusual (jazz) instrumentation adds a refreshingly new tone colour to two old standards and gives a lightness to the two Cooper originals.

"Drawing Lines," for example, contains a fine French horn solo by John Grass backed by flute, oboe and bass clarinet. On the same number Cooper plays an interesting oboe solo, despite a slightly odd tone.

Stu Williamson's valve trombone and Cooper's tenor share solo honours with Bud Shank's flute.

This sort of music could so easily be pretentious, but in the hands of Cooper it never is and makes an enjoyable quarter-of-an-hour's listening.—B. D.

Dawbarn



RUSSELL JACQUET ALL STARS (EP)

King Spinner; Bongo Blues; Eight Ball; Tropical Fever
(Parlophone GEP8585)

(Am. King)—Jacquet (tp.); Herbert "Bumps" Myers (tr.); Maurice Simon (bar.); T. Anderson, Joe Newman (tp.); Henry Coker (tmb.); Gerald Wiggins (pno.); Charlie Drayton (bass); Jesse Hamilton (drs.). April, 1949. USA.

AN interesting EP this. Although recorded back in the early "bop" era, it does not sound nearly as dated as, for example, the recently reviewed J. J. Johnson Sextet sides. This may be due to some extent to the rhythm-and-blues influence in the playing of the two woodmen—"Bumps" Myers (tr.) and Maurice Simon (bar.).

Although no world-beater, Illinois Jacquet's brother Russell shows enough good ideas to de-

serve wider recognition than has come his way.

Of the four titles, "Bongo Blues" and "Tropical Fever" are in the idiom which has come to be known as Afro-Cuban. "Bongo" does not amount to much, but "Tropical" boasts an attractive theme played by the brass and tenor against a monotonously effective trombone and baritone riff.

Jacquet features to good effect on the other two tunes, and the group generates a healthy beat.—B. D.

"JAZZ BEHIND THE DIKES" (LP)

Waiting For Weelink (b); Dufft Chris (e); I Should Care (b) (V); Second Date (d); Nowhere (a); Mops (e); A Rainy Holiday (Vos) (c); Stan The Walter (d); There'll Never Be Another You (b) (V); Autumn in New York (e); Young Peter (c); Papernote (d); For Minors Only (b); All The Things You Are (e); The Universe (d); Herman's Hanky (a)
(12 in. Philips BBL7089)

(a) (Dutch Philips)—Herman Schoonderwalt Septet; Schoonderwalt (bar.); Tony Vos (alto); Filip Van Glabbeek (tr.); Kees Van Beurden (tp.); Rein Verbeek (pno.); Borje Ring (bass); Fred Gilhuys (drs.). 13.7.55. Holland.

(b) (do.)—Wessel Icken Combo; Icken (drs.); Toon Van Vliet (tr.); Rob Madna (pno.); Dick Bezemer (bass); Voc.: Rita Reyes. 16.8.55. Holland.

(c) (do.)—Tony Vos Quartet; Vos (alto); Henk Vos (pno.); Ring (bass); Fred Gilhuys (drs.). 22/8.55. Holland.

(d) (do.)—Rob Madna Trio; Madna (pno.); Bezemer (bass); Icken (drs.). 25/8.55. Holland.

(e) (do.)—Frans Eison Quartet; Eison (pno.); Robby Pauwels (tr.); Chris Bender (bass); Cees See (drs.). 21.8.55. Holland.

IF the sixteen tracks on this LP are representative, then Dutch Jazz is in a pretty healthy state. All in all, it is a most enjoyable disc.

The musicians all show more originality than we have come to expect outside America and most of the titles have plenty of vitality and jazz feeling.

My own favourites are the numbers featuring the Wessel Icken Combo, which boasts the fine tenor playing of Toon Van Vliet, the tasteful drumming of the leader, Icken, and the singing of Holland's "First Lady Of Jazz," Rita Reyes.

I find Miss Reyes' Dutch-accented Sarah Vaughanisms quite charming.

Also worthy of mention are all the pianists, Tony Vos (alto) and Filip Van Glabbeek (tr.).—B. D.

HIGHLIGHTS, SCOTS TRADITIONAL JAZZ CONCERT (LP)

ALAN MASON'S JAZZMEN; That Da Da Strain; It Happened in Monterey; Milneburg Joys (a).
THE CHARLIE MCNAIR NEW ORLEANS JAZZ GROUP; Oh, Didn't He Ramble (b).

(Beltona ABL519.)
(a) Bobby Davidson (tp.); Vic Ross (cl.); Freddy Wilson (tmb.); Alan Mason (pno.); John Neil (bjo.); John Riddick (bass); Bunny Holliday (drs.).
(b) Charlie McNair (tp.); Joe

Smith (cl.); Jimmy Nilson (tmb.); David Smith, Mike Hart (bjo.); Sandy Malcolm (drs.).

(c) Charlie Gail (tp.); Jimmy Doherty (cl.); Ian Menzies (tmb.); John Doherty (pno.); Norrie Brown (bjo.); Louis Reddie (bass); Bobby Shannon, Mary McGowan (voc.).

A MID avid audience participation, here are three worthy Scots traditional groups to prove that the kilt can swing as well to the jolly jazz as it can to the skin of the pipes.

The Mason group is, on the whole, a competent band, the leader being outstanding. Davidson, once he gets his instrument more under control, will probably turn into a good trumpeter, but Ross needs to improve his tone before he can get anywhere. The rhythm men try, but they rush the tempo on "Monterey," and haven't as much lift as they should have.

The McNair band shows boundless enthusiasm but, unfortunately, does not pay enough attention to pitch. The fast version of "Ramble," however, was obviously much to the liking of the audience.

The reverse is played by the more professional-sounding Clyde Valley Stompers. After a fast "Moutarde," on which Gail shows that he has control and ideas, they parade Harry Lauder's old song, and finish with the inevitable and footsore "Saints," complete with long drum solo and some hardly inspired singing from their lady vocalist.—S. T.

WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ (LP)

Madagascar (a); March Of The Charcoal Grays (a); Mardi Gras Rag (b); Are You From Dixie (a); Hot Lips (c); Yama Yama Man (a); Flow Gently, Sweet Aton (a); Milneburg Joys (b).
(12 in. London LTZ-K15924.)

(a) Wilbur De Paris (tmb.); Sidney De Paris (tp., tbn.); Omer Simeon (cl.); Sonny White (pno.); Leo Blair (bjo.); Wendell Marshall (bass); George Foster (drs.).

(b) and (c) Doc Cheatham (tp.) added. Sidney De Paris plays tuba on (c). Recorded by Atlantic Records, New York, April, 1955.

ASIDE from the big bands (Ellington, Basie, etc.) and the Condon regulars, this would appear to be New York's only salvation in the traditional field, for here is a band that really plays jazz.

It has been situated at Ryan's Club for nearly five years now, which proves that there is still a public for the old music if it is presented attractively with an eye to rhythm and tunelessness.

The first three tracks are De Paris compositions, and they are all excellent. The first, with its mixture of Afro-Cuban rhythms and straight four-to-a-bar, is a certain winner.

White's piano sounds first-class, and I like Wilbur's fruity trombone solo. The march is a lively piece, with fine muted trumpet from Sidney, whilst the rag is another interesting tune containing a spirited chorus from Simeon.

That Omer has lost none of his feeling for jazz can be heard on "Yama," and in his very hot choruses on "Dixie" and "Hot Lips." "Dixie," a really fine track, has splendid rhythm and a chase between Omer and Sidney, which makes very exciting jazz.

Other high spots are Sidney's hot, muted horn against solo banjo on "Afton," and Doc Cheatham's trumpet chorus on the swing "Milneburg."

This is, in short, a really good jazz LP. The solos and ensembles are sound, rhythm excellent, and the choice of tunes and tempo without fault. In fact, it is a case (if you will pardon me) of I love De Paris in the swing.—S. T.

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**Bechet
in Paris**

BIG BILL BROONZY IS COMING BACK



The MELODY MAKER goes round the world. Here in Paris, Sidney Bechet is seen with Andre Revellioty at a special Christmas session at the Salle Pleyel. Also appearing was New Orleans clarinetist Albert Nicholas.

Erroll Garner for big European tour

New York, Wednesday.—Pianist Erroll Garner has been set by the Joe Glaser office for a 10-week European tour starting on June 7. Garner will work in Scandinavia, play about 20 days in France, and will also visit Germany, Belgium and possibly England. If Garner visited this country it would be about the time of the Edinburgh Festival, and it is thought that something might be arranged for him in connection with it.

THE BILL HALEY TOUR

From Page 1
diff. (21st), Odeon, Plymouth (22nd) and Gaumont, Southampton (23rd). There will be matinees on the Saturday shows, and several other dates had yet to be fixed at the time of going to press. The Haley Comets are being brought to Britain by the Lew and Leslie Grade Agency. Comments Leslie Grade, in an exclusive interview with the MM: "The use of the nation's most luxurious cinemas for a venture of this kind opens up a whole new field of band presentation at a price within reach of everyone. Seats range from 5s. 6d. to 21s.

'Better deal'
"We could have followed precedent by staging the Comets at the big concert halls and arenas, but we feel that both the fans and the Comets will get a far better deal musically and financially with this new type of presentation."

MU bans television from jazz contest

THE Musicians' Union has refused permission for ITV to televise a jazz band contest from Hammersmith Palais. Lou Preager is to start the weekly contest today (Friday), the same night as the first programme of his new ITV "Palais Party" series. Lou was hoping to feature the contest on the show, but it will now take place after transmission each week.

TV reward
Three bands will compete each week and the winning group, judged on audience applause, will go through to the final at the end of February. The three winning bands will win a TV engagement in March. The contest is open to every type of jazz group and the bands are being organised for Lou by the Freddy Randall Office. Bands wishing to enter should write to Ruby Bard, 66, Shaftesbury Avenue, London, W.1.

First bands
The first three bands are those of Owen Bryce, Seth Marsh and Ron Purver. Others already entered include Johnny Makin, Shirley Western, John Jack, Les Ellingham, the Omega Jazzband and the Celtic City Dixielanders.

Winnie Atwell to star at Brighton
Winifred Atwell will be the star of a summer show to be presented by Bernard Delfont at Brighton Hippodrome in June. She is booked for the Olympia Theatre, Paris, for a fortnight starting January 28, and continues her stay abroad with TV dates in several European capitals.

Donegan swap
"Lonnie Donegan and his Skiffle Group have already been fixed in exchange with Haley as exclusively forecast in the MM on December 8] and I want to emphasise that there is absolutely no problem concerning permission for Donegan's tour from the American Federation of Musicians, as suggested in another journal." Donegan opens at Madison Square Garden, New York, on March 29. Top-line American supporting acts are already being lined up to tour with the British Skiffle king.

Lyttelton to have two drummers
Humphrey Lyttelton drummer Stan Greig, who was recalled to the Army over the Suez crisis, returned home from Egypt this week for demobilisation. After a holiday, Stan will rejoin the Lyttelton band, which will, for the present at least, carry two drummers, the second being Eddie Taylor, who has depped for Stan.

Joan at Palladium
Joan Regan is lined up for this year's London Palladium summer show. Reg Warburton, former musical adviser to David Whitfield, takes over as Joan Regan's musical adviser and personal manager from January 14.

Second film for Ruby Murray?
Ruby Murray is being lined up to star in another film by producer Raymond Stross. If final negotiations are satisfactory she will start on the film before going to Blackpool for her summer season at the North Pier.

Third time
This will be Broonzy's third time here, but it is the first visit of Sellers, one of the younger generation of blues singers, who has an LP issued here by Pye-Nixa on the Vanguard label. Sellers, who comes from Mississippi, is in his early 30s, and worked for a time with Gospel singer Mahalia Jackson.

Festival Hall concert
Broonzy and Sellers will open with a concert at the Royal Festival Hall on February 16, sharing the bill with Ken Colyer's Jazzmen. Chris Barber's Band will tour with the two singers for 12 of their dates, and the Colyer band have been booked for the remainder. Other towns the show will visit include Manchester, Edinburgh, Sheffield, Ipswich, Coventry, Hull, Southampton and Leeds, but final details are not yet fixed.

KEITH CHRISTIE TO JOIN HEATH

JAZZ trombonist Keith Christie joins Ted Heath on January 20 and will be with the band when it goes to the States next month. Keith will replace Ric Kennedy, who is leaving after five years with Ted. Ric, who was previously with the Squadronaires, told the MM this week: "I am tired of touring and wish to stay in Town to concentrate on recording sessions broadcasts, etc."

Fats Domino with Scott Band in U.S

Fats Domino, American Negro piano star featured in the film, "Shake, Rattle and Roll," will be appearing with the Ronnie Scott Orchestra on its forthcoming Stateside tour. The Scott band, which goes to the States in exchange for Eddie Condon, opens its 15-day U.S. tour in Pittsburgh on February 15.

Don Rendell quits

Tenorist Don Rendell will be leaving the Tony Kinsey Quintet at the end of January. Baritone-saxist Ronnie Ross may also be leaving.

CONCERTS AT STOLL FOR EDDIE CONDON

THE London dates for Eddie Condon's British tour have been changed. Eddie was to have appeared at the Gaumont, Lewisham, and the Regal, Edmonton, on January 27, but will now do two shows at the Stoll Theatre, Kingsway, instead.

The remainder of the itinerary given last week has been confirmed but there are still dates to be fixed for January 30 and 31. Following readers' letters to the MM complaining about the halls booked for the tours of American stars, a statement was made this week by Ted Morton, of Jazz Shows, Ltd., who are promoting the tour.

MM suggestion
Says Ted: "We are determined first that Condon shall be heard in only the best halls available and secondly that the prices should be reasonable. We have, for example, booked the band into the Free Trades Hall in Manchester, as suggested by a MELODY MAKER reader last week. Condon is expected to arrive at London Airport on the morning of January 15 and opens his tour at Glasgow on January 17.

'Saga of Satchmo' for U.S release

New York, Wednesday.—"The Saga of Satchmo," a feature-length film about Louis Armstrong, has been acquired for release by United Artists from Edward R. Murrow and Fred W. Friendly. The picture, with narration by Ed. Murrow, relates the story of Louis's life.

PAT BOONE VISIT

From Page 1
to be a teacher," he said. "Maybe on one of the new educational TV programmes in the States, I don't aim to make singing my career—not in these days of passing public fancies." Today (Friday) Pat Boone, continuing his brief British itinerary with the Jack Parnell Orchestra, is at the Free Trades Hall, Manchester and on Saturday at the City Hall, Newcastle. On Sunday, he stars with Alma Cogan and the Parnell band in two concerts at the Gaumont State, Kilburn. These will be his last British appearances before flying to New York on Sunday—just in time to resume at college!

FESTIVAL HALL DEBUT OF SKIFFLE SINGER

New skiffle singer Bob Cort—whose first record will be released by Decca next week—makes his concert debut at the Festival Hall on January 29. With his Skiffle Group he will take part in a National Jazz Federation "Skiffle Session" which also features the Ken Colyer Skiffle Group and The Vipers.

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