

Melody Maker

JANUARY 5, 1957

EVERY FRIDAY 6d.

Spotlight
on Barber
See page 3

HALEY COMETS BLAZE LUXURY TOUR



BILL HALEY—Adol of the rock-'n'-roll jans—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, Car-

Back Page, Col. 1

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 rehearsal 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

Back Page, Col. 5

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 band—(left) trombonist Derek Collins, bassist Alan Mack and drummer Phil Seaman—when the band rehearses 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 "Arouse" in which she has a starring role.

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).

WELCOME TO THE NEW YEAR

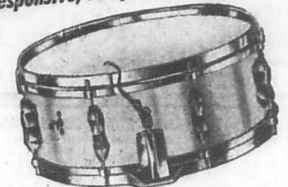


Toasting the New Year at the Chelsea Arts Ball on New Year's Eve are Humphrey Lupton and his wife, Jill. This was the Lupton Band's first appearance at the Ball.

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STAYES NIGHT 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

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, Bill Fyfe, Junior.

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

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.

Another sellout for Chris Barber Band?

Chris Barber returns with his band to the Alexandra Theatre on Sunday for the third time in 15 months.

BEST SELLER FOR MALCOLM VAUGHAN

Malcolm Vaughan's record of "Sixty-Nine of the Roses" has set up a sales record in Ireland, according to M. J. O'Connell, of EMI in Dublin.

TV in the bedroom

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

NEW BAND—NEW HALL

Tenor saxist Roy Williams will be leading a new band, when GMA open a new ballroom in Chester.

Nine-piece

In December, GMA opened the "Nine-piece" series.

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MELODY MAKER GOES ROUND THE WORLD 'KING OF THE SKIFFS'

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

Beryl Bryden plans to form her own skiffle group to tour the music hall.

Trouble in the South...

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

Christmas wak-out by Irish musicians

handed in their cards and joined the IFM.

Discs may threaten bands

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

Maple Leaf Four book their summer

THE Maple Leaf Four, currently appearing in Dick Whittington at Dudley Hippodrome, are booked for a busy summer.

NEW YEAR NEWSBOY By Jerry Dawson

Studio 20 (home of the York-shire Jazz Band) celebrates its first anniversary on January 27.

LITTLEHAMPTON

RATIONING has ended the Monday evening Jazz Club featuring the top Hot Ballroom band, The Honnie Smith and his Band at the Club at Littlehampton.

NOHOLK

NOHOLK.—Name bands booked for the Corp. Exchange King's Lynn, during the next

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.

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."

Missing

But, in conceding all this, the Barber critic still insists that something is missing. Everything is there in the analysis, but the vital, re-creating quality. Over the nature of this there is no real conflict. Fenig's "Heart's Authenticity/Sincerity" co?

The Battle of Hastings...

Two bandleaders have lost resident jobs due to continually changing line-ups in the Regal Theatre.

Jobs fold

The other bandleader hit by the current ailment is Lewis Wall, drummer of the Regal Theatre.

By bike

He took to riding his bike into Cambridge, saving the petrol money.

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

Two New "Buys" from Chris Barber's Shop!

CHRIS BARBER'S JAZZ BAND

Trombone solo: Chris Barber. Clarinet solo: Mervyn Sussanah. CHRIS BARBER PLAYS VOL. III

Halcox

The band has been formed on a co-operative basis and that procedure has been followed for argument in matters of policy.



The amazing success story of CHRIS BARBER

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

Pathetic

When he bought his first trombone of Harry Brown for £26, Barber was studying to be an actuary.

Defensive

With the encouragement of a little instrumental progress, he took his trombone along and stood around hoping to be asked to sit.

Halcox

He had just formed his own band, and he was looking for a name. He learned that Ken Colyer was the name of a well-known jazz musician from the famous New Orleans pilgrimage.

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JOAN SLAYS THE TYKES

BIG piano hit in the West from Arnold's brilliant three-hour *Jack And The Beanstalk* at the Grand Theatre, Leeds.

Despite cramping in a battery of mikes, Joan Regan manages to sing—and flourish—through a show starting herself and Audrey Jones (principal boy) along with Jimmy Brian Reece and a large cast.

Joan tries her inevitable vocal selection (and her stunning gown) in the stirring *Swanee Song*, then, with Audrey Jones, North soon has suspicious "Tykes" yelling for more. Her slightly more energetic character and gassy numbers provide a perfect foil to Joan's part in a beautifully blended show—Stanley Pearson.

Joan Regan—pictured left, dwarfed by the TV camera—was, with Audrey Jones, 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 dearest 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 Brezze and Doreen Stephens.

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 blasé 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 admittedly more comic than the situation deserves.

—BOB DAWBARN



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 above.

Boone the unbeatable

THE point has been made elsewhere, 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. "Gimmicks," he added, "sincerity is my gimmick." He sounded quite depressed about it.

We agree. In fact, 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 April 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 his neither grates nor palpitates.

He speaks in a soft, slight, wheezy and believes that too many stylists have employed to kick a silly canny.

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 work to do.

Pat Boone contrived to sound both warm and sincere in "Friendly Persuasion" and "I'll Be Home" which he sings in an unspectacular vocal approach is a profusion of grace not a half-hearted step toward a 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 McKenzie and Matt Monroe, for example. But he scores admirably in the case of personality that is apparently an American birthright—and he is handsome, to boot. His combined attributes are practically unbeatable.

—TONY BROWN

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 Patti Niehaus named their first-born Susan Leslie. . . . Buddy de Franco's current touring group includes Don Friedman (pno.), Will Bradley, Jr. (dr.), Jimmy Cannon (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. . . .

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. . . .

THEY SAY THAT. . . . Frank Sinatra's TV Show is costing sixty-five geees (65,000 dollars to you). . . . Keely Smith (Mrs. Lolla Prisma) will do the warbling for the star playing in "The Helen Morgan Story". . . . There's a separate TV aerial for each station on Bing Crosby's behind-the-scenes 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. . . .

FILM CLIPS. . . . The Chico Hamilton Quintet, is featured along with Tony Curtis and Burt Lancaster in *Sweet Smell Of Success*. . . . Manie Van Doren (the curious Mrs. Ray Anthony) plays a singer in *Untamed Youth*. . . . Kay Kendall, British import, sings and dances in *Let's Get It On*. . . . Peggy Lee hosted the cast of *Ten Thousand Bedrooms* at a surprise birthday party for her husband, Denny Martin. . . . *Remaking Wild* is the new name of the Elvis Presley-Liz Scott picture, formerly called *The Lovesome Cowboy*.

—Howard Lucraft



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On the radio 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.

In the comfort and acoustical perfection of luxury cinemas. And at prices that won't mean fans having to hunch off bread and cheese for the rest of the week.

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

Too often in the past the policy seems to have been: "Find the biggest hall. Fix the highest price. 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
"BUT 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 generally."

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.

Far from it! Exploitation chief (Cecile 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 20 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 26 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 How Ties, The Three Chuckles and the Moonclow.

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

His "pitch-bends" have been queues, dance halls and pubs. And his collection has been for the Lord Mayor's Fund for Humanitarian 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.

Who thought of teenagers who tried to unmask him for a Press photographer lost people thought he was doing it for

publicity rather than a sincere desire to help the Fund (the raised almost 240).
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 Denchak is at last going to get the universal recognition he has so long deserved. I hope so.

Anyways back in New York, Lionel Hampton is raving about him.

Jimmy, you remember, joined the Hampton Band for the latter part of his 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 Clifford Brown," he stated.

He said that even the band applauded Denchak at rehearsal.

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

More 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.

I was wasting my time (not theirs) 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?

MILLS BROS
That's right

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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, and the strange Zack Matalon wanders around dressed by the quest for an Ideal Girl, taking the home audience socially into his confidence.

Can't, of course, guess the effect of his ingratiating manner on the frustrated female; I can only say that I felt uneasy 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 a young man lurking in the background, he may boy-friend, I felt resentful.

Matalon is a professional singer, a professional dancer before he began to sing; can be given 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 a bit blundered, but this was caused by nervousness then who could blame him!

MOTHER GOOSE MARATHON

AFTER a marathon opening performance last night, Mother Goose, this year's pantomime at Manchester Palace, should have a successful run. The necessary cuts are made.

At Read—surely one of the best in the country—a riot in his "Looking At Me" is more than matched in pure pantomime by "Dance" George Lacy.

Principal boy Alleen Cochran, a straight singer rather amazing scores before he becomes a member of the 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 with Harry Cranley—Jerry Dawson.

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114 Charing Cross Road, London, W.C.2. TEMPLE BAR 0444. W.C.2. EASY H.P. TERMS. LOW DEPOSITS. ALL WITH CASH AND ACCESSORIES.

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Bechet in Paris

BIG BILL BRONZYS COMING BACK



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

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.

MU bans television from jazz contest

THE Musicians' Union has refused permission for ITV to televise a jazz band contest from Hammersmith Palace.

Winnie Atwell to star at Brighton

Winifred Atwell will be the star of a summer show to be presented by Bernard DeLion, at Brighton Hippodrome in June.

THE BILL HALEY TOUR

Asked if there had been any obstacles to overcome with the Musicians' Union, Leslie Grade added: "I must say the Union has given us every co-operation in the venture."

Donegan swap

"Lonnie Donegan and his Skiffle Group have already been fixed in exchange with Haley in exclusively forecast in the MM on December 31 and I want to emphasize that there is absolutely no problem concerning permission for Donegan's tour from the American Federation of Musicians, as suggested in another journal."

Better deal

"We could have followed precedent by staging the Concerts at the big concert hall and we think we feel that both the fans and the Concerts will be a better deal, musically and financially, with this new type of presentation."

JAZZSHOWS present THE FABULOUS AMERICAN JAZZ MUSICIAN EDDIE CONDON and his ALL-STAR JAZZMEN

HUMPHREY LYTTLETON AND HIS BAND

STOLL THEATRE, Kingsway SUNDAY, JAN. 27th at 5.15 p.m. and 8.15 p.m.

CY LAURIE AGENCY

AMERICAN blues and folk singers Big Bill Broonzy and Brother John Sellers are to tour Britain next month.

The tour is being arranged by Jazz Shows, Ltd., and the Lynn Dutton office, in conjunction with the National Jazz Federation.

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.

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.

Second film for Ruby Murray?

Ruby Murray is being lined up to star in another film by producer Raymond Brown.

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.

First bands

The first three bands are those of Owen Bryn, Beth Maah and Ron Purver.

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.

Jean at Palladium

Jean Seaman is set up for this year's London Palladium summer show.

MELODY MAKER INCORPORATING 'RHYTHM'

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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.

Domino, who has just gone to the States in exchange for Eddie Condon, opens in Los Angeles on January 18.

Don Rendell quits

Trombonist Don Rendell will be leaving the Tony Kinyard Quintet at the end of January, according to Ronnie Scott.

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 17, but will now do two shows at the Stoll Theatre, Kingsway, instead.

'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 Ed Murrow.

PAT BOONE VISIT

From Page 1 To be a teacher," he said. "Maybe one of the new educational TV programmes in the States. I don't mind in these days of passing public opinion."

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 26.

JAZZSHOWS present CHRIS BARBER'S JAZZ BAND

in 2 Great London Concerts

ASSEMBLY HALL WALTHAMSTOW

TOWN HALL LEWISHAM

ROYAL ALBERT HALL, SAT., 2nd Feb., at 7.30 p.m.

JAZZ SATURDAY 1957

George Chisholm Ken Hattenbury George Mely Bob Clarke Bert Bryden Neva Raphaelle

Melody Maker

JANUARY 12, 1957

EVERY FRIDAY 6d.

Condon's Story See pages 2 & 3

GARY CROSBY TO STAR IN TWO TV SHOWS



Gary Crosby is seen in this exclusive MM picture filming in Hollywood with actress Debbie Reynolds.

SINGER Gary Crosby, 23-year-old eldest son of Bing, is coming to Britain in March to appear on two Val Parnell TV shows.

Phil Raymond, London-based Irish impresario who is arranging the deal, told the MELODY MAKER on Wednesday: "Gary arrives in Britain on March 1, stars in 'Sunday Night At The London Palladium' on March 3 and in 'Startime' on the 7th."

"These will be his only British appearances, as the visit is intended as a holiday."

AFN deejay Gary broadcasts as a disc-jockey over AFN and has been singing with a German band over the network.

"Crosby's Corner" "Crosby is now starting a new series for the winter, he said. "Titled 'Crosby's Corner', the programme is aired at 9.15 p.m. (German time) on Tuesdays and Thursdays."

And Eartha, too



A sultry pose from singer and actress Eartha Kitt—the latest U.S. visitor to England. Viewers can catch her act on A.F.N. London Palladium show on Sunday.

GUY MITCHELL RETURNS

AMERICAN song star Guy Mitchell is returning to Britain on February 10 for a special appearance in Val Parnell's 'Sunday Night At The London Palladium' TV show.

Leslie Grade Agency, fixed the deal over trans-Atlantic telephone on Wednesday night. Says Leslie: "Guy may also do a few one-night dates while here, and another TV show. He will stay for about a week."

Fans stamped Haley cinemas

A BOX-OFFICE stampede has followed last week's MELODY MAKER announcement of Bill Haley's forthcoming luxury cinema tour.

Within 24 hours of the news, the Lew and Leslie Grade agency, which is handling the Haley tour, was compelled to book additional London concerts.

'JAZZ TODAY' MEN IN ACTION

These will be staged tri-weekly at the Gaumont State, Kilburn, on Sunday, Monday and Tuesday—February 24, 25 and 26.

POSSIBLE PRESLEY

New York, Wednesday. The on-off Elvis Presley visit to Britain may be on again.

George Lewis to play in Britain

NEW ORLEANS clarinetist George Lewis, the idol of Britain's revivalist jazz groups, is to make a 15-day tour of Britain playing with the Ken Colyer Band.

In exchange, Colyer will play for the same period with the Lewis Band in America later this year.

George Lewis to play in Britain

Manchester impresario Paddy McKiernan in conjunction with the Brand Lane Agency, Lewis, who is at present with his band at the Tin Angel Club, San Francisco, may visit the Continent after his British tour.

FREE—12-page catalogue! LISTEN TO BERT WEEDON Show Band feature man. New feature spot on A.T.V. every fortnight from Jan. 13th on Sundays at 5.55 p.m. New Parlophone record R4256 "Twilight Theme" backed by "64,000 question."

ROCK-'N'-ROLL TO THE RESCUE!

BENNY FREEDMAN and his Orchestra have found the answer to "Black Monday" at the Savoy Ballroom. Southern rock-'n'-roll.

For years, Monday has been a poor night, and even guest-band visits have not helped. Now rock-'n'-roll music is attracting crowds of over a thousand every Sunday.

MIDLANDS.—Sandy Brown's Jazz Band plays its first visit to the Windsor Theatre, Beesgrove, on Sunday, January 20. Other outfits booked include Chris Barber (February 10), Jazz from London unit (24th), Terry Lightfoot (March 10) and Dave Carey (24th). The Max Thomas Orchestra is playing every Saturday at Wolverhampton (12th), and Tommy Smith (opt.) are leaving Liverpool and will reform the South-Adams Band. —Eric

NEWSBOX... by Jerry Dawson

and his Dixieland Band appear at the Colston Hall on Sunday (12th). Aded Bink's reformed Paramount Jazz Band will be heard in a jazz programme broadcast "Around the Square" in Rome and Venice, on January 20. Maurice Bar will be featured with the Reg Morris Band during 1957.

LIVERPOOL.—The Johnny Dankworth Orchestra plays the first of the Spring series of Sunday concerts at the Empire Theatre on Saturday 20. Eddie Condon with "Humph" appears on February 3. Vocalist Flo Downey, who some weeks ago appeared in the BBC's "What Makes A Star," was heard again at the Empire (21st) in a follow-up programme, "Second Chance." —Eric

YORK.—Two bands make their first appearance at the Blaino Cinema on January 20. —Art Baxter's Rockette String with Bill Campbell's Rocky Mountain Rhythm, formerly running at the York, under the pseudonym of Rockville, Misconduct.

PORTSMOUTH.—Lonnie Donegan and his skilme group pay their first visit to Pompey on Saturday, January 27, for two concerts at the Empire Theatre.

BURNHAMPTON.—After two months with a near-empty dance floor, the corporation-owned Pavilion has dropped its ban on living-in couples. —Eric

WINCHESTER.—The Eric Silk Southern Jazz Band appears at the Lido Ballroom next Thursday (17th).

NOBWITH.—Basinet Archie Smith has returned to the Archie Smith orchestra at the Sanson and Hercules Ballroom. Jazz musicians in the city have formed a club which is open four nights each week and has its own skilme group.

BRISTOL.—Sandy Brown and his Band, the Gerry Brown Band and Bobby Mickleburgh

and Scotland's Clyde Valley Stompers, former skilme with the first stage party, Cinderella, starting Edna Savage and Lorraine Desmond. —Johnnie McKeown, former skilme with the Bill Campbell's Rocky Mountain Rhythm, formerly running at the York, under the pseudonym of Rockville, Misconduct.

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WHO'S WHO IN THE COULDS

ALBERT EDWIN CONDON was born in Goodland, Indiana, in 1904, and if you squint, doesn't look a day over twelve. What he lacks in physical stature is compensated richly in a quick wit that is unique in jazz.

More has been written about him, during the past decade, even in such unlikely areas as the smart women's fashion magazines, than about any other jazzman living.

It might also be said that more has been written by him than by any other jazzman, for in addition to innumerable magazine articles under his byline, there is now a weekly column syndicated in many American newspapers.

Most of his pieces are co-authored by the celebrated magazine writer Richard Geisman, who is accompanying Condon on his trip to England.

Banjoist
Condon's musical background covers the early days of Chicago jazz in the 20s—first as a banjoist with the group at Hollis Peavey's Jazz Band and the Mound City Blue Blowers, then in partnership with Bud Freeman, Gene Krupa, and Tedeschi. —Eric

Own club
The early 40s were marked by a long series of concerts at Town Hall in New York. The third phase began when Condon opened his own club in Greenwich Village, which last week celebrated its 11th anniversary. —Eric

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LEONARD FEATHER
writes an exclusive round-up of the famous U.S. group which starts its British tour at Glasgow on Thursday

McKenzie-Condon Chicago records of the late 1920s were considered classics in their school. Condon's career in New York (from 1928) breaks down roughly into three phases. The 1930s were his starting years, when Eddie had his own personal depression between gigs on 52nd Street. Not until 1939, when Ernie Anderson took him in hand and began promoting him as the central figure in jam sessions and jazz concerts, did the second, more successful phase begin.

Own club
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THE EDDIE CONDON TOUR
with his
1st Week ALL-STAR JAZZMEN
WILD BILL DAVIDSON • BOB WILBER • GEORGE WETTING
GENE SCHROEDER • CUTTY CUTSHALL • LEONARD GASKIN

HUMPHREY LYTTLETON AND HIS BAND
See Them and Hear Them

17 JAN. - GLASGOW ST. ANDREW'S HALL
18 " - LEICESTER DE MONTFORT HALL
19 " - BRISTOL COLSTON HALL
20 " - PLYMOUTH ODEON CINEMA
21 " - HULL CITY HALL
22 " - NEWCASTLE* CITY HALL
24 " - BIRMINGHAM TOWN HALL

* EDDIE CONDON with CHRIS BARBER'S Jazz Band FOR FULL DETAILS SEE YOUR LOCAL PAPERS

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BOB WILBER LEONARD GASKIN

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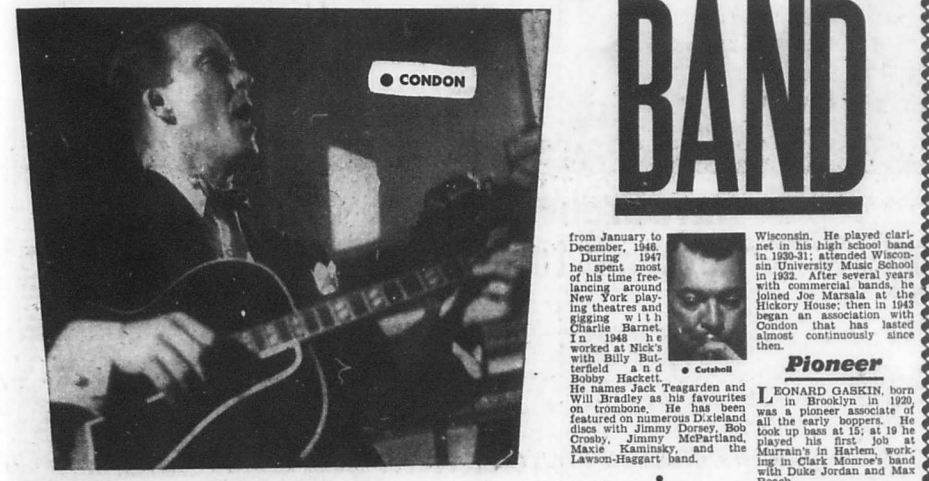
HUMPHREY LYTTLETON AND HIS BAND

STOLL THEATRE, SUNDAY, JAN. 27th
KINGSWAY 5.15 and 8.15 p.m.

Reserved Seats 6/- to 15/-, from 10/-

BOX OFFICE, STOLL THEATRE & USUAL AGENTS

WHO'S WHO IN THE COULDS



Did he expect to find many friends in England? "I don't think we'll be in any trouble. Ernie Anderson and his two daughters are living there; Eddy Gilmore, of Moscow for so many years, lives in London now, and he's a good friend of ours. Ralph Sutton got to know Gerald Lascelles well while Ralph was in England, and I met him at the club later.

A drink
Then there is Lord Donegal, and the Gillebe family are old pals; so I don't think we'll have any trouble getting a drink. —Eric

Own group
Led his own groups mostly around Milwaukee and Chicago from 1932-42. He and Gene Schroeder are the only original members who opened Condon's club 11 years ago.

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Niche
Cutshall, Eddie's trombonist, went around the big band circuit before settling into his comfortable Condon niche, which he has held since 1949.

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Pianist first
He was with Dizzy Gillespie for three months in 1944. His combo jolly through the years have included work with Eddie South, Stuff Smith, Charlie Shavers, Charlie Parker, and a stretch

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JAZZ ON THE AIR

SATURDAY, JANUARY 12:
6.30-6.45 a.m.: A-B Shows (daily).
16.30-17.30 J: Dr. Shows.
18.30-19.30 J: Armstrong's Lucky Thompson, Joe Tull, Miles Davis.
19.30-20.30 A: J: Bill Hunk, 44.9.9 J: Dr. Shows.
4.30-4.45 P: Jazz Developments.
8.00-8.15 P: For The Jazz Fan.
8.45-9.00 C: Jazz Session.
9.00-9.15 J: Jazz News.
9.15-9.30 J: Jazz News.
9.30-9.45 Q: Top Pop, Alto-Sax, Jazz Dico, etc.

SUNDAY, JANUARY 13:
6.30-6.45 a.m.: A-B Shows (daily).
16.30-17.30 J: Dr. Shows.
18.30-19.30 J: Armstrong's Lucky Thompson, Joe Tull, Miles Davis.
19.30-20.30 A: J: Bill Hunk, 44.9.9 J: Dr. Shows.
4.30-4.45 P: Jazz Developments.
8.00-8.15 P: For The Jazz Fan.
8.45-9.00 C: Jazz Session.
9.00-9.15 J: Jazz News.
9.15-9.30 J: Jazz News.
9.30-9.45 Q: Top Pop, Alto-Sax, Jazz Dico, etc.

MONDAY, JANUARY 14:
10.15-10.30 P: J: Martin Block.
10.30-10.45 J: Strickly from Dixie.
10.45-11.00 P: For Jazz Fans.
11.00-11.15 J: Dr. Shows.
11.15-11.30 J: Dr. Shows.
12.0-12.15 a.m.: Saturday Night.
12.15-12.30 a.m.: Saturday Night.
1.30-1.45 H-Q: Hollywood—New York.
1.45-2.00 J: Dr. Shows.
2.00-2.15 J: Dr. Shows.
2.15-2.30 J: Dr. Shows.
2.30-2.45 J: Dr. Shows.
2.45-3.00 J: Dr. Shows.
3.00-3.15 J: Dr. Shows.
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Vera Lynn on the air

BBC SPONSORS SECOND POP FESTIVAL



Vera Lynn turned disc-jockey on Thursday for a 13-week series on the Light Programme. She is seen here at Broadcasting House choosing the next record for her opening programme.

TOP-LINE singers, vocal groups and bands will be appearing in the second Festival of British Popular Songs which starts on BBC Television on January 22.

The series will run for four weeks and the winning song will be entered for the Grand Prix of the 1957 Eurovision Song Competition on March 5 from Frankfurt.

Star bill
Bill for the first programme includes David Hughes, Lita Ross, Dennis Lotie, Brian Ryan, the Bill McNeill Quartet, the Keynotes and Eric Robinson's Concert Orchestra.

Stars so far booked for the January 22 programme are Ronnie Hilton, Edna Savage and the Stanley Black Orchestra, while Claude Carr and the George Melachrino Orchestra have been booked for February 5.

From 80 songs submitted by the publishers, 15 have been chosen for television. The selection committee is Ronnie Wald-

man, Jack Payne, Cyril Stapleton, Harry S. Pepper and recording executive Frank Lee and Walter Ridley.

Secret

Six songs will be presented in each of the first three rounds programmes and the top two from each will be entered for the final on February 12.

The winning song in the first Festival was "Everybody Falls in Love With Someone" by Coquette Records A&R manager Norman Newell and Peter Hart.

As in the first Festival, the identities of the writers and composers are known only to Ronnie Waldman, and will remain secret until the end of the contest.

Producer of the series is Francis Seer.

SKIFFLE INVADERS VARIETY



The second Skiffle Group—the City Ramblers—has been lined up by Bill Collins of the Howard Dolfon Agency for a variety tour starting on January 26.

The group, which included eight broadcasts and three TV spots, will be featured on BBC-TV's "In Your Own Time" on January 26 and are booked for concerts at Manchester Hippodrome (January 20) and Liverpool (January 21).

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Dave Brubeck hopes to come to Britain

DAVE BRUBECK wants to play six or seven concerts in Britain this year. He intends a European holiday-tour as soon as arrangements can be made.

He will bring his Quartet—and his husband, Max, who runs Dave's home-record label, Fantasy, discussed a deal with Harold Davison in London.

More Fantasies
Wells is here as a cameraman attached to the Otto Preminger team produced by Jean Renoir. He is working for his label at the moment.

He signed an exclusive deal with Vogue on Wednesday which will see more Fantasy releases in Britain.

The only thing in the States right now, he said, is "organ music." Organs in H-F!

'High Society' is disc of the year
Capitol Records' "High Society" LP has won the Chronicle Gold Record of the Year award.

A judging panel comprising disc-jockey Gene Coates, music publisher Bill Franklin, NY secretary Harold Penfield and the Editor of the Music Business under the chairmanship of News Chronicle record critic Leslie Malory, this week chose this disc as the best of the month.

The LP features Bing Crosby, Frank Sinatra, the Louis Armstrong All-Stars with the MGM Orchestra conducted by Johnny Green, singing and playing the music of Cole Porter.

Dill Jones injured in car smash
Pianist Dill Jones was due to have his right knee-cap removed yesterday (Thursday) at St. Mary Abbott's Hospital, London, E.C.1.

He smashed his knee on Sunday morning in a car crash. Dill also suffered slight head and facial injuries and expects to be in hospital another three or four weeks.

News in brief
ONE of London's few remaining variety theatres—Brixton Empire—closes after tomorrow (Saturday's) Max Miller show.

In future the theatre is to be used as a cinema.

Billie Anthony appears in the Light Programme's "Midnight Music Hall" (today Friday) and BBC-TV's "Off The Record" on January 11.

The Jimmy Cummins Orchestra started a two-week season on Wednesday at the Continental Club, St. John's Wood.

First heat in Lou Preager's Jazz Band Contest was won by Hansmann's Palais last Friday by the Seth Marsh Band, which goes through to the final.

The Americana, London's Saturday all-night club, closed last week and will reopen in March. Leon Roy's Group was resident.

Paul Courard joins David Whitfield as MD next week.

Stanley Black was unable to appear in "Off The Record" on Monday, because of a throat infection.

BANDS SET FOR BBC TRAD SHOW

FULL line-up for the BBC's "Jazz Saturdays" at the Royal Albert Hall on February 3 will be the bands of Humphrey Lyttelton, Mick Mulligan, Cyril Laurie, Sandy Brown, Chris Barber and the Lonnie Donegan Skiffle Group.

Guest singers will include Ottilie Patterson, George Melly, Nava Raphaelo and Beryl Bryden.

Instrumentalists are Ken Rattenbury (tpa), George Chisham (sax), Bob Clarke (vib.), Bill Jones (pno.), Ken Sykora (str.), Jack Fallon (dosa) and Alan Gaisley (drum).

Tickets are on sale at the Royal Albert Hall and usual agencies.

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That was a question we asked ourselves—because there's no doubt about it, more and more people are actually asking for the Elizabethan Tape Recorder by name.

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SHOWTALK

COMPERING a popular music TV programme, as I do in "Off The Record," gives one an excellent opportunity—in the long spells of inactivity while the artists rehearse—of observing just how well, or just how badly, these artists have prepared their acts for the cameras.

Since I began these programmes, one thing in particular has forced itself on my attention. All of which goes to show that it needs more than just the ability to play an instrument to be a member of a first-class band.

To put it (as they say) in a nutshell, such musicians have to earn their money. And the fact that they have the attitude of mind which enables them to do so without being constantly draggoned is precisely why the bands in which they play are first class.

Encouraged
I WAS interested—and encouraged—to see that Ted Heath (no doubt largely because of the qualities I mention above) has so impressed the American public that it has voted his band into seventh place in the annual Down Beat poll (Count Basie, whose band exchanges with Ted's, is as you probably know, number one).

Says Ted: "When I get to Number One in the Down Beat poll, I'll call it a day. Until then, I shall go on leading a band—even if I live until I'm 90!"

There is no doubt that today there is genuinely a very large demand for the Heath band in the States.

Practically all the producer and his team have to do, in fact, is to get the band satisfactorily balanced and arrange the camera moves. They are then ready for the transmission.

Frankie Vaughan leads a band with a record press at the Philips factory in Islington, the demand for "Garden of Eden."

head expenses of the tour. And I can sympathise with his predicament—I remember from my own handiwork days just how many thousands a week one has to take to cover the running costs of such a foreign tour, let alone make a profit.

Knowing the added prestige that the Heath appearances in America will bring to British dance music, let's keep our fingers crossed for a fine February.

By Jack Payne



Frankie Vaughan leads a band with a record press at the Philips factory in Islington, the demand for "Garden of Eden."

What makes a top-class band?

ary on the other side of the Atlantic.

Algerical
SEVERAL readers have written to ask me why, when I have previously condemned in this column the quasi-religious lyric which seems so popular nowadays, I gave such a plug to "The Garden of Eden" when Frankie Vaughan sang this number in last Monday's "Off The Record."

In the first place—which is not usually the case with such numbers—the song is a potential winner.

And secondly, I side with the BBC authorities who have permitted the song to be broadcast (instead of banning it, as they normally do with religious songs) because it is a matter of opinion whether the story of the "Garden of Eden" is fact or fable.

It's more or less allegorical use of the Adam and Eve story to point a modern moral is, to me, far less offensive than the maudlin, banal sentiments contained in several notorious "religious" songs which have been offered to the public in recent years.

In particular, I very much prefer the way Frankie Vaughan sings "Garden of Eden" to the passively hypocritical attempt at sincerity which marred so many performances of those other songs.

Missing any concert in a tight schedule such as Ted's would involve the loss of many thousands of pounds. Why, then, I asked him, did he not make things sure by flying between dates?

Because, he replied, it would add far too much to the over-

advance bookings for his forthcoming U.S. tour prove that. And they prove, too, that he deserves his position as top of the bill on the touring package show.

Ted himself is very confident of the outcome, he told me when I ran into him this week. "The only thing I am worrying about," he said, "is the weather—particularly treacherous in an American February."

And the main worry is over the first two dates: "We shall finish the concert at Carnegie Hall at about 3 a.m.—and we are due to open at Rochester, almost

300 miles away, at 3 p.m. the next afternoon."

"If bad weather should delay the coach, it would be disastrous. For we are all travelling together: Al Hibbler, Eddie Hayward, June Christy, the band—the whole bill. So nobody can get on stage and keep the ball rolling till we all arrive."

Knowing the added prestige that the Heath appearances in America will bring to British dance music, let's keep our fingers crossed for a fine February.

By Jack Payne

GROUPS CASH IN ON THE SKIFFLE CRAZE

TWO skiffle groups have been signed this week for Variety shows aimed at teenage audiences.

Agent Will Collins has booked "The Skiffle Show Of 1957," featuring the Chas McDewitt Skiffle Group into the Metropolitan Theatre, Edgware Road, for the week commencing January 21.

If audience response is good, the show will go on tour. Pictured above are four of the group (l-r): guitarist, Chas McDewitt; Alex Whitehouse; Nancy Whitaker and Dennis Ower. The group is completed by John Paul (bass) and Mark Stratford (dr. w.b.).

Delfont tour
The second Skiffle Group—the City Ramblers—has been lined up by Bill Collins of the Howard Dolfon Agency for a variety tour starting on January 26.

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SU HTIW LLOR 'N' KCOR

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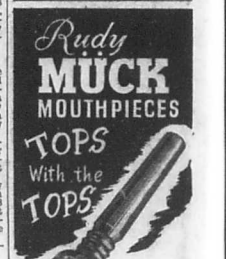
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YOUR 9 O'CLOCK DATE WITH CHRIS BARBER

RADA GIRL AT CLUB HALEY



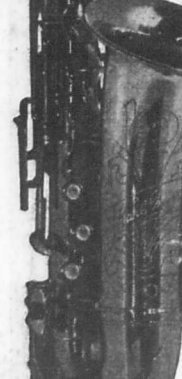
From RADA to rock-'n-roll singing in the record of 16-year-old Celia Curry. Celia, an ex-student at the Royal Academy of Dramatic Art, is now the featured rock-'n-roll singer at the Club Haley, Mapleton Restaurant, W.

Karl MEYER SAXES

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...The so unhappy wanderers

TYPICAL of the difficulties it caused to touring bands by the petrol shortage is Chris Barber's story of the first week of rationing. He said the MM this week: "In four days we played at Hull, Bury, St. Edmund, Newcastle and Manchester, which involved us in 38 hours' railway travel for nine hours' playing." Barber band uses 200 gallons of petrol a month in its two cars, a feature in the papers something about 100 per cent of normal requirements," comments Chris, "but they are giving us about 4 per cent. Travelling expenses are now trebled."

ROCK-'N'-ROLLING CHAMPS

TWO Yorkshire villages have found champions of rock-'n-roll from different (and unusual) sources. Village No. 1 is Batley Carr. There the local RC priest, Father J. Walsh, has followed the example of the village of C. E. minister, Rev. R. Hargreave, in welcoming the "bluesy" music. Both villages now run dances featuring rock-'n-roll and have come to believe that the music can do good. Village No. 2 is nearby

LETTERS A plea for artistry in jazz

I WONDER how many of to-day's music lovers and record collectors really appreciate the showmanship, musicianship and versatility of the great vocalists of the 1940's. Why, with an artist like Tormé waxing such gems as "The Crossroads," "The Dek-tette" and now "The Blue World," do they also receive little or no recognition they deserve? The Halveys and Prestons are too a pair of vocalists to be mentioned.—Edgard G. Hill, Gillingham, Kent.

It will prevail
HOW refreshing to read the letter from H. H. Silk (5/1/57). Matt Dennis is undoubtedly a genius in his particular field: one of the "greats" who receive little or none of the recognition they deserve. His compositions are magnificent and his delivery of lyrics a thing of beauty. Through such singers as Dennis, Tormé and their female counterparts, the Southern, the Halveys, and our own superb Cleo Laine, the music that has made the jazz category the success of Mot Tormé in this country proves that even in this day and age of rock-'n'-roll, the music still prevails and, I believe, will one day win.—V. P. Kelly, Coventry.

Dankworth a joy
TO-DAY I had the pleasure of hearing the Johnny Dankworth Orchestra, and this on 12/1/57 I had the good fortune to hear the Heath Band. To me, it was the absence of all that jazz perfection in every way. We hear downright vulgar arrangements; vulgar in fact as far as the more discerning fans who voted Ted Heath's jazz perfection in every way. The Dankworth Orchestra, on the other hand, was really a joy to hear. It has the more discerning fans who voted Ted Heath's jazz perfection in every way. The Dankworth Orchestra, on the other hand, was really a joy to hear. It has the more discerning fans who voted Ted Heath's jazz perfection in every way.

Modern Times
PLEASE can you tell me if there is any relationship between "The Times" and Bill Haley and his group?—G. Weng, Norwich, S.W.16. Surely, as you have addressed your letter to the wrong newspaper.

Play from the heart

CHICK WEBB AND HIS ORCHESTRA
0269 Don't Be That Way/I's Over Because We're Through
0270 Let A Shutter/Blue Lou
0271 Blue Lou/ Swing Song/A Little Bit Later On
0272 The Heart Crying My Heart Out For You
0273 You'll Have To Swing It/ You Got Your Feet In Rhythm
0274 Rhythm and Romance/Pacts and Purses
0275 There's Frost On The Moon/and My Marches On
0276 Swings On The Reservation/ I Got The Spring Fever
0277 Let A Simple Melody/Hello, Hello
0278 Dixie Jive/Rock It For Me
0279 The Happy Doodie/My Heart In Harlem
0280 Chas The Boss/Away/ Magellan
0281 I'm Just A Jitterbug/Amure 0282 Spinal Tap The Wacky Dots
0283 Macpherson Is Rehearsin'/ Let A Tear Fall In The River
0284 Let's Put A Little Yellow Basket
0285 Gotta Pebble In My Shoe/ Who Ya Hushin'
0286 The Old Stamping Ground/ Who Ya Hushin'
0287 The Groove
0288 Number Time Along The Swannee/Chew, Chew, Chew
0277 I Can't Stop Loving You/ Talk That You Do
0278 I'm Up A Tree/Have Mercy
0279 P.D.R. Home/Life
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Am I fit to judge the work of a 10-year-old?

RAYMOND MORTIMER, one of the *Sunday Times* book critics, made an interesting point of the other week. He was discussing the critic's reaction to new and unusual forms of art (30/12/56 issue). "Everything I have read about the history of taste," he wrote, "suggests that nobody has ever been a perceptive judge of imaginative work more than from men younger than himself by 25 years or more. (This comes applies to the visual arts and music no less than to literature.)"

By STEVE RACE

Age gap
That makes extremely criss reading for a critic who feels himself approaching the *Sere and Yellow*. In my particular case it means that I am not a perceptive judge of any imaginative work created by a 10-year-old.

As of this moment the fact causes me less concern than it might: even the rock-'n-roll wonder-boys are 11-plus. But what happens in eight or ten years' time, when musicians in their late teens are turning out "imaginative work," and all of it is sailing right over my head because I am in my thirties?

Clearly, I must fight off that widening age gap by some means or other, perhaps by taking rejuvenating pills. After all, none of us was to know then that the battle would be drawn: either type of jazz might have become submerged. The only thing to do in the circumstances was to be quite honest. Each critic made his decision, and either wrote the new jazz or not, according to his convictions.

Crossroads

When the great jazz revolution took place (round about 1945), and we called ourselves Modernists, Traditionalists, or whatever took our fancy, jazz suddenly became indivisible. Almost overnight, the

Wrong

By that move made at that point in time Edgar carried the right to claim perceptive judgement over that of any artist who are his junior by 25 years.

So Raymond Mortimer is wrong in the case of at least one music critic. It is already said by myself among them. The next to face the danger age, by my reckoning, is Stanley Dance, if I shall watch him with interest.

One sees Raymond Mortimer's point of course. It is already disturbing to find the self affronted by Presley-type sounds, when so many of our juniors are still in their teens, and so colourful as that of acid on blue jeans.

Does the critic's age make a difference? Some of the teen-agers would use us think so, but for one don't agree. The standards of musical criticism still remain, and the New must be judged by them no less than the Old. In 20 years' time, Race appears to approve only of music over the age of 30, his readers can no doubt be relied upon to point out the fact of my inanity. Until then, Mortimer or myself, we can only try to be perceptive judges, and sample each new thing as it comes up in those dim, uncritical days of youth.

EDDIE CONDON (From 3)

Born in Topeka, Kansas in 1907 and raised in Chicago from 1912 and worked with commercial bands during the '30s and '40s. American band in 1935, settling in New York in 1936, he played with Artie Shaw, then with Bunny Berigan, Red Norvo, Paul Whiteman, Muggsy Spanier, Joe Marsala and the Chico Marx Orchestra. From 1943 he was a staff radio musician in New York, playing jazz gigs on the side. For the past three years he has been back in Dixieland exclusively.



MUSIC FOR ALWAYS. BBC SHOW BAND. 7.30 p.m. 4.15.7.

The Show Band is beginning to lose its *faisan d'être*. For this programme it has been jazzed down to become a large, lush light orchestra playing the pick of the evergreen pops, an ominous step which may well herald the decline of the radio dance band. It is true, of course, that dance bands, with two exceptions, have lost the initiative. Yet the flame does not with them, but with the BBC itself. Together with the music publishers, the Corporation tied up, hampered and restricted bands with the notorious agreement (the 60 per cent rule) which forced them to play music for the benefit of the publishers. In fact, bands have been playing their own funeral marches ever since the stretched agreement was signed. If dance bands are not soon to vanish from the air, this rule must be rescinded and bands, like other people in show business, given the chance to entertain the public in their own free way.

No plugs

There were no plugs on this programme which, in itself, is significant indeed. Indeed, this was great preoccupation with tunes that will stand the test of time. This is the BBC's own multi-commission towards pops and plugging.

The Show Band

The Show Band, when it gets the chance, is a good dance band, which in something rare, is quite a commonplace. This was a magnificent programme. Cyril interviewd American and British bands, both of whom would have done better had they been given the chance to "plug" more than one sentence at a time.

Lee Lawrence's singing, Cyril's announcing, the orchestra's playing, and the production by John Rowell were all faultless, but if it ain't got that swing, etc., etc.

THE SENTIMENTAL GENTLEMAN OF SWING.

A tribute to the late Tommy Dorsey. In 1937, A. LAN DELL, who introduced the programme, is our most shifft and sensitive disc jockey. He ran the different Dorsey records into each other in a clever musical manner that he effected, or, if you like, actually fashioned, from record original modulations, from record to record. Apart from the patience

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Collectors' Corner

FROM Leonard Feather comes news of the death in New York City of pianist Tommy Fulford on December 17. According to friends, says Feather, Fulford died "of a broken heart," crying over the death of his wife a couple of months ago. Fulford was best known for his work with the late Chick Webb's orchestra, which he joined in the summer of 1936, remained with the band until Webb's death, and subsequently worked with it under Ella Fitzgerald's leadership until 1942.

Obscurity

Recently, after years of obscurity playing for strippers and rock-'n-roll jobs, he was hired by Tony Parenti to work at the Metropole on Seventh Avenue, and was featured there for the past few months. "André Persiani, the French pianist who immigrated here some months ago, has taken Fulford's place in the Parenti group, which also includes Arvel Shaw on bass and Zutty Singleton on drums."

BRUNSWICK DELETIONS

NOBLE SIBBLE AND HIS ORCHESTRA
0181 Lovless Love/The Old Ark Is Moving
0182 I've Got To Think It Over/ I've Got To Think It Over
0183 I've Got To Think It Over/ I've Got To Think It Over
0184 I've Got To Think It Over/ I've Got To Think It Over

With Webb

Fulford played on all the Webb discs listed among this week's deletions with the exception of the first four, the sixth and seventh. He was also on shoals of Elias with the Harry Light (1939) and Famous Orchestra (1939-42), and on sides by the Duke Ellington and the Gotham Stoner (1941). He also played on the three Lil Armstrongs.

JOE SUYER (Solo Piano)

0284 Let's Get Back/Gotaway/Minor Mood
0285 Let's Get Back/Gotaway/Minor Mood
0286 Let's Get Back/Gotaway/Minor Mood

BEVS SITTING PRETTY IN GREENSLEEVES

THERE are dozens of vocal groups in America, from the Hi-Los to the rock-'n'-rollers. Nearly all of them record. So it is pertinent to ask: How did our own Beverley Sisters fare when they took their voices over the Atlantic—when they, in fact, took coals to Newcastle?



The Beverley Sisters (above) throw new light on an old saying.

Here is the answer: Their impact was such that their London Records disc, "Greensleeves" (to which traditional melody they wrote the words), sold over 300,000 copies in three weeks.

The New York Daily Mirror rates it among the Top Ten. The Billboard has it as Number Two. Cash Box makes it a "Sure Shot."

And the Koridites (currently in the States) have been asked to broadcast an exact copy of the "Bevs" arrangement over some 400 radio stations.

So obviously one can carry coals to Newcastle—if it's the right kind of coal.

Now back in Britain, and starting at the Liverpool Empire, their latest Decca disc has just been released. It couples "Mama From The Train" with "I Dreamed."

A STAR IN STRIPES!



New star in stripes—HILARY MARTYN (above), once a singer and dancer at London's Windmill Theatre, joined the IVEY HENSON Band as vocalist at the end of the year. We shall hope to see her on TV with IVEY on January 15.

New York Diary

THURSDAY—What do you think New Orleans is coming to? This evening, with Ahmet and Nesuhi Ertegum, I dropped in to catch the De Paris, and the remaining jazz club on that once fabulous block of 52nd Street (between Fifth and Sixth Avenues), where a half-dozen spots are held to radiate the ultimate in jazz.

And what do you think I heard? Wilbur and his boys were playing a Cole Porter medley! The mere idea in itself is incongruous enough, but the reality of hearing Omer Simeon playing almost straight melody on "It's All Right With Me" made the medley doubly striking, and the accompaniment—banjo and piano—completed the strange picture. To top it all off on Wilbur Kirkpatrick's organ and did the number as a harmonica solo!

Incidentally, Emmo Berry, buried for the past couple of years in the mad-aid-blues groups, was on the scene of Sidney de Paris, who's on vacation.

Another anomaly

SATURDAY—Walking along Seventh Avenue in a blinding snowstorm (at 15 above zero, Fahrenheit) I ducked into the Metropolitan for shelter at 2 p.m. this afternoon—just found another anomaly. I looked up at the long bar to see an intriguing convention of cosmopolitan characters aiming their blues at the public from their perch on the shelf.

Three musicians of unmistakable New Orleans cast and style—Winky Man, Singleton—were ranging alongside one typical swing-era New York native, Benjy Morton, and one immigrant Frenchman, André Persingy. The styles didn't clash at all, strange to relate.

—LEONARD FEATHER



THE PAT BRAND COLUMN

"YOU can't escape Elvis on Broadway. Every other shop seems to be selling Presley panics, Presley shirts, Presley caps, Presley handkerchiefs, Presley photographs, Presley badges..."

So I reported from New York seven weeks ago. This week, in London, I met the man behind this fabulous exploitation of a famous name: the man who, in the last three months, has sold over 22 million dollars worth of goods bearing the name of Elvis Presley. From guitars, book-ends, bracelets and fluorescent autographed pictures to shoes, jeans and lipsticks described as Round Dog Orange, Heartbreak Hotel Pink and Tutti Frutti Red. Henry G. Saperstein.

Staggering

A YOUTHFUL-looking 38-year-old, he can reel you off statistics that stagger the brain with their frightful fascination. Three million fan pictures sold in 30 days; 72,000 pairs of jeans with Presley's name and picture on the pocket; 1,000,000 Presley discs sold by RCA Victor—equal to their entire output of every other type of disc from classical to jazz; 250,000 lipsticks sold in the first month; 1,000 Woolworth stores simultaneously staging Presley salutes.

Fantastic

AND now? Stand by, Britain! A Henry G. is over here to extend this fantastic business to Europe. "It's a new form of business," he told me. "The association of a famous name with everyday products. Walt Disney was first in the field with his Mickey Mouse books and toys. "Liberease was the first to bring it into the adult market. Now comes Presley—the biggest of the lot." What, does he, personally, think of The Pelvis? Mean

He has a mean sex appeal. He brings out the best in every woman. He is a phenomenon. Twentieth-Century put him into "Love Me Tender"—and broke even on costs within three weeks!

How long will he last? I give him another two years as a top merchandising subject. Then the market will taper off to a lower level. Say 40 per cent of his present rating. And will British teenagers react in the same way as Americans to these products? "Teenagers are the same the whole world over. In Canada, Mexico, Australia, New Zealand.

"Britain? Well, I've already had two proposals of marriage to pass on to him since arriving yesterday. So stand by for the deluge. It's due to start this Spring."

52 weeks

WHICH singer holds the record for the most consecutive appearances on ITV? My vote goes to Marion Ryan. She has appeared on every Saturday night programme since the series started last May. The censor apparently hasn't been extended for the fourth time (to double the salary at which she started) taking her on into next May. By which time she will have appeared every week for a year!

This is in addition to her other solo appearances and her regular work with the Ray Ellington Quartet.

Quartet Time

I HEAR, incidentally, that the Quartet is likely to appear regularly in the "Fred Martin Time" series. It is already booked for the January 21 edition.

Competition

BACK in Britain after ten years on the American West Coast is drummer Jack Turner. And, says he, Buddy Featherstonhaugh is right. You CAN make a living playing jazz in Britain.

Not so ten years ago, when Jack left to join his father at Capitol Records in Hollywood. Over there, he played with the Dave Barbour Quartet and Peggy Lee, Paul Weston, Eddie Miller, Red Nichols, on Kay Starr sessions, and in innumerable TV dates in San Francisco. The reason for the West Coast's high standard of musicianship? The climate, which attracts jazzmen from all over the States. And the terrific competition, forcing everyone to give of his best all the time. Home for family reasons, he's hoping to continue playing here.

Tailpiece

SURELY it was Halley's Comet? Or did Bill Haley knock the "1" out of his name in the same way as he knocks it out of the music?



SO much fuss has been caused by Rock-'n'-Roll that one readily expects each new film of the crop to wear an "Rock, Rock, Rock" label. Warner Bros. "Rock, Rock, Rock"—the Bill Haley epic—gets the same rating of all "U," which I always interpret to mean "suitable for children of all ages." The censor apparently hasn't heard about Rock-'n'-Roll hoodlums of better handling; she continues to be wickedly feminine.

In "Rock, Rock, Rock," a tenuous and tedious thread in her one song, "Tia, La, La," of story barely holds a series of acts together, no fewer than 13 in fact. They include Connie Francis, the Moonglows, Chuck Berry, Frankie Lynn and the Teenagers, the Flamingos and the Coney Island Kids.

The whole, including Allan Freed's big hit band, is something of a bore, though there are individual flashes of talent. Lavern Baker (see photo above) is an enterprising worthy of better handling; she continues to be wickedly feminine. In "Rock, Rock, Rock," a tenuous and tedious thread in her one song, "Tia, La, La," of story barely holds a series of acts together, no fewer than 13 in fact. They include Connie Francis, the Moonglows, Chuck Berry, Frankie Lynn and the Teenagers, the Flamingos and the Coney Island Kids. —TONY BROWN

TV

POP-RECORD enthusiasts may have missed something that has been apparently designed specifically for them. If they care to look beyond the misleading alliteration of the title, Associated Rediffusion's "Cool For Cats" will introduce them to a new disc-jockey, Ker Robertson, who will introduce them briefly to as many records as he can get into a bare 14 minutes.

Miracle

This feature spot is a minor miracle of compression and, if the viewer is dazzled by the rapid succession of sounds and faces, then that of course, is the inevitable concomitant. Quite apart from hearing his singers and an orchestra last Monday, I was given a treat at Tommy Steele and his Mum and record exploitation man, Bob Crabb. Ker Robertson has to be pretty nippy to extract any vital information while fighting the clock.

I learned, anyway, that Tommy's Mum is keeping her own money and that Bob Crabb used to be an airplane pilot. As a character, Crabb had to offer inducements to get his records played. Crabb said that he didn't, to get his records played. Crabb said that he didn't, to get his records played. Crabb said that he didn't, to get his records played.

HOLLYWOOD HEADLINES



DORIS DAY — an extremely graceful pair of pyjamas!

BRITISH-born Jean Simmons is in "This Could Be The Night" but doesn't sing any of the five tunes (writes Howard Luce!). Fred Astaire and Cyd Charisse do a dance on bicycles, to music conducted by Andre Previn, in "Silk Stockings." Doris Day gets a solid 250,000 dollars for "Fajama Game."

NITERY NOTES... Ella Fitzgerald plus the Lou Levy Trio are at Zardi's... Carmen McRae, along with the big Margaret Ferguson band, makes the top attraction for musicians at Peacock Lane... The Jack Teagarden Sextet took over from Red Nichols and his Pennies at Aster's in the San Fernando Valley... The Alvin Davis Quintet holds the stand at Jazz City.

DISC DATA... Leonard Feather's intriguing "Vibronics" group, with the keyboard vibraphone, is on the ABC-Paramount label... Lyriell Lucky Thompson (tar) along with the fantastic Jimmy Cleveland (milk) has one of the greatest LPs of 1956... The Pacific Jazz "On Stage" LP with the Bill Perkins Octet... Jerry Fielding's "Swingin' in Hi-Fi" LP presents modern jazz arrangements of all the recent rock-'n'-roll hits.

DID YOU KNOW THAT... There are over 35 million TV sets in the United States, tuning in on 400 stations... Bing Crosby had an offer of 50,000 dollars and two cars to endorse a tobacco but he can't afford to make any more money.

...and some from NEW YORK

BRITISH immigrant Ralph Sharon's wife is featured on a new LP the piano-star has recorded for Bethlehem (writes Leonard Feather). Mrs. Sharon is the former Busie Ryan, from Chicago.

The LP features the Sharon all-star Sextet in six instrumental and five vocal. In addition to many standards, the set includes two originals by Ralph, one entitled "Mynah Lament."

THE famous Roseland Ballroom on Broadway closed doors last week after 37 years of operation. If it was immediately replaced, however, by a new Roseland on 52nd Street, just off Broadway.

NAT COLE is set to play the title role in the film story of W. C. Handy's life, now that the picture has been switched from Universal-International to Paramount.

As U-I planned the production, Cole might have been unable to appear in the film because the studio insisted upon releasing it under the name of Decca instead of Capitol, with which the entertainer has an exclusive recording pact.

BLUES singer James Rushing plans some discs on his new Columbia LP. Personnel includes Buck Clayton, Dick Wells and other ex-Babe sidemen.

NOT SO CRAZY HAZEL!

MEET HAZEL GARDNER (right), glamorous wife of comedian-die Johnny LEN HARTEN. Hazel, currently providing eye-appeal with P. G. CRAZY at London's Victoria Palace, has several parts in three new movies—"In The World," "Zerk" and "Tough Of The Sea." Viewers may remember her (they should) from her recent appearance with the Gang in ITV's "The West" programme.

SAMMY MILLS KITT

DAVIS BROS BROS KALLEN

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Songsheet

by Hubert W. David

IF you were asked which is the A side and B side of a record, would you know? The gramophone record in the form of a wax cylinder was invented by Thomas A. Edison in 1877, and the following year his compatriot Emile Berliner adapted the waxing process to a flat surface with the possibility of unlimited multiplication from a matrix.

By 1900 the terrific commercial possibilities of the gramophone had become apparent and to give the buying public greater value, it was found possible to make a double-sided record. That was when all the trouble began, for ever since then there has always been controversy raging over the flip side of a disc. I should say that more controversy has been perpetrated over "what goes on the other side," than any other single factor in the music business.

Serious exploitation

WITH the vast amount of time, money and energy to be spent on exploiting a record today, it has got to the stage where a record company must decide in advance which side of the record is to receive its lavish attention, for strictly speaking, no record company wants two hits on the same disc. If just isn't economic.

Hence the birth of what we have come to know as the A and B side of a record. It is the A side which is chosen as the one for serious exploitation. A publisher is even sold these days if his number is to be the B side, and this can be a bit of a bind. He is literally out on his own, for without some plays of his side of the disc, he is handicapped in his own exploitation.

It is the unfortunate lot of Leslie Osborne, exploitation manager for Ascherberg, to have such a B side on his hands at the moment. This is Alma Cogan's disc of "Three Brothers." When I first heard the song, I did not know who had written it, but I did know that it had the touch of a master! Actually I guessed the writer's name at second try—once again Paddy Roberts turns up with a masterly lyric and in this case he has also provided the melody as well.

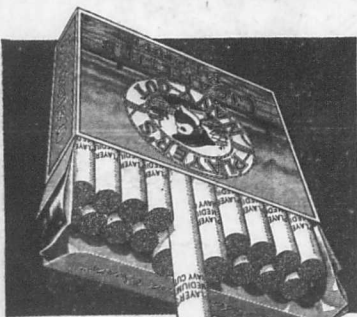
So Leslie Osborne, in the initial stages of the song, can virtually say to himself that he has got to get all the plugs on this number, and in actual fact he is really fighting the gramophone company.

Three in a row

IT is perhaps lucky that there are quite a few independent disc jockeys around who have some considerable say in the compilation of their programmes, and of course this song "Three Brothers" is not going to be short of artists who will want to work it on radio and TV. For make no mistake, when Paddy Roberts writes a song, people on all sides of the music industry do sit up and take notice. I wonder whether Paddy can make it three in a row? "Lay Down Your Arms" has been followed by his new success with Francis and Dave's "A Man On The March," so "Three Brothers" may complete a lively trio of hits, notwithstanding that it is the B side of the Alma Cogan disc.

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Britain's TOP TWENTY

Round alright this of 50 Player's are in the shops again—have you tried them yet?

BRITAIN'S TOP DISCS and TUNES

A	Last	Title	Artist	Label
1	(2)	SINGING THE BLUES	Frank Sinatra	Capitol
2	(1)	GREEN DOOR	Tommy Steele	Decca
3	(3)	LOVE ME TENDER	Elvis Presley	Mercury
4	(4)	JUST WALKING IN THE RAIN	Johnnie Ray	Parlophone
5	(5)	ST. LOUIS BLUES	Frank Sinatra	Capitol
6	(6)	CINDY ON CINDY	Frank Sinatra	Capitol
7	(7)	TRUE LOVE	Frank Sinatra	Capitol
8	(8)	ROUND CORNER	Frank Sinatra	Capitol
9	(9)	FRIENDLY PERDITION	Frank Sinatra	Capitol
10	(10)	REF UP	Frank Sinatra	Capitol
11	(11)	GARDEN OF EDEN	Frank Sinatra	Capitol
12	(12)	MOONLIGHT GAMBLER	Frank Sinatra	Capitol
13	(13)	BLUESBERRY HILL	Frank Sinatra	Capitol
14	(14)	LOVE ME TENDER	Elvis Presley	Mercury
15	(15)	MY FAVORITE	Frank Sinatra	Capitol
16	(16)	MORE	Frank Sinatra	Capitol
17	(17)	ROCK AROUND THE CLOCK	Bill Haley	Decca
18	(18)	DON'T BE CRUEL	Frank Sinatra	Capitol
19	(19)	A WOMAN IN LOVE	Frank Sinatra	Capitol
20	(20)	WHATEVER WILL BE, WILL BE	Frank Sinatra	Capitol

BRITAIN'S TOP JAZZ RECORDS

London	Birmingham	Glasgow
1. ELLA AND LOUIS (LP) HMV	1. WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) HMV	1. CUBAN FIRE (LP) HMV
2. HUMPH SWINGS OUT (LP) Parlophone	2. WHISTLING RUBIA (LP) Parlophone	2. ELLA AND LOUIS (LP) HMV
3. DANGO AND HIS ALLSTARS (LP) Parlophone	3. DANGO AND HIS ALLSTARS (LP) Parlophone	3. CHRIS BARBER PLAYS—Volume II (LP) HMV
4. DON'T YOU KNOW ME, DAVE (LP) Parlophone	4. TRIBUTE TO BRUNNEN (LP) Parlophone	4. JACKPOT (LP) HMV
5. GUBAN FIRE (LP) Parlophone	5. CHRIS BARBER PLAYS—Volume I (LP) HMV	5. STAN KENTON IN HI-FI (LP) Capitol
6. ELLA AND LOUIS (LP) HMV	6. ORIGINAL DIXIELAND ONE (LP) Parlophone	6. LONNIE DONEGAN SHOWCASE (LP) HMV
7. BAD PENNY BLUES (LP) Parlophone	7. HUMPH SWINGS OUT (LP) Parlophone	7. DIXIELAND PARTY, No. 2 (LP) Parlophone
8. GEORGE LEWIS RAGTIME BAND—Volume II (LP) Parlophone	8. JAZZ GIANTS '56' (LP) Columbia	8. MIAWATTI (LP) Parlophone
9. FIREHOUSE FIVE PLUS TWO (LP) Parlophone	9. GEORGE LEWIS NEW ORLEANS RAGTIME BAND—Volume I (LP) Parlophone	9. SWING CHARLIE (LP) Parlophone

CALL SHEET

London	Birmingham	Glasgow	Manchester
1. LA BINGO THE GOLD PORTER SONG BOOK—Volume I (LP) Parlophone	1. JOHNNY DANKWORTH AND Orchestra (LP) Parlophone	1. ELLA AND LOUIS (LP) HMV	1. ELLA AND LOUIS (LP) HMV
2. HUMPH SWINGS OUT (LP) Parlophone	2. HUMPH SWINGS OUT (LP) Parlophone	2. JAZZ DICKENSON SEPTET WITH BOB WOOD (LP) Vanguard	2. GEORGE LEWIS RAGTIME BAND—Volume II (LP) Parlophone
3. LOUIS ARMSTRONG AT THE DRUMBO—Volume I (LP) Parlophone	3. LOUIS ARMSTRONG AT THE DRUMBO—Volume II (LP) Parlophone	3. CONCORD (LP) Vanguard	3. GEORGE LEWIS RAGTIME BAND—Volume I (LP) Parlophone
4. DIXIELAND (LP) Brunswick	4. DIXIELAND (LP) Brunswick	4. LULLABIES OF DIXIELAND (LP) Parlophone	4. LULLABIES OF DIXIELAND (LP) Parlophone
5. SOUVENIR (EP) Decca	5. SOUVENIR (EP) Decca	5. LONNIE DONEGAN SHOWCASE (LP) HMV	5. LONNIE DONEGAN SHOWCASE (LP) HMV
6. RUBY BRASS SWINGS—Volume I (LP) Parlophone	6. RUBY BRASS SWINGS—Volume II (LP) Parlophone	6. BOBBY SHAPIRO (LP) Parlophone	6. BOBBY SHAPIRO (LP) Parlophone
7. GOLDEN DISC JAZZ CONCERT—Volume I (LP) Parlophone	7. GOLDEN DISC JAZZ CONCERT—Volume II (LP) Parlophone	7. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) HMV	7. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) HMV
8. LOUIS ARMSTRONG WITH KING OLIVER (LP) Parlophone	8. LOUIS ARMSTRONG WITH KING OLIVER (LP) Parlophone	8. STACK O' LEE BLUES (LP) Parlophone	8. STACK O' LEE BLUES (LP) Parlophone
9. CHRIS BARBER PLAYS—Volume I (LP) Parlophone	9. CHRIS BARBER PLAYS—Volume II (LP) Parlophone	9. BAD PENNY BLUES (LP) Parlophone	9. BAD PENNY BLUES (LP) Parlophone
10. HAWAIIAN WAR CHANT (LP) Parlophone	10. HAWAIIAN WAR CHANT (LP) Parlophone	10. TERRY LIGHTFOOT JAZZMEN (LP) Parlophone	10. TERRY LIGHTFOOT JAZZMEN (LP) Parlophone

AMERICA'S TOP DISCS

(Week ended January 5)
1. SINGING THE BLUES
2. GREEN DOOR
3. LOVE ME TENDER
4. JUST WALKING IN THE RAIN
5. TRUE LOVE
6. LOVE ME TENDER
7. ROCK AROUND THE CLOCK
8. DIXIE BELLE
9. THE BANANA BOAT SONG
10. CINDY ON CINDY
11. DON'T FORGIV ME
12. CINDY ON CINDY
13. YOU ARE MY ONLY LOVE
14. ANASTASIA
15. MARY'S BOY CHILD

THE JODIMARS "CHARABELLA"

THE four titles on London EP RE-D1063 make a worthy memento of Pat's British trip, though I wish an up-tempo number had been included to break the slow pace of the pieces. Titles: "No Arms Can Ever Hold You" "Rich In Love," "I Almost Lost My Mind" and "I'll Be Home."

PAT BOONE'S REFRESHING PAT BOONE

PAT BOONE'S refreshing voice comes as a welcome breeze after the caterwauling of the bawling brigade. The four titles on London EP RE-D1063 make a worthy memento of Pat's British trip, though I wish an up-tempo number had been included to break the slow pace of the pieces. Titles: "No Arms Can Ever Hold You" "Rich In Love," "I Almost Lost My Mind" and "I'll Be Home."

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MAHION RYAN

MAHION RYAN is a girl to watch. One day soon she will be a star. Her debut on Norman Grant's Verve label, is claimed to be her first performance with a "thoughtful and sensitive orchestra in accompaniment" (HMV CLP1088).



Marion Ryan - her latest disc is endorsed below by Laurie Henshaw.

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A Capitol start to 1957

Nat 'King' Cole "NIGHT LIGHTS"

with 'DAME CRAZY'

Al Martino "I'M SORRY"

with 'A LOVE TO CALL MY OWN'

with 'THE HIPS' (Les Hanches)

with 'FROU-FROU'

Capitol Artists - Capitol Entertainment

THE GREATEST JAZZ CATALOGUE IN THE WORLD

VOGUE 12 inch Long Playing 33 1/3 r.p.m. "JAZZ WEST COAST" Vol. 1 Featuring Gerry Mulligan, Clifford Brown, Zoot Sims, Bud Gordon, Bud Shank, Bob Brookmeyer, Bill Perkins, Shorty Rogers, Cliff Baker, Les Kenton, Laurinda Almeida. LAE 12038	Extended Play 45 r.p.m. "DIXIELAND JUBILEE" EPV 1153 That's a plenty; Tallate Rumble; I'm going home. DIZZY GILLESPIE AND HIS ORCHESTRA EPV 1158 Ending School Days; Oh, soo beardo; In Intermession.	GOOD TIME JAZZ 78 and 45 r.p.m. WALLY ROSE GV 2411 Cascades Rag; Pinesapples Rag. BOB SCOBEY'S 'FRISCO BAND GV 2412 All the wrong things you've done to me; Foorie.
GENE NORMAN PRESENTS MAX ROACH and CLIFFORD BROWN IN CONCERT LAE 12036 SIDNEY BECKETT with SAMMY PRICE'S BLUESIANS Saint Louis Blues; Darktown Strutters Ball; Back Home in Memphis Blues; Yes, we have no bananas; Donah! Tin Roof Blues; Jazz Boogie. LAE 12037	4 SAXOPHONES IN 12 TONES EPV 1151 Crazy Quilt; I only have eyes for you; Calista; Tone Poem. 78 and 45 r.p.m. TEDDY BUCKNER AND HIS BAND V 2414 Sweet Georgia Brown; That's my home.	THE BANJO KINGS GV 2413 Hello my baby; Albany bound. Extended Play 45 r.p.m. BURR BALLEW AND HIS RAGTIME PIANO EPG 1179 Oh, you beautiful doll; Dill Pickles; 12th Street Rag; Canadian Capers.

VOGUE RECORDS LTD., 113/115 Fulham Road, London, S.W.3. Tel.: KNightsbridge 4256/7/8

HUMPHREY LYTELTON CLUB

Mack's, 100 Oxford St., W.1

Friday, 11th January

ALEX WELSH'S DIXIELANDERS

Saturday, 12th January

HUMPHREY LYTELTON AND HIS BAND

Sunday, 13th January

THE CRANE RIVER JAZZ BAND

Monday, 14th January

CHRIS BARBER'S JAZZ BAND with OTTILIE PATTERSON

Tuesday, 15th January

HUMPHREY LYTELTON'S BAND & THE VIPERS SKIFFLE GROUP

Wednesday, 16th January

HUMPHREY LYTELTON AND HIS BAND

Thursday, 17th January

AL FAIRWEATHER'S SESSION

Series commences 7.30 p.m. (Sunday, 7.15 p.m.)

Details of Club and Sessions from H.L.C. Office, 8 Great Chapel Street, W.1. General 7494

KEN COLYER CLUB

AT STUDIO '51, 10/11, Gt. Newport St., LEICESTER SQUARE.

FRIDAY (7.30)

KEN COLYER'S JAZZMEN

SATURDAY (7.30)

KEN COLYER'S JAZZMEN SKIFFLE GROUP

SUNDAY (7.15)

KEN COLYER'S JAZZMEN

MONDAY

KEN COLYER'S JAZZMEN

WEDNESDAY

MIKE PETERS BAND

Blues and Boogie with BOB KELLY

AT ALL SESSIONS, PAY AT DOOR

OWEN BRUCE and his Band

Manager: C. MASCARD, 26 Stafford Road, Croydon

Theo. 3221 or Cro. 4221

NOW! Send s.a.s. and P.O. for 5/- membership of club on per cent. Club Hall, 23, W. 1st St., London, W.1.

Membership, 23, W. 1st St., London, W.1.

• FRIDAY (TONIGHT) •

A KEN COLYER session at Studio '51

ALL CHARM members valid

• ALL CHARM members valid

THAMES HOTEL, Hampton Court, Middlesex. Tel. 7411

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The most wonderful place there has ever been for jazz... "JAZZ AT THE FLAMINGO" at the ultra-modern PIGALLE RESTAURANT, 100, Piccadilly, W.1.

Friday, 11th January... Saturday, 12th January... Sunday, 13th January... Monday, 14th January... Tuesday, 15th January... Wednesday, 16th January... Thursday, 17th January...

Our motto: "Complete jazz value for your money..."

Our usual thrilling jazz... Club members valid...

Mapleton Restaurant... 39, Coventry Street, W.1.

Now! Send s.a.s. and P.O. for 5/- membership of club on per cent. Club Hall, 23, W. 1st St., London, W.1.

• FRIDAY (TONIGHT) • A KEN COLYER session at Studio '51

ALL TRAD, musicians... ALL CHARM members valid

ROYAL ALBERT HALL... TICKETS (to include seat and dancing) - - 25/- BOXES (to seat parties of 6 to 10 people) £9 to £15

ROYAL ALBERT HALL... MANAGER: C. R. HOPPER



CLUB CALENDAR

• FRIDAY-contd. • BIRDLAND, 100, Piccadilly, W.1. 11th: BERT QUINCY, with... GUY LAURIE JAZZ CLUB, 100, Piccadilly, W.1.

• MONDAY-contd. • GUY LAURIE JAZZ CLUB, 100, Piccadilly, W.1. 11th: BERT QUINCY, with... KINGSMORE BATHS GAZE, 8 p.m.

• TUESDAY • BARNET JAZZ CLUB, Assembly Hall, Union Street, High Barnet, Middlesex. 8 p.m.

• WEDNESDAY • GUY LAURIE JAZZ CLUB, 100, Piccadilly, W.1. 11th: BERT QUINCY, with... DANCEMAN MODERN JAZZ CLUB, Royal Oak Hotel, Green Lane, Weybridge, Surrey.

• THURSDAY • GUY LAURIE JAZZ CLUB, 100, Piccadilly, W.1. 11th: BERT QUINCY, with... DE MONTFORT HALL - LEICESTER

SUNDAY, FEBRUARY 3rd, 5.40 & 8.0 p.m. ARTHUR KIMBELL presents THE SENSATIONAL TOMMY STEELE AND HIS STEELEMEN

ODEON, BARKING - This Sunday, Jan. 13th at 7.30 p.m. JEFF KRUGER presents THE "BIG PERSON" Jazz Show

STREATHAM HILL THEATRE Sunday, 20th January, 6.45 & 8.30 p.m. ED. W. JONES presents

SUNDAY IS ROCK-'N'-ROLL NIGHT AT WIMBLEDON PALAIS JANUARY 13th - LEON BLY & THE BEL-CATS

• THURSDAY-contd. • AT THE MAJOR HOUSE, 24, Tottenham Court Road, W.1. 11th: BERT QUINCY, with... ROYAL ALBERT HALL, 100, Piccadilly, W.1.

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ROOSEVELT EYKES AND HIS HONEYDRIPPERS... Security show 'Wahine' The Boogie (Verse 2/3/4)

Blue, and so are the beat and... Sings the first four bars of 'Lack a Vene'...

From the number of old American Decca sides I know, it seems that he specialised in songs including 'Woman' in typical fast-rocker piece...

Nothing rare, among those four, is still present in the mildly philosophical 'Security'...

RECORDS WANTED... A BETTER PRICE paid for Jazz Records... RECORDS WANTED... A BETTER PRICE paid for Jazz Records...

Reviewed by Sinclair Trail, Bob Dawbarn and Max Jones... 'drummer man' GENE KRUPA with strings...

drummer man GENE KRUPA with strings... 'drummer man' GENE KRUPA with strings...

"HIS MASTER'S VOICE" LONG PLAY 33 1/3 R.P.M. RECORDS... THE GRAMOPHONE CO. LTD., RECORD DIVISION, 1-11, GATLEY ST., LONDON, W.1

George Chisholm was the British trombone champion to play with Louis Armstrong at the recent 'Aid For Hungary' concert at London's Festival Hall.

OSCAR PETTIFORD (LP) Another One! Minor 7th Aftermath! Startled! (1) Bahama Fever! (2) Gypsy Blues! (3) Don't Squawk! Kamman's a-Come!

These titles are erroneously transposed on the labels... T.J.A.S. players as a rule are not so easily my favourite soloists...

Added to the brilliance of Oscar Pettiford's playing from the other members of his group... The two trumpeters, Byrd takes the honours every time...

ALTHOUGH there is much a good solo work to be heard on this record, the overall effect is a disappointment...

Reviewed by Sinclair Trail, Bob Dawbarn and Max Jones... 'drummer man' GENE KRUPA with strings...

Reviewed by Sinclair Trail, Bob Dawbarn and Max Jones... 'drummer man' GENE KRUPA with strings...

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Reviewed by Sinclair Trail, Bob Dawbarn and Max Jones... 'drummer man' GENE KRUPA with strings...

improve your knowledge (and your enjoyment) of jazz

The music comes first, of course. Nothing can replace performance. But jazz has a literature too; a growing catalogue of books, rich, varied, rewarding, their possession almost indispensable for a full appreciation of jazz music.

In addition to the many notable books published in recent years there are some "classics" that are out of print, others have never even been published in this country.

Thus the collecting of a representative set of books about jazz is difficult - not to mention expensive. It is to remedy this that the Jazz Book Club has been formed.

Its bi-monthly selections, issued to members only at a specially low price, will constitute an unequalled library of jazz literature.

Who chooses the books Club books are chosen by Rex Harris (author of "Jazz", a Founder Member of the National Federation of Jazz Organisations) assisted by Humphrey Lyttelton and Gerald Lascelles.

Already published MISTER JERRY ROLL by Alan Lomax AMERICAN JAZZ MUSIC by Wilder Hobson WE CALLED IT MUSIC by Eddie Condon

1957 PROGRAMME January/February I Play as I Please by Humphrey Lyttelton. The autobiography of Britain's outstanding jazz trumpeter. (MacGibbon & Co. 25/-, Jazz Book Club 6s.)

March/April King Joe Oliver by Walter C. Allen and Brian Rust. A complete account of the life, death, music, compositions and recordings made by King Joe Oliver. (Not previously published in regular book form. Jazz Book Club 6s.)

May/June Young Man with a Horn by Dorothy Baker. The inspiration for this award winning novel was the music, but not the life, of a great musician, Leon Rios (aka Beiderbecke, Gollancz) out of print. If you would like to know more about the Club and how it works, write immediately to the Organiser, Herbert Jones, 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1.

PAT BOONE—THE TANNER SISTERS—VICTOR FELDMAN

'STAR'-STUDIED AIRPORT

BRITISH and American stars flew out of London Airport this week for destinations as far apart as the States and India.

Off to India The smiling farewells (below) are from the Tanner Sisters, who left London Airport on Wednesday morning to play a two-month cabaret season at the Great Eastern Hotel, Calcutta.

Victor Feldman (below right) is pictured talking to a group at his farewell party on Tuesday at the Star Club, Wardour Street.

During his few days in New York he hopes to record with his own group and also as a sideman with the other bands.



Shirley for Vegas Next week Shirley Bassey leaves for Las Vegas, where she opens for a three-week season at the New Frontier Hotel on January 21.

Peter Leslie leaves Peter Leslie, Features Editor of the Melody Maker for the past six and a half years, is leaving on Monday to join agent Lyn Dutton and recording executive Denis Preston as General Manager of a new publicity company specialising in Show Business.

Holiday resorts facing MU boycott

THE Musicians' Union this week told its members that they must not sign certain contracts for the 1957 summer season. This is the

TOMMY STEELE GETS ROLLING! ROCK-N-ROLL is starting off in a big way for 1957.

The NEW Arrangements you have been waiting for! ROSE ROOM WHEN YOU WERE SWEET SIXTEEN WEARY BLUES By REG OWEN in DAREWSKI'S DOWNBEAT Series

result of a breakdown in negotiations between the Union and the Association of Health and Pleasure Resorts over pay and conditions for musicians taking summer engagements in municipal establishments.

CONCERTS IN SCOTLAND FOR EDDIE CONDON TWO further dates, both in Scotland, have been fixed for the Eddie Condon tour.

3 for the Record! THREE BROTHERS ALMA COGAN AT HER BEST ON H.M.V. POP 284 IN LOVE RUBY MURRAY on COL. D.B. 3852 YODELLIN' RAG RONNIE RONALDES T.V. Sensation on COL. D.B. 3840 ASCHERBERG'S 16 Mortimer St., London, W.1

MELODY MAKER INCORPORATING 'RHYTHM' Member: Audit Bureau of Circulations No. 1210 EDITORIAL OFFICES: 189, High Holborn, W.C.1 Telephone: TEMple Bar 2468

CROSBY VISIT From Page 1 March, Fred, America's biggest promoter of rock-n-roll would play at least seven dates with a package headed by Freddie King and his Bellboys—the group which appeared with Fred and Bill Haley in a Rock Around the Clock.

Melody Maker JANUARY 19, 1957 EVERY FRIDAY 6d.

WISECRACKING CONDON HITS LONDON



To a chorus of jazz!

WISECRACKING and clutching a whisky bottle, Eddie Condon arrived in London on Tuesday morning for his three-week British tour.

More to come The fabulous American bandleader, club owner, guitarist, writer and character gave a first hint of things to come by trying to climb into the boot of a waiting coach, proclaiming, "There must be a bed in here somewhere."

Rock and Riots? See page 3



MM photographer Ron Cohen played with Humphrey Lyttelton's band and is pictured (above) at the reception he also got the picture (below) of Eddie meeting bandleader Vic Lewis and clarinetist Wild Bill Davison as he

CY LAURIE AGENCY 41 Gt. Windmill Street, London, W.1. Gerrard 6122

ADVERTISING OFFICES: 96, Long Acre, W.C.2 Telephone: TEMple Bar 2468

FREE FROM ZYN CYMBALS 87 REGENT STREET, LONDON, W.1 Telephone: REGent 3373



Ted Heath Band to top Prince of Wales

TED HEATH and his Music will top the bill at the Prince of Wales Theatre, London, for two weeks from March 18.

with the Ted Heath Orchestra. Ted told the Melody Maker: "The deal was arranged by Leslie Macdonnell with Bernard DeLont, who is showcasing us in a 'Welcome Back From America' presentation.

ANOTHER DATE FOR COMETS BILL HALEY and his extra performance at the Empire Theatre, London, on Sunday, February 24.

Feldman fails U.S. Army fitness test Victor Feldman has failed his U.S. Army medical.

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RENNELL FORMS A MAJESTREAM BAND

A SWEDISH tour, a recording contract, a Light Programme airing and two Festival Hall concerts have already been offered to a new all-star sextet formed by tenorist Don Rendell.

by DICK HALL

The band, to be billed as Don Rendell and his Jazz Six, makes its debut on February 5. Don Lawson (dr.), Don Watson (tr.), Ken Moele (pno.), Don Lawson (dra.) and Arthur Watts (bass).

MELODY MAKER SCORES AGAIN

PROOF of the "pull" of the MM was supplied this week by Bradford competing band leader Dougie Maclean. Recently the MM announced that the 14-piece band was to break up because of lack of gigs and residency. "Since the MM mention," says Dougie, "I have had nine big jobs offered and more are coming in. Thank you!"

Sutherland forms a trad 10-piece

Ex-Freddie Randall trombonist Alex Sutherland has formed a 10-piece trad band, new ballroom opening shortly at Egin, Scotland. The band is being built around the Highland and the Egin. Alex will still feature the plastic and group which he has appeared at Egin, Fortis and Galloway.

Organist to lead a group at Southport

Hammond organist Jack Lawton is to lead a group for the summer season at the Lord Street Bandstand and Cambridge Hall, Southport, commencing in June. Jack, who is well known through his association with Dr. Crook and his Crackpots, succeeds Jimmy Leach at this post. Jimmy is now with the BBC Northern Dance Orchestra.

PUBLIC PERSUASION

Pat Boone's success with his recording of "Public Persuasion" has led to a two-shilling release of the same title, published by Mears, Hodder and Stoughton.

EVE BOSWELL LIFE-STORY FILM PLANNED

EVE BOSWELL has received an offer to star in a German musical film, in which she would speak and sing in German. The film would be based on her life-story.

If she agrees Eve will start work on the film immediately following her season in "Aladdin" at Coventry.

Eve has also signed for a 10-week tour of summer resorts in Harold Fielding's "Music for the Millions."

DUNDEE—Mark Cohen, pianist with the Ideal Four

personnel will comprise Ronnie Ross (alto, bar.), Norman Baron (pt.), Ken Moele (pno.), Don Lawson (dra.) and Arthur Watts (bass).

Don Lawson is currently accompanying Winifred Atwell on her stage appearances. Ronnie Ross will be leaving the Tony Kirton quintet while Kirton's trumpeter Norman Baron is now with Rex Rintley's band at the Ritz, Kingsbury.

Jazz speciality

Rendell told the MM: "The group has been formed specially for jazz and we will feature arrangements with a mainstream feeling. An interesting feature is that every member of the group will contribute arrangements in his own original."

"For a long time there has been no regular unit playing mainstream jazz and we aim to fill this gap on the British jazz scene."

Don disbanded his first group two years ago and has since played with the Tony Crombie, Ted Heath and Tony Kinsey trios.

Spell with Kenton

He also had a spell with the Stan Kenton band on its tour of Britain and the Continent last year.

The new sextet next week waxes a 10-inch LP for Nixa, which is scheduled for release in May.

Titles are "Will O' The Wisp," "Jack O' Lantern" (both Rendell originals), "Limbohouse Blues," "I Saw Stars," "Blue Grass" (an original by rhythm-section Ron-Kinney), "I Know Why," "Out Of Nowhere" and an untitled Rendell original.

On the air

On February 6 the band airs its "Jazz Band Ball" in the Light Programme (11.15-11.55 p.m.). After a bromley debut the band plays at Southport (February 17), Royal Festival Hall (May 17) and Acton (May 24). Other Festival Hall concerts is being negotiated.

Cliff Lawrence to tour Swedish clubs

Cliff Lawrence is scheduled to fly to Sweden today (Friday) for an eight-week singing trip. He will appear at the Swedish Musicians' Union building in Gothenburg for the first two weeks and will then make a tour of night clubs, restaurants and ballrooms.

Cliff has been working with the jazz from London unit.

NO BOUNDARIES

Jerry Allen and his Trio, currently playing in "Lunch Box" Musical, Chertsey, are the current winners of the "Lunch Box" Question and "The Carroll Lewis Show" and will be seen on the entire ITV network in "Lunch Box" from February 15.

LANCS—Jack Stone to lead a 14-piece band at the Marine Hall and Gardens, Fleetwood, for the summer season. He will remain at the Apollo and Casino Ballrooms, Manchester.

NORTH WALES—14-year-old boy, Peter Jones, to play a trumpet solo with Nat Temple's Orchestra's House on BBC-TV tomorrow (Saturday).

BELFAST—Lorraine Ramsey, former Pat Allen vocalist, has joined Norman Williams at the Top Hat Ballroom. In another change brings in Place George Carlisle in Bray. Another change brings in Drummond.

YORKSHIRE—Latin-American band Jack Dixon has taken a club into the venue at Bradford.

QUILTARIST Jim Smith and vocalist Marjane Jackson have left the Leds-banded John Bentley Quintet. A Vocalist Sheila Eaton has joined Lew Stone's Quintet at Leeds Mecca Locarno.

REGAN, Brian Reice and Jimmy James, head a concert hall in aid of the Knights of St. Columba (British Council) at St. George's Hall, Bradford, on January 16.

NORFOLK—Emela, wife of King's Lynn pianist-leader Les Thompson, has given birth to a daughter.

BRISTOL—A new jazz club formed by ex-Parsonage Club trumpeter Johnny Selmer, has just opened. Name: The Nest. Musicians: Coy, with no rowdiness.—says Stainer

IT'S HAPPENING IN AMERICA Calypso takes over from rock-'n'-roll

WHETHER or not you believe the predictions that there's no denying the fact that New York is on a calypso spree.

In a week two new after-dark hostilities have opened—Maxim's Calypso Den and the Trinidad Room, while the old Club 59 has become the Calypso Room.

You can get calypso even at some of the fashionable joints like Le Ruban Bleu and The Living Room.

All of this has come about largely because of the crowds packing into Joe Costa's Jamaican Room during Lord Fiasco's Jazz-calypso success to the animal appeal. It seems to make the word "customers."

Over at the Living Room, Ben Seal credited Harry Belafonte with starting the main vein are finding calypso a rough field, however. Acts are few and far between.

NEW YORK NOTEBOOK by Leonard Coulter

because "Mutual Admirability Society" is out in four different wavings and "Ira" is available five times.

Nice going for song-writer Harry Dreyer and Harold Karr, two young Philadelphia boys who have had to debut come after they have done a lot of specialty material for Lena Horne, Dolores Gray and Margaret Whiting.

Other nightery managers anxious to tap the main vein are finding calypso a rough field, however. Acts are few and far between.

Nice going

THE crickets thumbed-down the tunes in Ethel Merman's new musical, "Happy Hunting, Which Sings Just Nothing."

Double or quits

THE incongruous spectacle of Ethel Waters trying to raise money on a TV show is a sure bet her debts has just been dished up in New York.

For Miss Waters it was a bunch of quiet dignity, but many viewers apparently found the whole idea very odd.

After 47 years as a performing artist, one of the greatest, Miss Waters still owes the U.S. Government \$25,000 in back taxes, after forgoing out the royalties on her successful autobiography "This Eye Is on the Sparrow."

It is a bid to raise the cash she consorted to appear on a show called "Break the \$25,000 Bank," choose religious hymns and songs as her category.

She won \$5,000, and will return next week to try for \$10,000.

All-night session

IT'S a tough life for Tyne Glenn to appear daily (except week-ends) on the CBS morning Jack Sterling radio show.

He has to be in the studio at 5:30 a.m. for a couple of hours—and he has just renewed his ten-year contract (27 weeks a year) at the hotly-holy Embers Restaurant in New York, where he plays until 4 a.m.

Celebrations and—

Cecil Hunter and his Tonotobers have celebrated their tenth anniversary at the Kinema Ballroom, Dunfermline, by taking a successful audition with the BBC.

Pianist-leader Percy Warden has just celebrated five years as MD of Brighton's Grand Hotel and Worthing's Ward Hotel.

—a disappointment

Petrol rationing has ended a 10-year run for Brighton pianist-leader Max Gilder at the Woodlands Hotel, Bayers Comm, on the London-Brighton road.

SEA TRIP FOR DONEGAN FANS

TWO thousand fans who booked to see Lonnie Donegan at the Empire, Portsmouth, on Sunday, January 27, will now have to travel five miles by sea to the Isle of Wight.

Reason is that, after the two concerts had been sold-out, it was discovered that the Empire's

Hence did not cover the theatre for such shows. Promoter Stanley Smith has now fixed an alternative booking at the Commodore Cinema, Ryde.

The times of the shows have been adjusted to 4 p.m. and 8.45 p.m. to fit in with the timetables of the ferry services between Portsmouth and Ryde.

LOOK OUT

WEDNESDAY, February 6, is a big day in the musical calendar. A day to be anticipated with joy or apprehension. It all depends on how you feel about the H bomb.

The real thing is, of course, too awful to contemplate. I refer to the Haley bomb that is due to explode at the Dominion, Tottenham Court Road. This will be the first of a series of flash points across the face of Britain. The possible violence of the explosions is conjectural.

Certainly the charge has been well primed. Lurid accounts of the devastating nature of the H bomb reached us before the release of the Haley film, "Rock Around The Clock." Haley's fans, we were told, were blasted into a frenzy; some of them ran amok.

In quite a few of our cinemas, his British fans attempted to demonstrate that this was true. Watch Committees deployed; reporters wrung many a juicy story out of the lean facts; magistrates frowned.

Here and there, phlegmatic filmgoers wondered what all the fuss was about. Some were even heard to ask who Haley was.

Vocal group

Bill Haley was born in Michigan 29 years ago, learned to play the guitar, was member of a vocal group, the Down Homers. He didn't really amount to much until he started recording with his own band, The Saddlemen.

First disc, "Rocket 88," sold a mere 10,000, but it had a titular significance. A learned songwriter suggested that the band should be called Bill Haley's Comets. It was.

With his preoccupation with rock, Haley might have been a minor, but there is no mention of this in his publicity. In the light of his own statement, he must be credited with devising the H bomb formula. (We tried for a new sound, using mainly strings").

The effect

And a bit more. New sounds are no good unless they're heard. Haley electrified his Steel guitar, two six-string guitars and an accordion are linked to a high-power amplifier. Three huge loudspeakers throb from the stage.

We don't have to guess the effect of the Haley band in person. British musicians have shared the bill with him on American tours. None so far as I am aware, admits his music—but they vouch for his potency.

"Faniatic," declares Vic Lewis tenor man Art Ellerson. "Like a train coming at you. So loud that you can't often hear the tenor—and he doesn't exactly under-blow."

"Sometimes when Haley came on, the audience rushed toward the stage. Yes, the crowd was strangely mixed—middle-aged, folk tapping their feet, married couples right with it. Certainly not predominantly teenagers."

Perspiration

Haley doesn't really need to work on his crowd, but he does that anyway. All observers agree that the instrumentalists never stay still, come off the stand lathered with perspiration.

The routines are obvious in the point of monotony, the tempo repetitive; the showmanship amounts to slapstick. Haley foats the bill for instruments and the fragile bass is an expendable item. Not only does the bassist sit on his instru-

ment while playing; now and again the Haley band in person, British musicians have shared the bill with him on American tours. None so far as I am aware, admits his music—but they vouch for his potency.

A pianist, a friendly bunch, sometimes apologetic for what they were playing. All are described as very capable players.

Rich vein

Haley, one feels, is very much aware that he has struck a rich vein. He is certainly aware that it will last long. It is said that his band is by far the best in the business world. He has presented every man with a Cadillac and a portion of earnings have been sagely invested.

Stan Bourke, drummer with the Randall band, describes Haley's music as a frontal assault, relentless and compelling. "It certainly creates a lot of tension. It gets you... there is nothing delinquent in the music. There was less music here, there was plenty of young exhibitionists who go to concert not to listen but to perform themselves."

No trouble

They are the danger, so far as the Haley concerts are concerned. We may take it for granted that this has been the case since Mr. F. Smailmore, of the Odéon, Manchester, had that the cinema managers aren't scared.

That of the Randall band, drummer with the Randall band, describes Haley's music as a frontal assault, relentless and compelling. "It certainly creates a lot of tension. It gets you... there is nothing delinquent in the music. There was less music here, there was plenty of young exhibitionists who go to concert not to listen but to perform themselves."

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THE COMETS ARE COMING

Eye-witness accounts of what happens at Bill Haley concerts reported by TONY BROWN

Hypnotic

There is some disagreement over the hypnotic nature of the performance. Mass excitement—yes. But rapturous? No," says Freddy Bandet. "Most of the riots you've heard about are caused by the anti-beery elements, not by the music."

But one member of the Randall band saw men thrown off the balcony during a Washington concert. Another saw chairs sailing through the air. Generally, it is conceded that attendant kept a close eye on the show.

Andy White: "The comports asked the crowd to behave before the shows, told them that they could get the best seats in the house. Haley is described as a paid man. Not a bit what you'd expect. A strong family man, in fact. It is said that there was a no-drink-in-the-house dictum in the early days. The musicians? A pleasant, friendly bunch, sometimes apologetic for what they were playing. All are described as very capable players."

Rich vein

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MITCHELL TOROK STAR IN LONDON ('WHEN MEXICO GAVE UP THE RUMBA')

LOUIS ARMSTRONG IS LIKELY FOR PARIS

says HENRY KAHN

PARIS, Wednesday. There are rumours concerning big names for Paris. But in the face of recent losses, it is uncertain how many of them will come off. However, it is understood that negotiations are going on not only with Errol Garner and Mahalia Jackson but also between Maurice Chevalier and Louis Armstrong.

Old friends
Chevalier and Armstrong are old friends. Indeed, I believe Chevalier gave Armstrong the idea of drinking a little lemon and kvevring before going on the stand. Chevalier seems likely that he has invited Louis over. But nothing has yet been confirmed.

The Duke may tour
Talks are also being carried on with a view to bringing Duke Ellington to Paris. His combination would not be so large as the last one, but a final decision has been taken.

TONIA BERN RETURNS TO QUAGLINO'S SPOT

Belgian-born Tonia Bern, who sings in five languages, returned to Quaglino's, London, on Monday.

TUBBY HAYES TO LEAD NEW BAND

Tubby Hayes, whose first banding venture folded in October 18 months, has formed an unusual new group. The band will be resident at the Ritz, Quaglino's Club A, but will debut at London's Club Base on February 2. Tubby will lead on tenor, baritone and vibes. Completing the group are Bert Courtney (trumpet), Eddie Harvey (trumpet), Bill Evans (drum), and Phil Baker (bass). All the front line will play piano. Tubby has just signed an exclusive contract for Tempo records, and his first 10-inch LP featuring quintet with trumpeter Dickie Hayton—is due for release this week.

AMERICAN singer Mitchell Torok will star for a fortnight at London's Prince of Wales Theatre from February 18.

During his Prince of Wales season he will also star in Val Parnell's ATV show, "Starline." The singer arrives in Britain on February 15. His first date is in "Sunday Night At The London Palladium" on February 17. After his London appearances, Torok makes a 12-week nationwide tour that will take him up to May 26. With the exception of one or two dates, the whole Torok tour has been finalised.

Hughes goes back to Prince of Wales

David Hughes returns to West End Variety next Monday (21st) when he plays second top to Winifred Atwell for two sets at the Prince of Wales Theatre. Between shows on the following day he appears on TV with Mantovani and his Orchestra. It was at the Prince of Wales in 1952 that David made his first big impact upon West End audiences as featured singer in the "Folia Bergere" revue.

SHOULD YOU WRITE BEFORE YOU'RE 40?

LAST week, Steve Race discussed a point made recently in the Sunday Times by Raymond Mortimer, one of the paper's book critics. Mortimer wrote: "Everything I have read about the history of taste suggests that nobody has ever been a perceptive judge of imaginative work when it has come from men younger than himself by 25 years or more. (This applies to the visual arts and music no less than to literature.)"

Race contested the point and asserted that Edgar Allan Poe was an M.M. critic, and "proves it wrong. He went on to say that the danger age was next to face "the danger age" and that he would search for evidence. Here are Stanley Dance's comments:

My position as an authority on West Coast Jazz would appear to be somewhat undermined by the fact that Mortimer's theory and Steve Race's reflections. I would respectfully point out, however that I am not in sympathy to Edgar Jackson, although careworn features so generally exaggerate my years as to excuse Steve's assumption.

In reverse
In fact it Mortimer is right—and I am inclined to think so—then he is wrong. I am 21 and never yet still be perceived by me for several months.

There is one important aspect of this subject on which Steve neglected to touch: namely, the fact that theory holds true in reverse! In the caliginous youth in my early twenties, able to see the perspective of the imaginative work of men older than himself by 25 years or more.

As I have pointed out before, there is a tendency for each generation to reject the criteria of the previous one. Often, so muddle-headed is the state of older audiences (particularly so far as the record buying public is concerned) find this music too loud and brash—and not sufficiently melodic for their tastes.

But more to the point is that, such as it is, a subtle, irrational rejection of the Steve Race's standards of the part of the post-war generation of enthusiasts who do indeed write without reservation or bias about "new" jazz, which they often fail to recognize as jazz at all but the converse truth of many "young" critics.

Recently, in Down Beat, Eddie Condon was quoted as approving Joseph Conrad's decision to write before you're 40. Would you say before you're 40, anyway? As has anyone here under 40 written anything worthwhile—Stanley Dance.

TRIBUTE TO FELDMAN

NOW that Victor Feldman has once again left our country, this tribute should be quite a while, I feel that the sentiments of all the British jazzmen and enthusiasts who were fortunate enough to share the stand with him or hear him play, must not be unexpressed. Victor brought a breath of fresh air into jazz, and when it was most needed, and he did it with his superlative playing on three instruments was matched only by his personal charm and sincerity, which won him further success in American jazz, but his return to the States has left a gap over here which only what we could fill.

It is with real pride that I list myself amongst Victor's most ardent admirers. Johnny Dankworth, Denmark Place, W.C.2.



● PAYNE ● DAVISON ● STEELE

SHOCK WAVE

I SEE from the best-selling records lists that young Tommy Steele's "Singing The Blues" is right up at the top, while Lonnie Donegan's "Shoobie Woogie" LP has been topping the long-playing sellers for some time now. The same artist's "Dead Or Alive" is still high in the provincial charts.

In addition, discs by other skiffle groups, such as the Vipers, are selling briskly all over the country. Exactly what it is, I wonder, about this particular style of music that appeals so steadily to so many people?



Legend
The explanation for Steele's success is not too hard to find: he is, after all, more a Rock-'n'-Roll singer than a "skiffle" musician. The fantastic legend attending the phenomenal success of Rock-'n'-Roll in America, through the expert exploitation of his records receive from his company ever here.

But what about the skiffle groups—which, certainly in best-selling guise, seem to be an almost exclusively British fad at the moment?

At first sight it is hard to find a convincing reason for their having so wide an appeal. Although in the theatre many middle-aged people enjoy skiffle music, there is no doubt that the majority of older audiences (particularly so far as the record buying public is concerned) find this music too loud and brash—and not sufficiently melodic for their tastes.

The jazz traditionalists, too, affect to despise skiffle music, seeing in it an unwarranted commercialisation of their cherished folk music.

Where?
Where, then, do the vast audiences who cheer and stamp the skiffle to success come from? Not, I am convinced, from the ranks of "pop" record buyers. It may be significant that all the skiffle best-sellers have been those associated with one artist only—Tommy Steele.

A skiffle group on an "Off The Record" TV programme a few weeks ago drew the lowest appreciation figures of any act on the show.

The programme was relayed on 10 p.m. Had the programme been transmitted at, say, 7, it is possible that the group would have attracted a higher figures, because the tenorists, instead of being at the tables or out dancing, would still have been at home watching the show.

Afterthought on the traditionalist dislike of skiffle music: Is this merely because it has become popular? Do they work on the cultist principle that only those things appreciated by the few can be good? They cheered it loudly enough when it was featured just as one facet of a jazz band's repertoire—and the music hasn't altered!

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Enthusiasm
WHAT was the first thing Wild Bill Davison and Gene Schroeder, of the Eddie Condon band, did after their plane landed at London Airport on Tuesday?

Did they have a meal, call for a drink, ask to see Buckingham Palace, go shopping or whid out their cameras? They did not.

Flanist Schroeder and cornetist Davison flung their baggage into their hotel rooms and grabbed a taxi to Newman Street, where they charged up the stairs to "John's Attic"—the specialised record shop run by Johnnie Howe—and produced a flat brown paper parcel.

For does not skiffle music show three distinctive traits with Rock-'n'-Roll—an exaggerated use of guitars, a heavily exaggerated off-beat, and an exaggerated style of mouthing the words?

It is because they find these common qualities in skiffle music, I contend, that the Rock-'n'-Roll fans flock to swell the ranks of the skiffle's proper.

Success
JUST how much the success of this type of music depends on its audience was brought home to me, incidentally by a set of viewer appreciation figures shown to me recently.

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Footnote for the inquisitive: The tracks featured Davison, Schroeder, Cutty Cutshall and Bob Wilber playing jazz against an entirely new type of string scoring arranged by Dean Kincaid—one-time arranger for Tommy Dorsey and Bob Crosby. They will be issued in America on Columbia (Phillips over here, please note). Davison's verdict: "Those strings knock me out!"

Quotes
MY favourite quote of the week (also from Davison, on seeing his first London policeman): "So if a cop tries to catch you here, you're okay long as you run faster than he does. In New York they have guns and if you try to run they just shoot you down..."

Second favourite quote (from model Joan North, recently commère at the Savoy cabaret and one-time commère in the fabulous Bobby Meschitz revue at the Prince of Wales): "The trouble with Show Business today is that, by the time you're old enough to know where you're going, you're too old to go!"

YOUR SHOW GUIDE

FRIDAY, 18th JANUARY, 10 p.m. to 6 a.m.

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TICKETS: 5/-, 7/6, 10/-

8.30 p.m. TRADITIONAL CONCERT

BIG BILL BRONZYN • BROTHER JOHN SELLERS KEN COLYER'S JAZZMEN

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MEMBERSHIP

Write now for details of membership, a free copy of our Newsletter "Jazz News" and programme of forthcoming events to: NATIONAL JAZZ FEDERATION, 37 SOHO SQUARE, LONDON, W.1

NATIONAL JAZZ FEDERATION

★ See also Jazz Club Calendar (Page 12)

THE EDDIE CONDON TOUR

with his ALL-STAR JAZZMEN PLUS HUMPHREY LYTTTELTON AND HIS BAND

See Them and Hear Them

18 JAN. - LEICESTER DE MONTFORT HALL

19 " - BRISTOL COLSTON HALL

20 " - PLYMOUTH ODEON CINEMA

23 " - HULL CITY HALL

24 " - NEWCASTLE* CITY HALL

25 " - BIRMINGHAM TOWN HALL

26 " - SHEFFIELD CITY HALL

27 " - LONDON STOLL THEATRE

29 " - DUNDEE CAIRO HALL

30 " - EDINBURGH USHER HALL

1 FEB. - MANCHESTER FREE TRADES HALL

2 " - BRADFORD† ST. GEORGE'S HALL

3 " - LIVERPOOL EMPIRE THEATRE

4 " - LONDON FESTIVAL HALL (subject to change)

*Newcastle—EDDIE CONDON with CHRIS BARBER'S JAZZ BAND

†Bradford—EDDIE CONDON with THE SAINTS JAZZ BAND

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JAZZSHOWS present the FABULOUS AMERICAN JAZZ MUSICIAN EDDIE CONDON and his ALL-STAR JAZZMEN

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Direct from NEW YORK, U.S.A.

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STOLL THEATRE, SUNDAY, JAN. 27th KINGSWAY, 5.15 and 8.15 p.m.

Reserved Seats 6/- to 15/-, from BOX OFFICE, STOLL THEATRE & USUAL AGENTS

GERALD COHEN (HILANA PRESENTATIONS) By arrangement with JAZZSHOWS LTD.

EDDIE CONDON AND HIS ALL-STAR JAZZMEN plus HUMPHREY LYTTTELTON AND HIS BAND plus THE SAINTS

HULL City Hall BRADFORD St. George's WED., JAN. 23—6.20 & 8.35 SAT., FEB. 2—6.20 & 8.40 5/-, 6/-, 8/6, 10/6 BOOK PARAGON MUSIC STORES (12126) 5/-, 6/-, 7/6, 8/6, 10/6 BOOK ST. GEORGE'S HALL (12121)

STREATHAM HILL THEATRE This Sunday, 20th January, 6 & 8.30 p.m. ED. W. WATSON presents

THE SID PHILLIPS BAND SHOW with RONNIE CARROLL, WALLY DUNN, SID PHILLIPS & HIS BAND 3/- to 6/- TUL. 1277

MM readers invited back

Chris Barber reports a very good attendance at Monday's recording of his Radio Luxembourg programme "The O'Clock Show" after his invitation to MM readers to attend the session.

Next recording in the series, which stars the Barber Quartet and Dennis Lotie, will be on February 4 at the Round Studios, 18, Roodmaston Lane, Baker Street.

MM readers are again invited to attend before 5.30 p.m.

NEWS IN BRIEF

RECORDINGS of America's famous Newport Jazz Festival will be heard on the Light Programme's "World of Jazz" airings on January 30 and February 13.

Singer Marion Keene stars for a season in the new musical "The Colony Restaurant" from February 11.

Lonnie Donegan has appointed tenorist Peter Buchanan as his personal manager.

Jane Robinson, trumpeter-vocalist with the Denny Boyce Orchestra at the Orchard Ballroom, Purley, opens for a cabaret on February 11 at Stratford's Star.

Alan Green, drummer with the Celtic City Dixieland Stars, the London secretary Marion Abbott set January 26 at Harrow Register Office.

The Hector Gedall Trio and singers Annette Scott, Terry Daniels and June Fraser started a five-month tour of U.S. Bases in mid-1956 last week.

Terry Kennedy's Rock-'n'-Rollers will be heard on the opening date of a new club at the Conway Hall, Holborn, on January 28 for lunch-time rock-'n'-roll sessions.

Flanist Vince HOLLAND and trumpeter Jackie Weber have joined Kenyon's Orchestra, resident at Wimbledon Palace, in place of Arthur Greenfield, now with Granada and Les Condon.

Scotty Tucker—the "Last Of The Red Hot Mammas"—will open at London's Café de Paris on April 1.

Danny Patches, Bill McGuire and Johnnie Greig will be the day appear in a concert on Sunday at the Grand, Taunton.

Singer Maxine Daniels flies to Amsterdam, Holland, on March 29 for radio dates.

Italian singer and guitarist Serenella opened on Monday at the Edinburgh Grand, Regent Street, for two weeks.

Singer Joan Small starts a tour of U.S. Bases in Germany on February 4 at Wiesbaden.

Contact man Mervyn Harman leaves Mervyn Lawrence Ward on Monday to join Danny Music under exploitation manager Les Parry.

Clarinetist Albert Nicholas is now playing in a jazz band with now pianist George M. Cohan except Monday.

To the point

But more to the point is that, such as it is, a subtle, irrational rejection of the Steve Race's standards of the part of the post-war generation of enthusiasts who do indeed write without reservation or bias about "new" jazz, which they often fail to recognize as jazz at all but the converse truth of many "young" critics.

Recently, in Down Beat, Eddie Condon was quoted as approving Joseph Conrad's decision to write before you're 40. Would you say before you're 40, anyway? As has anyone here under 40 written anything worthwhile—Stanley Dance.

Where?

Where, then, do the vast audiences who cheer and stamp the skiffle to success come from? Not, I am convinced, from the ranks of "pop" record buyers. It may be significant that all the skiffle best-sellers have been those associated with one artist only—Tommy Steele.

Great soloists

ALTHOUGH holding great admiration for the work of Johnny Dankworth, Oxford, I must disagree with Mr. N. Grey's article in the 27th issue. I think Ted Heath stands high above any British rival. I doubt if there is another band in the country that could

Legend

The explanation for Steele's success is not too hard to find: he is, after all, more a Rock-'n'-Roll singer than a "skiffle" musician. The fantastic legend attending the phenomenal success of Rock-'n'-Roll in America, through the expert exploitation of his records receive from his company ever here.

Success

JUST how much the success of this type of music depends on its audience was brought home to me, incidentally by a set of viewer appreciation figures shown to me recently.

Enthusiasm

WHAT was the first thing Wild Bill Davison and Gene Schroeder, of the Eddie Condon band, did after their plane landed at London Airport on Tuesday?

Quotes

MY favourite quote of the week (also from Davison, on seeing his first London policeman): "So if a cop tries to catch you here, you're okay long as you run faster than he does. In New York they have guns and if you try to run they just shoot you down..."

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By JACK PAYNE

SHOCK WAVE

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COLLECTORS' CORNER—Edited by Max Jones and Sinclair Traill

GEMS from the Eddie Condon treasury

A GREAT many years have passed since we first bought a record with Eddie Condon's name on the label.

Questioned on the difference between the bop and Dixieland musicians, he explained that "Bop men flat their fifth whereas Dixielanders drink theirs."

Apparently he had got himself the reputation, up till that point, of being a yuffin fellow who on no account looked a leader.

Dave Tough

In the nature of things, though, he acquired a sort of seniority among the New York Dixielanders, he organized sessions and, on some of the club jobs, called the tune from the guitar chair.

Then Ernie Anderson prevailed on him to make the announcements at their first Town Hall

concert. It was not well patronized, and Condon's opening speech began: "Lady and gentleman."

His weekly record column used to be full of typically crisp stuff when we saw it. One commenced with this report of Condon's conversation with a Record Man.

Later Condon moved over to guitar. Still he was a rare bird, a soloist who never wanted to take a solo.

That's for a purpose," Condon told us. "I don't know enough about the guitar, I'm a saloon keeper."

So far as this country went, it was not until the war years when some of the Town Hall jam sessions were relayed by BBC, that we encountered Condon's wit.

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CONDON—"for a bad henpecker, take the juice of two quarts of whisky"

'Jazz Cult'

The only real path it caused us was indicated by George Frazier, whose reprinted Lee Wiley sleeve note seemed to us monumentally snobbish and embarrassing.

Among the joys to be found in the Treasury are Richard O. Boyer's "Bop: A Profile Of Dixie," from The New Yorker; Whitney Balliett's "Pandemonium Pays Off," a profile of Norman Granz from Saturday Review; Gilbert Millstein's "The Commodore Shop And Mill Gahler," from The New Yorker; John Hammond's Down Beat article, "50 Years of Count Basie," Condon on Turp Murphy, Carlton Brown on Wild Bill, Carlton

Down Beat's Herolt is in there with "Jazz And The Intellectuals"

several people write about Dix and there are tributes to Waller, Tee Wee, Tough, Charlie Parker, Glenn Miller, Hampton, Ellington, the Dorsey's and others.

A stab

Balliett delivers a short, telling stab at Keaton ("Artistry In Limbo"), and Condon swipes at Mezzrow in odd places scattered about the book.

For a bad henpecker, take the juice of two quarts of whisky," is the Condon dictum.

Peter Davies, i.e. Also in brackets, this makes for originality if not for continuity.

To close the book, there are eight jazz stories.

The opening chapter, presenting Condon through the eyes of Phyllis, Frazier, Gahler and Millstein, contains a lot of bad reading for any member of a Temperance Society.

Condon, we learn from Frazier, does not hold with the defeatism of the late Robert Benchley, who thought there was "no cure for a hangover but death."

For a bad henpecker, take the juice of two quarts of whisky," is the Condon dictum.

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To close the book, there are eight jazz stories.

Congratulations, Ted Heath

TED HEATH'S placings in the Down Beat Poll—seventh in the "Jazz Hand" section, 11th in the "Dance Band"—are so remarkable

Who on earth would have imagined, even a couple of years ago, that a British band could

achieve such placings in an open American poll, beating Goodman, Hampton and Sauter-Finegan in the jazz department, plus Lawrence Welk and Guy Lombardo in the "sweet" line?

Admittedly Ted only polled 185 votes in all, but those votes came from readers who considered his band the best in the world.

There must be many more who would rank Heath in the top half-dozen; and that is really something to crow about in the competitive music business on that side of the Atlantic.

Sterling stuff

Let us therefore, do a bit of crowing. For it is the sterling musicianship of the Heath band which has put it in top class of Down Beat poll-winners.

Other bands may rely on slick Press agents, flashy stage shows and coast-to-coast television appearances. Without disrespect either to Ted's publicity men or to his impeccable stage presentation, it can be said, neither of these were principally responsible for his victory.

It is the ability of the Heath musicians to play their instruments brilliantly well, both as soloists and in ensemble, which has given British Jazz its proudest moment so far in the world musical scene.

Let me offer congratulations to Ted and to his whole organisation on behalf of us all.

No, Mr. Payne

JACK PAYNE'S reply to what he calls my "Apologia for the Musicians' Union" is based on the popular idea that the MU should insist on some kind of proficiency test before admitting applicants to full membership.

his organisation deserve a vote of thanks from every jazz enthusiast in this country.

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Admittedly Ted only polled 185 votes in all, but those votes came from readers who considered his band the best in the world.

You know!

If the panel of adjudicators is to consist of noted musicians, I can think of several big-name players earning vast sums per week who would not pass a basic musical test.

Obviously one cannot name names, but you know who I mean—and the people concerned know as well. They must have turned pale as they read Jack's words.

Again, the panel to be paid for its exhausting audition sessions? Musicians of the top calibre demand large fees, and I'd hate to see the MU subscription raised by a couple of hundred per cent in order that an audition panel may be assembled, and a pool of blacklegs created to plague us.

Difficult question

Most difficult question of all, how is the scheme to be begun at its last? Trombonist B to continue in membership?

No, Jack Payne's scheme is good in principle; impossible in practice, I dare say one or two handianders of Payne's generation would have to undergo a hasty refresher course in the rudiments of music before going into the audition room, and even a near-millionaire would find himself without a Union card.

I agree entirely with this idea. As a matter of fact, I have yet to find anyone who wouldn't have supported the idea if it had been practised from the start.

But let me ask Jack Payne one simple question. Granted that it is desirable for heaven's name is one to run such a scheme?

Not Union officials surely. Even their best friends wouldn't claim that some of our officials are qualified to assess a musical performance. Who knows some of them might even fail!

Obviously one cannot name names, but you know who I mean—and the people concerned know as well. They must have turned pale as they read Jack's words.

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SILLY SONGS HAVE TO BE SING



WHEN Eve Perrick, appearing on the Show Band's Music For Always programme the other day, said she preferred middle-aged American singers singing songs by middle-aged American composers, she showed good taste.

After all, you can't go far wrong with Sinatra and Cole Porter. When she then went on to say she objected to our local "cement mixers" and "bus drivers" turned singers, without giving a clear explanation for this dislike, it seemed to me not only unfair, but also, perhaps, in rather poor taste.

'Upsets my theory'

But when I read her Daily Express column, the next day, I was left in no doubt as to what she was getting at. Let me quote her column:

"Mr. Pat Boone is the young man who upsets my theory that all the new boys in the 'pop' song racket are recruited entirely from the artisan class—cement mixers, lorry drivers, dishwashers, etc.

"Mr. Boone, of course, is the one with the college education. So I said: I can't sing those scatty songs (especially titles—"Tutti Frutti," "Long Tall Sally," and the inevitable ditty about the alligator everyone is going to see soon) to a class of screaming sillies, rather lowering for one of your mental stature?"

In simple language, Miss Perrick is saying you can't expect anything better from the lower orders—the cement mixers and dish-washers.

But a college graduate? What next! Miss Perrick: sounds to me like a mixed-up musical snob.

However scatty a song is, singers have to sing it. They have no say AT ALL in the matter, Miss P.

Miss Perrick: sounds to me like a mixed-up musical snob. However scatty a song is, singers have to sing it. They have no say AT ALL in the matter, Miss P.

She also ought to know that the gifts of musical talent and musical taste are scattered among all feel like dancing, and not at the hours of 1 p.m. and 11 p.m. classes.

And while I have no wish to upset Miss Perrick and her pet theories, I think she might as well know it is whispered



Stéphane Grappelly pictured with singer Michael Holliday.

around that her idol Sinatra started life as a newspaper delivery boy. And Perry Como—a common barber.

the wonderful grace and charm that is entirely his own, about the days of the thirties when he was the first American bandleader to appear at the Royal Command Variety Performance in 1930.

He goofed. It was 1933. I ought to know; I was his drummer.

At the JAZZ BAND HALL, STEPHANE GRAPPELLY QUARTET, LAURIE GOLD and his PEECES OF EIGHT, 11.15 a.m. 9.15.

Laurie Gold started first and we heard nice work from the boys. But the player I caught my ear was chubby, 18-year-old trumpeter Joe Mc-

BURMAN'S BAUBLE is awarded to Stephane Grappelly for his great musicianship.

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JAZZ ON THE AIR

(Times GMT) SATURDAY, JANUARY 19: 6.30-9 a.m. J: D-J Shows (daily); 10.30-11.30 J: As above; 11.30-12.0 A:1: Fletcher Henderson; 11.33-11.55 G:2: Jazz Discs; 11.45-12.15 p.m. DE: Jazz Cocktail; 12.15-12.45 A:1: Five Blind Boys, Spirits Of Memphis, Mahalia Jackson; 2.3-3.0 C:1: Mainly Modern; 4.10-4.45 E:1: World Of Jazz; 4.14-4.35 F:1: Swing Serenade; 4.45-5.30 M:1: Horace Silver; 6.45-7.0 F:2: Ernest Bennett; 9.0-9.30 T:1: Hollywood Music; 9.30-9.57 R:1: Fantasy On Tatum; 9.30-10.30 W:1: Allan Freed, Swing Club; 9.30-11.0: 11.10-12.0 Q: Top Ten, Dorsey Memories, Paul Smith, etc.; 9.30-11.0: 11.10-12.0 A:1: Dancing Round Germany; 10.5-11.0 J: America's Pop Music; 10.10-10.30 Y: Jazz 1957; 11.10-11.50 DE: Jazz Serenade; 11.5-12.0 J: D-J Shows; 12.5-2 a.m. H:Q: Hollywood-New York.

SUNDAY, JANUARY 20: 6.30-9 a.m. J: D-J Shows; 10.30-11.30 J: As above; 11.30-12.0 A:1: America's Folk Lore; 9.30-9.45 P:1: Shearing; 9.45-10.30 F:1: Modern Jazz Concert; 11.0-12.0 J: Serenade; MONDAY, JANUARY 21: 12.15-12.30 P.M. J: Martin Block (daily); 12.30-12.45 P.M. J: Strictly Dixie; 1.25-2.0 C:1: Pia Ska; 1.40-2.10 Z:1: Chamorro-Nights Jazz; 2.10-2.15 F:1: For Jazz Fans; 2.15-2.45 P:1: Jazz On The Air; 2.45-3.00 J: Jazz Music; TUESDAY, JANUARY 22: 1.0-1.30 p.m. Y: Rock'n'Roll; 2.30-4.45 H:2: Mississippi Jazz; 4.45-5.30 F:1: Swing Serenade; 9.10-10.0 S:1: For Jazz Fans; 9.10-10.0 A:1: Miles Davis; 9.20-10.0 W:1: Modern Jazz '57; 9.30-10.0 F:2: Jazz For Everyone; 9.10-10.0 J: For Jazz Fans; 9.15-9.45 P:1: Jazz On The Air; 9.45-10.0 J: Jazz Music; 10.35-11.0 H:1: Harry James, Trio; 11.5-12.0 O:1: Eddie Condon; 11.10-12.0 I: Hampton-Hawes Trio, Baker, Medley; 11.15-12.0 DL: Jazz Band Ball; THURSDAY, JANUARY 24: 2.4-2.45 p.m. C:1: AVITO Jazz; 2.50-3.5 J: Instrumental Mood; 2.50-3.5 F:1: Holiday Jazz; 3.10-10.0 S:1: For Jazz Fans; 3.10-10.0 I: The Barry; 9.30-10.0 F:1: Pete Johnson; 9.30-10.0 T:1: Mood For Modern; 10.10-11.0 P:1: Jazz On The Air; 10.35-11.0 H:1: Harry James, Trio; FRIDAY, JANUARY 25: 2.50-3.10 p.m. C:1: Strictly Dixie; 3.0-3.30 I: Billie Lawrence; 3.30-4.0 J: Jazz; 5.10-5.40 L: Jazz Review; 5.40-6.0 F:1: Jazz; 10.10-10.0 S:1: For Jazz Fans; 9.20-10.0 Q: New U.S. Jazz Discs; 9.30-11.0 J: Jazz Actualities; 10.35-11.0 H:2: Harry James (H); EVERY NIGHT: 7.0-9.0 and 10.0-12.0 T: This is Music, U.S.A.; 11: Music and News.

Compiled by F. W. Street

7.30-8.0 F:2: Swing By Heath; 8.20-8.45 H:2: Mississippi Jazz; 8.45-9.30 Z:1: Swing Serenade; 9.10-10.0 S:1: For Jazz Fans; 9.10-10.0 A:1: Miles Davis; 9.20-10.0 W:1: Modern Jazz '57; WEDNESDAY, JANUARY 23: 12.30-12.45 P.M. J: Strictly Dixie; 1.25-2.0 C:1: Pia Ska; 1.40-2.10 Z:1: Chamorro-Nights Jazz; 2.10-2.15 F:1: For Jazz Fans; 2.15-2.45 P:1: Jazz On The Air; 2.45-3.00 J: Jazz Music; 10.35-11.0 H:1: Harry James, Trio; 11.5-12.0 O:1: Eddie Condon; 11.10-12.0 I: Billie Lawrence; 11.15-12.0 DL: Jazz Band Ball; THURSDAY, JANUARY 24: 2.4-2.45 p.m. C:1: AVITO Jazz; 2.50-3.5 J: Instrumental Mood; 2.50-3.5 F:1: Holiday Jazz; 3.10-10.0 S:1: For Jazz Fans; 3.10-10.0 I: The Barry; 9.30-10.0 F:1: Pete Johnson; 9.30-10.0 T:1: Mood For Modern; 10.10-11.0 P:1: Jazz On The Air; 10.35-11.0 H:1: Harry James, Trio; FRIDAY, JANUARY 25: 2.50-3.10 p.m. C:1: Strictly Dixie; 3.0-3.30 I: Billie Lawrence; 3.30-4.0 J: Jazz; 5.10-5.40 L: Jazz Review; 5.40-6.0 F:1: Jazz; 10.10-10.0 S:1: For Jazz Fans; 9.20-10.0 Q: New U.S. Jazz Discs; 9.30-11.0 J: Jazz Actualities; 10.35-11.0 H:2: Harry James (H); EVERY NIGHT: 7.0-9.0 and 10.0-12.0 T: This is Music, U.S.A.; 11: Music and News.

You'll be surprised how much you will enjoy their American flavour



ASTORIAS THE BIGGEST SELLERS IN BRITAIN OF AMERICAN BLEND CIGARETTES 20 for 3/10

High Society Capitol advertisement featuring Bing Crosby, Grace Kelly, Frank Sinatra, and Louis Armstrong.

Advertisement for Truvoice and Selmer T.V.20 and T.V.12 speakers.

RHYTHM BOYS IN PARIS

THE famous Moulin Rouge, home of the Can-Can, is gradually wedding more and more jazz and modern acts into its programmes.

This week the show is ended by the Rhythm Boys making their first French appearance. They sing only in English and, each night, they are scorching the roof.

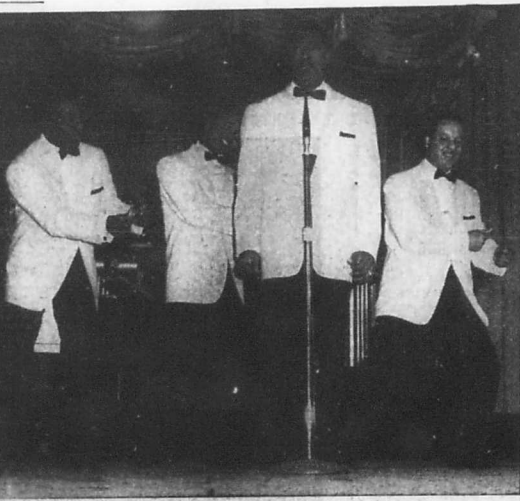
At first I doubted whether the heart of the Continent where a very special type of music is appreciated was the right place for their act.

Musical seal

It is. The boys did well and the Parisians loved them.

Also on the bill is a musical seal. While its trainer plays "Tiger Rag" on the harmonica, the seal plays an obbligato on a small, specially made horn.

Believe me I've heard worse timing by operators wearing collars and ties.—Henry Kahn.



On The Way

with PAT BRAND

It was certainly a bright idea. And only in France could it have been put into operation. But only in Paris could it have produced such results.

It all began because there is a certain telephone number which does not start operating until 11 a.m. It is SUITRENE 8620, and from 11 a.m. till 4 p.m. you can ring it and get the latest Stock Exchange quotations.

But up till 11 a.m. the French hate waste. Why not, suggested an enterprising record shop, use it to put over a little musical entertainment from 9 a.m. till 11?

The Post Office agreed. The Press announced the innovation. For the price of a phone call you could "tune in" to a two-hour concert.

First "concert" would be devoted to the music of singer-composer Charles Trenet.

occupied. It is estimated that at least 70,000 other subscribers were trying to get Trenet on the phone.

Then the whole system collapsed. Three exchanges folded up completely. One hospital found itself completely cut off from the outside world. Twenty thousand people trying to make ordinary calls found their phones had gone dead. Engineers threw up their hands in despair.

And at the stroke of 11 the whole thing was called off. For ever.

Bonality

MAYBE I have unusually strong sales resistance. But I have yet to see an I.V. ad. that tempts me to buy the product it's trying to sell.

Some I find bewildering (Cadbury's). Some I find incredible ("None for the pot").

Some merely gruesome (those talking oranges).

All—with the possible exception of Max Factor and Dretz—I find containing lyrics and melodies of such utter banality as to make me wince.

Surely we have enough experienced tunesmiths and lyric-writers in the country to produce better stuff than this.

Persuasion

SABRINA—the girl who does not have to stoop to conquer—has a check in store for W. H. Auden, Professor of Poetry at Oxford University. And maybe one of those who regard her merely as a dream walking.

Determined to prove that she

is possessed of more than outward talents, she's got Rodio Luxembourg to agree to her giving a poetry recital tomorrow (Saturday) night.

At about 8.15 p.m., on the "Jamboree" programme, she'll be reading a poem by Mr. Auden.

And then she'll broadcast her first singing attempt—a song written especially for her (as you'll speedily realise) by Michael Carr, entitled "Persuade Me."

P.S.—The title of the poem is "Victory." The song is recorded on Conquest. Will Sabrina win out?

CHIC MILNE

Heavyweight hit

LATEST to enter the song-writing racket is Joe "Brown Bomber" Louis, former heavyweight champion of the world. He's penned a little ditty called "You Can Run But You Can't Hide," and it's been recorded by Richard Hayes on American Decca.

So what? Just this: Many years ago, when Louis was preparing to fight Billy Conn for the heavyweight championship, newspapermen asked him:

"Don't you think you'll find

Conn tough to handle? He's so much faster on his feet."

Replied Joe: "When you're in the ring, man, you can run but you can't hide."

P.S.—Louis won.

Hylton Hotel?

IF you hear that the Tanner Sisters wrote to Jack Hylton asking if he could recommend accommodation in Blackpool during their summer season at the Palace Theatre—it's almost true.

It is true that they received a letter from him assuring them that he was not in a position to help them, and wishing them success in their search.

BUT the Tanners had addressed their letter to their pal Jack Ansell, musical director of Hylton's Adelphi Theatre, Strand.

NOTE—Although probably thinking it was all a joke on the part of the Crazy Gang, Jack Hylton did have the courtesy to reply immediately.

Indian Love Lyrics

NOTE TWO—When the Tanners stepped off the plane at Bombay last Saturday, on their way to their two-month season in Calcutta, their ears were assailed not by the music of native pipes and drums but by "Elvis Presley's "Hound Dog" and "Blue Suede Shoes."

At 7 a.m., too!

NEW YORK DIARY

FOR the second year, jazz will play an important part in the Ontario, Shakespeare Festival, which will run from July 31 to September 6.

Artists scheduled to appear are Billie Holiday and Toronto's Ron Collier Quintet on August 9 and 10; Gerry Mulligan and Teddy Wilson on August 16 and 17.

Trombonist Collier, who formed his modern jazz quintet two years ago, appeared at Stratford last year with another Toronto group, the Norm Symonds Octet.

During both Stratford concerts, the Collier quintet will be joined by Toronto pianist Norm Amadio appearing as a soloist.

NAT KING COLE will play his dramatic role in Samuel Fuller's "China Gate" for 20th Century-Fox. He will appear as a French Legionnaire fighting in Indo-China.

OPEN only a few days, the Cotton Club in Miami Beach, Fla., was robbed of 40,000 dollars—including 6,000 dollars belonging to Cab Calloway, who is leading the revue at the club. Club managers said they were accosted by four masked and armed bandits who cleaned out the safe and then tied them up.

ONE of New York's most popular jazz clubs, Cafe Bohemia, in Greenwich Village, was closed for three weeks for redecorating.

Featured on the bill were Joe Jones' trio, augmented by Lucky Thompson, and Cannonball Adderley's quartet. Subsequent dates at the club include:

Tab Hunter's "Young Love" disc is already in the hit parade.

Henry Fonda plays bass in "The Wrong Man" . . . Boxing champ Musky Callahan is a jazz devotee in "Top Secret Affair," starring Susan Hayward and Kirk Douglas . . . Jackie Coogan is with Frank Sinatra in "The Joker Is Wild."

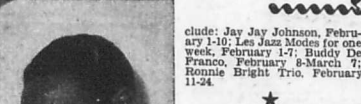
FRAMED telegram in Sammy Davis, Jr.'s dressing room says: "Never dug you before. Dug you tonight in 'Mr. Wonderful.' You is the man." (Signed) Marlon Brando.

IN BRIEF . . . Stan Kenton purchased a new office building for \$65,000 . . . Says George Montgomery: "One TV spectacular pays Dinah Shore (this wife) twice as much as a movie."

A New York Roman Catholic official charged that the fee for TV paid to Elvis Presley was "the highest fee ever expended for the outright seduction of youth" with his (Presley's) "lewd contortions."

Jerry Southern married her bass man, John Kitzmiller, in Acapulco.

NEW YORK DIARY



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HOLLYWOOD HEADLINES

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by Hubert W. David

IT is about five months since we took our last analysis of the hit parade. By that time Rock-'n'-Roll numbers were seriously into their stride. Already established were Bill Haley's "Rock Around the Clock" and Elvis Presley's "Heartbreak Hotel," and both these discs went on to top the million mark.

On October 12, I said it had been noticed that most of the successful Rock-'n'-Roll numbers were only hits on a record and just didn't mean a thing so far as sheet music was concerned. I see nothing in the present set-up to cause me to change this view, for in rapid succession we have had such ditties as "Hound Dog," "Sailor's Honeymoon," "Kissin' Cousins," "Giddy Up A Ding Dong" and "Rip It Up" to prove my remarks.

But there is, of course, always the exception, and in this case it has been Francis and Dave's "Good Door," with Frankie Vaughan's record for Phillips putting him well in the picture's limelight.

Who can say why this number has been a sheet music seller as well? Maybe because it has some sort of "story" angle in its lyric, for the lyric is definitely an integral part of this song. Ordinarily with Rock-'n'-Roll numbers we can attribute most of their success to a best melody. There are many who will query whether "Good Door" can be included in the Rock-'n'-Roll tradition. I pass.

Sigh of relief

MANY publishers must have breathed a sigh of relief to find it is still the ordinary commercial song which tops both the record and sheet music lists. Who can doubt the merit of such smash hits as "My September Love," "Whisper Will Be Will Be," "Lay Down Your Arms," "Walk Hand In Hand," or "You Can't Be True To Two," none of which had any leanings to the Rock-'n'-Roll style.

Nevertheless, Rock-'n'-Roll is here for quite a long time, but I think the two styles can pave a path running on parallel lines with neither stepping on the other's toes. The most successful publishers of the Rock-'n'-Roll tunes in the past few months have been Aberbach Ltd., and Kasmir Associated Publishers. They have handled most of the Bill Haley and Elvis Presley numbers.

In a survey of Britain's top tunes made for nine months ending December last, it was noticed that the hit songs have been pretty evenly spread around the publishers. Only one individual publisher succeeded in having two top sellers. Publisher of the year was undoubtedly Roy Berry with his Berry Music Co., who with "Poor People of Paris" and "More" showed the business what can be done with a small office and a pleasing personality.

He has had quite a number of hits in the twenty-two months he has been in business, for in addition to the two hits mentioned above, he has presented Max Bygraves' "Meet Me On The Corner," Eve Boswell's "Pickin' A Chicken" and "Cookie" and the MM song, "I'll Be Near To You."

Writer of the year

AS songwriter of the year I pick Paddy Roberts. The Berry numbers already mentioned—"Meet Me On The Corner," "Pickin' A Chicken" and "Cookie"—all came from his pen, whilst he has written "Lay Down Your Arms" for Anne Shelton, "You Are My First Love" for Ruby Murray, "Constant And True" for Ronnie Hilton and Max Bygraves' Christmas song, "That Dear Old Gentleman."

He also turned his talents to the British film scene with theme numbers for "Port Afrique," "Safari" and "Soho Incident."

He was seven times represented in the hit parade, a feat which no British writer has accomplished since statistics were taken. And now he's keeping up the good work with "Three Brothers."

Rock 'n' Roll with PAT BOONE'S TUTTI FRUTTI (LONDON HLD 8253) AT MY FRONT DOOR (LONDON HLD 8197) I'M IN LOVE WITH YOU (LONDON HLD 8303) NO ARMS CAN EVER HOLD YOU (LONDON HLD 8197) PIANO COPIES 2/- BURLINGTON MUSIC CO. LTD., 1/3 Brixton Rd., S.W.9

THE BEVS HIT U.S.A! WITH GREENSLEEVES On London Records, 300,000 sold in 3 weeks! Top Ten, New York Daily Mirror, No. 31 in "Cash Box" STARTING BIG ON DECCA TWO HIT SIDES I DREAMED and MAMA FROM THE TRAIN Thank you ENGLAND Frank Lee NEW YORK Walt Maguire Bol Cralle Mike Collier

BRITAIN'S TOP DISCS AND TUNES

Table with columns: Rank, Title, Artist, Label. Lists top 25 discs including 'Singing the Blues' by Tommy Steele, 'Good Door' by Francis and Dave, and 'Rock Around the Clock' by Bill Haley.

BRITAIN'S TOP JAZZ RECORDS

Table with columns: Rank, Title, Artist, Label. Lists top 25 jazz records including 'Singing the Blues' by Tommy Steele, 'Good Door' by Francis and Dave, and 'Rock Around the Clock' by Bill Haley.

AMERICA'S TOP DISCS

Table with columns: Rank, Title, Artist, Label. Lists top 25 American discs including 'Singing the Blues' by Tommy Steele, 'Good Door' by Francis and Dave, and 'Rock Around the Clock' by Bill Haley.

NO TRICK—NO GIMMICK—NO ROCK—NO ROLL JUST A BEAUTIFUL SONG TO TOP THE POLL! ADORATION WALTZ Recorded by DAVID WHITFIELD (Decca) SONG COPY 2/- ORCHS. IN THE PRESS

Laurie Henshaw's POP DISCS

TOMMY STEELE seems to be leaning over backwards to stir the lyric of "Singing the Blues" (Decca 45-F1019). If he aimed for a drooling effect he has certainly achieved it. One thing in his favour—he has a marked feeling for rhythm. This is also evident on the reverse, "Rebel Rock," which goes with an uninhibited swing.

BILL SNYDER, the American pianist who registered a big hit back in 1950 with his "Bewitched," doesn't rest on record with "The Lover's Touch" (Bruno. Lat 511). Snyder's technique is clean and his fingered style well suited to an LP of this nature. But I must let fly another critical shaft—and this time a poisoned one.

I find Snyder's "interpretations of Liszt's Liebestraum and Schumann's Concerto Op. 17, which, respectively, "inspired" "Dream of Love" and "Don't Say Goodbye," extremely offensive. And I do not doubt that many will share my opinion who have the interests of music at heart.

THE remaining pieces will make effective listening for those whose tastes are not too catholic. Titles are: "Bella Fiama," "Portrait of Jennie," "Twilight Time," "Amber," "Fire and Ice," "Mystery," "Driftwood," "My Melancholy Baby," "Lonely Wine" and "A Blues Serenade."



Tommy Steele swings

THIS week's most satisfying disc artistically is "Soul-vent" by Tommy Steele and Giovanni Alfredo De Simone—otherwise known as HENRY MOND (Vogue-Coral A9053). The LP comprises "Famous Italian melodies that have become popular in America" and features (first side) "I Don't Know—I Don't Care," "Just Say I Love Her," "I Only Know I Love You," "You'll Be My One For Me," "You're Breathing My Heart" and "The Second side contains "Tara Talara Talara," "There's No Tomorrow," "Lovers' Core (With All My Heart and Soul)," "You Alone," "Come Back To Corrente" and "Have One Heart."

JOHNNIE RAY'S "Look Homeward, Angel" is a bit of a dirge, but "You Don't Owe Me A Thing" is a soft-shoe styled piece, goes with an infectious swing (Phillips P2650). "Giant," the Duetri Tomkins-Pat Francis Webster composition from the film of the same name, ideally does its job as a flag-waver for the State of Texas. The song appropriately gets the "big treatment" from LES HANDEK and his Orchestra on Cap. 45-CL14677.

Gene Vincent's 'JUMPS, GIGGLES AND SHOUTS' and 'WEDDING BELLS' WITH Capitol THE rockinest rollinest of them all is groove-cuttin' GENE VINCENT, with that guitar in his mitts and that beat in his toes! You haven't really rocked or really rolled till you've jumped, giggled and shouted to "JUMPS, GIGGLES AND SHOUTS" and swung like crazy to the beat of those "WEDDING BELLS" 78 or 45 r.p.m.—and it's out NOW! Get movin' fast, 'cause it's sellin' fast!

THE MM GOES ROUND THE WORLD—NEW YORK, MONTREAL, PARIS, ROTTERDAM & LONDON

U.S. Army jazz show will visit Britain

by Leonard Feather

NEW YORK, Wednesday—Bassist Gene Ramey, whose reminiscences of his days as a colleague of Charlie Parker in the Jay McShann orchestra appeared in the MM last year, leaves on February 4 as part of an Army-sponsored show that will tour England, France, Germany, Morocco, Libya and Turkey.

New York's Copacabana, Pearl Bailey opened there January 24, marking the first time she has ever worked at the famous club.

Dances set
TONY SCOTT has just completed a 19-city, jazz-favored dance set for RCA Victor with arrangements by himself, Nat Pierce, Johnny Carisi, Henry Truitt, Quentin Jackson, Britt Woodman, Sahib Shabazz, Gene Grey, Frank Foster, Zoot Sims, Frank Wes, Danny Bank, Milt Haskin, Cole Johnson, Bill Evans, Freddie Green, Paul Motun, and Lee Conklin.

Benny is back
BENNY GOODMAN returned to New York on January 19 after a six-week tour through Europe, Asia, and Australia.

Seeing 'red'
IN an interview with a newspaper columnist, Ethel Waters labelled as "his and hers" the stories of two people who have reported her desolate financial condition.

Sarah regrets
SARAH VAUGHAN flatly denied rumors of her romance with Joe Louis and said she regretted that gossip columnists were trying to ruin their friendship as anything but "dat man."

On the house
A COORDING to reports, former bandleader Louis Armstrong is to buy a house in Brooklyn.

Paris: Recognize this former idol of the teenagers? If it's American ex-bandleader Artie Shaw, seen in Paris where he arrived last week to start negotiations for a new contract.

Rock-'n'-roll festival postponed
OWING to petrol rationing, the All-Britain rock-'n'-roll festival scheduled for Brighton this month has been postponed.

LEONARD FEATHER TO EUROPE

LONDON, Wednesday.—At London Airport on Friday, bandleader Ivy Benson signed a contract with Dutch agent Lou Van Hees for a 15-day engagement at Dusseldorf's Tabaris night club, starting on March 7.

After NUJ dinner
Ivy and her girls' orchestra will leave Victoria Station early on March 8, after playing at the London Jubilee celebrations of the National Union of Journalists at the Dorchester Hotel.

Scottish dates
Returning to Britain in May, they open on May 14 for a week at the Ideal Home Exhibition in Edinburgh and follow on May 20 with a week of one-night stands in Scotland.

BUD SHANK TRIP WITH COOPER
by Anton Kop
ROTTERDAM, Wednesday.—When U.S. West Coast star Bud Shank plays his first tour to Europe next March, he will be seen with a quartet as originally planned.

Aan Dean discs out in Canada

From Henry Whiston
MONTREAL, Wednesday.—The first Alan Dean discs to be released here since the MGM label have come from Apex Records.

Top of the poll
Count Basie drew 48 per cent of the ballot cast for favorite Big Band in the year-end "Jazz 100" poll, conducted through the jazz show originating in Montreal on the CBC.

Now you has cameras!
MEMBERS of Bristol's seven-piece Paramount Jazz Band have just won their third night—fourth seven gleaming new cameras.

ON THE MOVE
SQUIRE GIESBACK has replaced the Louis Armstrong Quintet with the Louis Armstrong Sextet.

QUOTE!
"I THINK that people who are living in the 'beatnik' era are only destructive critics. I don't see how they can be young with freedom and self-respect."

NEWSBOX . . . by JERRY DAWSON
WOLVERHAMPTON.—Teddy Johnson and Pearl Carr, currently in London at the Grand Theatre, Wolverhampton, will be seen in the Jack Jackson Show on ATV on Sunday, February 3.

CHICHESTER.—First-ever published in Chichester will be the local jazz club at the Assembly Rooms on February 7. It will feature the Joe Harris Quintet supported by a seven-piece modern group led by Moul Simmonds and Eddie Miles Afro-Cubians.

DUBLIN.—Pat Moran, bandleader at the Four Provinces Ballroom for the past seven and a half years, is to leave at the end of January and will be replaced by Sean O'Brien.

DUDLEY.—The Maple Leaf Four, Stan Bennett and Mordred and Wise, stars of the Birmingham Federation of Motown Clubs at the Grand Theatre on February 16.

CRAWLEY.—Horaham Jazz Club's Arun River Jazz Band, led by trumpeter City Woodford, is now playing every Friday at the St. Andrew's Coffee Bar.

KENT.—The Alex Inman Trio has replaced Al Clark and his Trio at the Crown Club Restaurant Ballroom, Herne Bay, Kent, and his West-Enders is to remain at their.

FAIRFAX.—"If we allow rock-'n'-roll in our dance hall there will be no room left for short time because if the dancers walk the floor will not be Mr. J. J. O'Shea at a meeting of the Kent County Urban Council, which met to discuss the lack of revenue from dances at their.



LEONARD FEATHER

FATS DOMINO

NEWPORT, Rhode Island, first renowned as the home of New England's elite society, has earned an additional reputation in recent years as the annual American jazz mecca, the scene of the fabulous summer festivals reported in newspapers and magazines all over the world.

There is a lesser-known aspect of Newport, however, that may be just as significant. It was the scene of one of Fats Domino's rock-'n'-roll riots.

ANTONIO DOMINO, the 28-year-old pianist, is currently responsible for almost as much mass hysteria as Elvis Presley himself, though he owns less than half as many Cadillac's (a mere two) and earns less than half as much money (a mere half-million a year).

He isn't doing badly, however, for a young man who as recently as 1949 was making \$23 a week at a bedsping factory, supplementing his labours by playing week-ends with a combo.

Kept going
THE story goes that he began as a vocalist one night when his bass player Billy Diamond said: "Why don't you sing?"

Fats recalls that he got hold of some records, listened and started to sing. "People said it sounded all right," he said, "and so I kept going."

He kept going until he arrived at the top of the hill—Blueberry Hill, to be exact—for that's the title of his fantastic record hit which causes gasps and screaming the moment he goes into the first notes on a one-night stand.

The 16-stone Fats, who makes up to \$2,000 a night, has sold close to eight million records in the past five years. He is reputed to have been paid \$7,500 for doing just one hour's work shooting a scene from a movie, "That Girl Can't Help It," which also features Jayne Mansfield and Ray Anthony.

Unimpeded
Negotiations are under way for him to fill some engagements outside the United States, and if past performance is any criterion we may expect Fats to be just as big in other parts of the world as he is here—unless he goes on a diet.

Adoring
If it's all right for Fats, then it's better than all right for his adoring fans who attend the clubs and parties where he appears.

Now he earns \$2,500 a night. who, in 1949, made \$28 a week.

LEONARD FEATHER writes about the rock-'n'-roll star

who, in 1949, made \$28 a week. Now he earns \$2,500 a night.

you sing? All piano players can sing."

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FATS DOMINO

His popularity grew as each new record became even a bigger seller than the previous one.

Six children
The rock-'n'-roll idol indulges himself in some of the things money can buy—like a 50-suit wardrobe, more than 100 pairs of shoes and a \$1,500 diamond-homedie stick pin.

Although he is on the road some 340 days a year, he finds time to call his wife, Rosemary, daily.

Rosemary and their six children live comfortably in New Orleans, and appear to be completely unimpressed by the fabulous success of Fats' music.

Content to watch her husband on TV, Rosemary says: "In all the years we've been married, I've never been any place Antoine has played. I don't like clubs and parties and all those people. But that's his business and that's all right for him."

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DON RENDELL suggests

A TONIC FOR MODERN JAZZ

IN a recent M.M. article, Buddy Featherstonhaugh suggested that cutting out the dead-beats may help to place modern jazz in a healthier position. But much more than cutting out deadbeats will have to be done if we want to see modern jazz "really in the pink."

The main thing killing modern jazz is the stereotyped West End club offerings.

One usually gets four or so of the same old arrangements spread over an hour with lunked money lines followed by a seemingly endless series of choruses.

What a soloist says in ten or twelve choruses is easily said in two or three.

Another point of complaint is the appearance and attitude of so many musicians. As they are paid to entertain the public, why can't they at least look reasonably tidy and not put on their club dress when they go to work?

On our club dates we make it a rule to wear a decent suit, white shirt and a tie. We also try to cut out the unnecessary talking on the bandstand and show an interest in the music (even when we are actually playing), and in the fans.

Naturally one cannot expect musicians to be trend-conscious modern fans at all means let's have a relaxed and friendly feeling among the group but leave the showmanship to the theatre and stage artists.

Complaint
But if it does become necessary to indulge in a measure of theatricals in order to play jazz (and eat), well—reach for that great-point!

But if all these things were studied and practiced it would mean a better presentation, happier fans and, most important of all, more interesting music.

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A NEW ROCK-'N'-ROLL SHOW ALL SET

THE success of Tony Crombie's rock-'n'-roll variety package show has prompted impresario Bernard DeWolfe to launch a new rock-'n'-roll venture.

And this time a top-line American Negro artist and a British skiffle group are included. Entitled "It's Slicoloo! For Cats," the show stars Little Abner, Harlem's "King of Rock-'n'-Roll" skiffle Russell Gray and his City Ramblers, singers Gus Miller and Maria Favara, pianist Dolores Ventura, Billy "The Scott" comedian-comer Dickie Dawson and other acts.

SET

Tony Crombie and his Rockets resumed their rock-'n'-roll tour for DeWolfe's on Monday at Chelsea Empire. Follow-up dates comprise Kingston Hippodrome (February 4), Sunderland Empire (18th), Brighton Hippodrome and King's Theatre, Southsea (25th).

Seen in cabaret

Little Abner (real name Abner Kesson) was staged when Billy Marsh of the DeWolfe Office heard him recently in West End cabaret.

The show kicks off at Brighton Hippodrome on February 4, then goes to Pinbury Park Empire (11th), Chelsea Empire (18th) and Edinburgh Empire (25th).

PALMER BROS. SHOW NEW NOVACHORD



PALMER BROS. SHOW NEW NOVACHORD. Actor, too! Donegan begins a three-week nationwide tour of one-night stands at Hyde, Isle of Wight, on Sunday (January 27) and will follow with weeks in Variety at Norwich (February 18), Nottingham (25th), Chesterfield (March 4) and Chislewick (18th).

KENNY BAKER SIGNS FOR BLACKPOOL

Trumpet star Kenny Baker has signed for the summer at the Central Pier, Blackpool, where he was a big success in 1956.

February 2, he will start a series in the Benny Hill BBC-TV show.

Donegan is banned from Swansea Hall

SWANSEA Corporation this week banned a concert by Lonnie Donegan and his Skiffle Group at one of its halls because their music was "unsuitable."

Promoter Arthur Howes had already printed publicity matter for the concert scheduled for the Swansea Hall, Swansea, on Thursday, February 7, when the committee withdrew permission.

The concert has now been switched to the Sophia Gardens, Cardiff.

Actor, too! Donegan begins a three-week nationwide tour of one-night stands at Hyde, Isle of Wight, on Sunday (January 27) and will follow with weeks in Variety at Norwich (February 18), Nottingham (25th), Chesterfield (March 4) and Chislewick (18th).

On January 21, Lonnie will make his debut as an actor on ITV's "Sixty Six and Two" on March 23 the group appears on BBC-TV and two days later leaves for a tour of America with the Harlem Globetrotters.

Gordon and the silent guitar

BEFORE attending the Condon concert in St. Andrew's Hall, Glasgow, I had seen Eddie Condon described as the world's greatest guitarist and the world's greatest drinker. So far as I know, his prowess as a drinker exceeds that as a musician.

His constant meanderings on and off the stage no doubt kept him from falling asleep but did not help me to find out (as one fan put it) if he could "play that thing."

He tuned his instrument, and for the remainder of the evening lay on top of his piano—Andrew Fisher, Castlemilk, Glasgow, S.A.

Time wasted

I PAID 8s. 6d. to see Eddie at London at Leicester. A collection man in overalls. No explanation as to why the clarinet player appeared—although Bruce Turner, who deputized for Condon, was probably the highlight of the night, except for Cuthbert. Almost no guitar from Condon, who spent the evening wandering about the stage.

About 15 minutes wasted through the hour, which apparently no idea what to play next and concerning with Condon.

Out of over 8s. 6d. I paid, I should think I got about 8s. 6d. worth of J. Almond, Earl Stirling, and other acts.

These letters represent the views of most dissemblers.—E.S.

'Pop' skiffle

JACK VYNE referred (19/1/57) to the traditionalists' dislike of skiffle music. I point out that the traditionalists, as he calls us, do NOT dislike the music which is still a feature of the most popular music.

Chris Barber, for instance, nearly raised the roof of the Free Trade Hall, Manchester, during a jazz concert with the skiffle group.

We do, however, "despise" the same music as played by such as Lonnie Donegan, which is an attempt at commercialization of our cherished music.—Ann E. Rudick, Didsbury, Manchester.

How come?

IF traditionalists dislike this type of music, how come an increasing number of trad. clubs feature skiffle groups? Britain's staunchest purist, Rex Taylor, played piano and his mother was a trained singer. Dick shared on piano at five.

The rise of Hitler caused the split-up of his family and he

Heath or Dankworth?

I COULDN'T agree more with N. Gentry (12/1/57) about the falling off of Heath, Dankworth in Britain's best ten years. In 10 years' time he will be the Mackerrick, Aberdeen.

HEATH IS "King of Swing" in Britain, and will be for the next 10 years, at least.

—Leo F. Corcoran, Kettering, Northants.

EVEN rock-'n'-roll sounds better than usual when played by "The Fouries," Broughton, nr. Kettering, Northants.

Buddy F. all set for Middle East

Harmonist-leader Buddy Featherstonhaugh's Quintet is due to start its two-month tour of Britain's Middle East today (Friday).

Touring with the quintet will be singer Josephine Da Costa and comedian Vic Silver.

The Featherstonhaugh Quintet is composed by Kenny Faezler (p), Bobby Welling (tr), Gordon Lee (bass).

Debut fixed for new Paul Simpson Band

Clarinetist Paul Simpson has formed a Dixieland band which makes its debut on January 31 at Barrow.

His personnel now comprises Orme Stewart (tr), Jimmy Smith (p), Matt Ross (gtr), Freddy Brown (dr), and Eric Roberts (bass).

After his Barrow opening the band plays Dundee (February 1), Hawick (2nd), Glasgow (3rd), Perth (4th), Montrose (5th), Aberdeen (6th), Dumfries (7th), Greenock (8th) and Kirkcaldy (9th).

Jack Payne's SHOWTALK

I SEE that yet another American musical—this time it's the Broadway hit, "Damn Yankees"—is scheduled to open at the London Coliseum in March. The news provoked an interesting discussion—or, rather, argument—among a number of Show Business back-room boys when it was mentioned in a London club the other day.

Fighting, as usual, a battle for the British composers and authors was Eric Maschwitz—who has many musical hits to his credit. He was also responsible for the book and lyrics of "Summer Song," the British musical which was taken off in what I and many other people, thought was its prime, at London's Prince of Wales Theatre last year.

Disagreement

There was disagreement to this, and though I have always supported British authors and composers and their material, on this occasion I could not altogether see eye to eye with Eric.

One has to be practical, especially in these days when the theatre business is in the doldrums, and not always blame those backers who are endeavouring to encourage live entertainment, for appearing to take the easy way out.

Considering the extortionate price that it costs today to put on a show, and the time it has to run before its production costs are covered, let alone make a profit, why should the managements be expected to risk enormous sums of money gambling on British talent, when they can offer a ready-

made success to the public was an argument put forward. To which Maschwitz replied that it was only a gamble because the British writers were an unknown quantity—because they had received little encouragement in the past to prove themselves to the public. Given them the opportunity, he contended, and they would no longer be an unknown quantity.

I sympathise with Eric. He



Pauline Shepherd (right) pictured recently with (l. to r.) singers Marion Ryan and Pat Clark. (See col. 5)

To be good is not enough—you must also be different

with interest by making use of a show which has already proved itself before the critical audiences in New York? And when they can also cash in on the innumerable advance publicity which Broadway shows receive over here?

All these factors help to create a demand which practically guarantees a successful show before the first-night curtain falls.

To produce a show in this country comparable with those imported from America and which we see from time to time at such theatres as Drury Lane's Royal and the Coliseum, it costs anything between £35,000 and £45,000. Again I ask—can you blame the backers?

Why should the men who put up the money run the risk of losing it when they can be practically certain of seeing it back

Different

In the West End of London there are several shows by British composers and authors, some of them doing extremely well. But to produce a musical "extravaganza" is quite a different proposition from putting on "Intimate Revue" or such like entertainment.

I think that whenever British writers have a show which, in manuscript, is not merely good, but brilliant—outstandingly ORIGINAL, more often than not they find a theatre and a backer for it.

For the sake of truth about Show Business, this is that to be

Honesty

FOOTNOTE to my recent article about the stars who exaggerate the prices they pay for their clothes when they talk to the Press:

Young Pauline Shepherd, the Nixa recording star, writes to tell me of an occasion when she was asked to the stage door to speak to a crowd of enthusiastic fans. A group of teenage girls crowded around asking for her autograph.

"What a lovely dress," exclaimed one. "How much did it cost you, Miss Shepherd?"

"Eight pounds ten," replied Pauline truthfully. And immediately all interest faded, and the whole crowd turned away from her to seek somebody more "interesting."

Embroidery

The lesson, obviously, is that a star must be "fabulous" out of reach, if not "unobtainable" in the truth in an attempt to achieve that difference.

Small wonder, I suppose, that some of them embroider the truth in an attempt to achieve that difference.

Let me concede the point, but it is not understandable for an artist to exaggerate the price of a garment, but, even so, I find it hard to believe it necessary to multiply that price five or six.

DICK KATZ IS TOO BUSY TO PRACTISE

THERE aren't all that many stringing pianists in Britain; there never were. Which makes it the more surprising that after all these years Dick Katz remains so under-rated as a jazzman.

By Jeff Aldam

Maybe it's because he takes too few solos. When I commented on this, he told me one reason is that he is too busy to practise. Managing and arranging for the Ray Ellington Quartet

and Marlon Ryan are more than a whole-time job, anyway. Born in Hannover in 1916, he lived from 1919 to 1943 in Berlin. His father played piano and his mother was a trained singer. Dick shared on piano at five.

The rise of Hitler caused the split-up of his family and he

recreated was the Willie Lewis Orchestra, with Bill Coleman (trumpet) and Herman Chittison (piano). Whenever possible he used to jam with the boys, and with Hawkins and many other jazzmen.

In 1945 Dick came to England to work for a recording company, but kept up his piano practice and jammed whenever he could. His first professional job here was in 1947 with Carlo Kacherer in the "West One."

Dick worked for a year with the Vic Legrand Trio, then jazzmen and then transferred to the Caribbean Club, where he stayed four years.

One night towards the end of 1947 Ray Ellington walked into the Caribbean and from then on the Trio became a Quartet.

While they are in the initial part of the Goon Show—records and TV.

Jazz

Dick emphasises that the Quartet plays plenty of jazz—especially on one-nighters—and also TV appearances are performed more commercial, but there are many swinging instrumentalists in the book.

The piano style I have always classed as "basically stride playing," has retained much of the feeling of the Pat Waller school. He admits to having a very great deal from Fats and what- ever he may say, I know he carries it off better than anyone around.

Apart from Fats, the strongest influence on Dick's playing have been Duke Ellington, Nat King Cole for single-line right-hand and Earl Garner for full-voiced chording. He reverts to Earl Garner, too, when he has to be the modern Fats—a strong influence on Dick's playing is humour. Art Tatum has been the unattainable ideal.

The beat. Dick has very decided views on jazz. The beat, he believes, is the first essential. Basic melody is also most important. Full improvisation must possess a definite melodic line, and not just consist of excursions that fall under the "improvised" label. The player's individuality and his own style must be communicated. The really great jazzmen are timeless, says Dick. And whoever company they are playing in, you can recognise them at once. For him, Dizay Gillespie, Charlie Parker, Walter Garner, Tatum, Hecht and Armstrong are all time—great jazzmen. They could take the same well-trodden path, but it would not be as if it was a special composition, just written for them.

YOUR SHOW GUIDE

THE EDDIE CONDON TOUR

with his ALL-STAR JAZZMEN PLUS HUMPHREY LYTTTELTON AND HIS BAND

See Them and Hear Them

25 JAN. - BIRMINGHAM TOWN HALL
26 " - SHEFFIELD CITY HALL
27 " - LONDON STOLL THEATRE
29 " - DUNDEE CAIRD HALL
30 " - EDINBURGH USHER HALL

1 FEB. - MANCHESTER FREE TRADES HALL
2 " - BRADFORD ST. GEORGE'S HALL
3 " - LIVERPOOL EMPIRE THEATRE
4 " - LONDON FESTIVAL HALL (Main)

Bradford - EDDIE CONDON with the SAINTS JAZZ BAND FOR FULL DETAILS SEE YOUR LOCAL PAPERS

STREATHAM HILL THEATRE SUNDAY, 3rd FEBRUARY, 6 & 8.30 p.m. ED. W. JONES presents THE SENSATIONAL CHRIS BARBER BAND SHOW 3/- to 6/- TUL 1277

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HAROLD FIELDING presents

GUY MITCHELL

IN PERSON Buddy F. all set for Middle East

WITH JACK PARNELL and his ORCHESTRA

BRISTOL: Colston Hall Monday, Feb. 11th, at 8.20 & 9.25 p.m. Prices: 5s., 7s., 10s., 12s., 15s. (Promenade 7s.). See office now open at Royal Albert Hall and Royal Albert.

SHEFFIELD: City Hall Wednesday, Feb. 13th, at 8.20 & 9.25 p.m. Prices: 5s., 7s., 10s., 12s., 15s. See office now open at Wilson Park Ltd., Furgate, Sheffield. Tel. Sheffield 279.

CROYDON: Davis Theatre Sunday, Feb. 17th, at 8.20 & 9.25 p.m. Prices: 5s., 7s., 10s., 12s., 15s. See office now open at Watlington's, Watlington, Tel. Croydon 811.

LONDON: Royal Albert Hall Tuesday, Feb. 19th, at 8.20 & 9.25 p.m. Prices: 5s., 7s., 10s., 12s., 15s. (Promenade 7s.). See office now open at Royal Albert Hall and Royal Albert.

NEWCASTLE: City Hall Thursday, Feb. 14th, at 8.20 & 9.25 p.m. Prices: 5s., 7s., 10s., 12s., 15s. See office now open at Watlington's, Watlington, Tel. Newcastle 3479.

WALTHAMSTOW: Granada Sunday, Feb. 17th, at 8.20 & 9.25 p.m. Prices: 5s., 7s., 10s., 12s., 15s. See office now open at Watlington's, Watlington, Tel. Walthamstow 377.

CENTRAL BATHS BERMONDSEY FRIDAY, 1st FEBRUARY 8.0 p.m.

MICK MULLIGAN

2/6 HIS BAND & GEORGE MELLY 2/6

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TRUMPET 32 gms
TROMBONE 32 gms
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111, CHICHESTER RD., LONDON

An entire plant completely re-tooled to make these exclusive new Sterling Super. Built-in resonant annealed brass with hard nickel-plated valves. For the brilliance of the new double auto-gilDED valves. Feel the silky balanced new trombone slides with one-piece extruded liners. Note the refinements—slide and bell locks on trombone—third valve tuner on trumpet—and absorb the fine finishing of master craftsmen before you blow.

At your dealer or Leaflet B.3 from Selmer

Songsheets

by Hubert W. David

AT long last, by the kind assistance of Mr. H. Walker, the West Wotting TV and radio dealer, we have been able to let Tony Smith, of Lancing, have the use of a tape recorder to further his songwriting activities. I would also like to acknowledge the kind help given to Tony by Mrs. Marie McNeill, herself a songwriter, and an old correspondent of this column.

Sixty-one-year-old Tony Smith, a veteran of two world wars, has written songs for Max Miller, The Cray Gang and the Beverly Sisters, and he now has Vera Lynn interested in some of his material; all this despite his being bedridden.

Yet, with his handicap, he has a very philosophical outlook on life. He has recently written a lyric called "Don't," where he says: "Don't mumble or grumble though castles may tumble, there's many worse off than you."

That is truly fighting adversity with a grin in his particular case. Tony needs quite a lot more help to further his activities, so if any of you feel like dropping him a line, the address is Tony Smith, York Lodge, South Street, Lancing, Sussex.

An 'OSCAR' for someone

DURING the past few weeks, music publishers have been sending in their nominations for this year's Ivor Novello Awards. Each year seven Bronze Statuettes are awarded for outstanding contributions to British popular music. The various classes cover "pop," the most-performed song, light orchestral, rhythmic contributions, etc.

In addition to the Statuettes presented for the outstanding songs and orchestral items, there is a special award for the person who has made the greatest service during the year to British popular music.

By unanimous vote, this went last year to Britain's No. 1 disc jockey Jack Payne, who has always been helpful to the British songwriter.

All nominations for this year's awards should have reached the Songwriters' Guild by this week-end. No news is yet available as to when and where the awards will be made, but a possible date is set for mid-March.

The right mood

I WOULD like to answer a query which keeps cropping up in so many readers' letters. You are continually asking whether it is necessary to write a verse to a popular song. I generally speak of the answer as "No." This has come about because recording artists seldom use a verse on a record, hence the publisher or artist prints on the sheet music what the public hears on the record.

But in the case of a number in comedy vein, the present style usually consists of several verses with one short "jingle" chorus. The whole song is a "story" in itself and it progresses its action through the verses telling that story.

So be wary. It does happen also that although an artist may not include a verse on a record, he or she, may use a verse when singing the song on the stage, either in a rehearsal or in a performance. Professional writers are always willing to provide a verse as and when required, but the best is to write a verse as at the same time as you complete a refrain while you are still "in the mood."

If any of you have not yet received word about this question of the "verse," please take this as a reply to your own story.

New from

NORMAN GRANZ'



series

The Charlie Parker Quartet

(Charlie Parker, alto sax.; Hank Jones, piano; Teddy Kotick, bass; Max Roach, drums)
1 hour music
LRL001 (78 r.p.m.)

Count Basie and His Orchestra

Vocal by Joe Williams
Alright, okay, you win
(In the evening) When the sun goes down
LRL002 (78 r.p.m.)

Art Tatum

I'm coming Virginia
Wrap your troubles in dreams
LRL003 (78 r.p.m.)

From THE GREAT JAZZ REPERTOIRE
IN THE WORLD...
COLUMBIA
records
Send for Leaflet
AND NAME OF YOUR LOCAL STOCKIST
2nd record used for 15th and 20th positions.
Reprinted by permission of "Variety."

BRITAIN'S TOP DISCS AND TUNES

This week	Last week	Title	Artist	Label
1	(2)	GARDEN OF EDEN (12")	Frankie Vaughan, Philles (HMV); Dick James (Part. 1) (Decca); Jack J. Lewis (Part. 2) (Mercury)	Philles
2	(1)	SINGING THE BLUES (12")	Guy Mitchell	Decca
3	(3)	SENDING THE BLUES (12")	Tommy Steele	Decca
4	(4)	FRIENDLY PERSUASION (12")	Pat Boone	London
5	(5)	ST. THOMAS OF THE ROSES (12")	Madeline Vauxton (HMV); Billy Ward and Dominoes (Mercury)	HMV
6	(6)	THUR LOVE (12")	Gracie Kelly	Decca
7	(7)	JUST WALKING IN THE RAIN (12")	Johnnie Ray	Philles
8	(8)	CHINDY, OH CHINDY (12")	Johnnie Ray	Philles
9	(9)	MOONLIGHT GAMBLER (12")	Frankie Laine	Mercury
10	(10)	BLUESBERRY HILL (12")	Paul Douglas	Parlophone
11	(11)	DO NOT ROCK ME DADDY (12")	Vivian Stanshall	Parlophone
12	(12)	YOU DONT OWE ME A THING (12")	Johnnie Ray	Philles
13	(13)	DO NOT ROCK ME DADDY (12")	Vivian Stanshall	Parlophone
14	(14)	DO NOT ROCK ME DADDY (12")	Vivian Stanshall	Parlophone
15	(15)	DO NOT ROCK ME DADDY (12")	Vivian Stanshall	Parlophone
16	(16)	DO NOT ROCK ME DADDY (12")	Vivian Stanshall	Parlophone
17	(17)	DO NOT ROCK ME DADDY (12")	Vivian Stanshall	Parlophone

THIS copyright list of the 24 best-selling records for the week ended January 19, 1957, is supplied by the Poplar Music Publishers' Association Ltd. (Last week's top ten records in parentheses.)

24. (18) MOONLIGHT GAMBLER (12") Frankie Laine (Mercury)

25. (19) MOONLIGHT GAMBLER (12") Frankie Laine (Mercury)

26. (20) MOONLIGHT GAMBLER (12") Frankie Laine (Mercury)

27. (21) MOONLIGHT GAMBLER (12") Frankie Laine (Mercury)

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83. (77) MOONLIGHT GAMBLER (12") Frankie Laine (Mercury)

84. (78) MOONLIGHT GAMBLER (12") Frankie Laine (Mercury)

BRITAIN'S TOP JAZZ RECORDS

This week	Last week	Title	Artist	Label
1	(1)	ELLERIE (12")	Johnnie Ray	Philles
2	(2)	ELLERIE (12")	Johnnie Ray	Philles
3	(3)	ELLERIE (12")	Johnnie Ray	Philles
4	(4)	ELLERIE (12")	Johnnie Ray	Philles
5	(5)	ELLERIE (12")	Johnnie Ray	Philles
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19	(19)	ELLERIE (12")	Johnnie Ray	Philles
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98	(98)	ELLERIE (12")	Johnnie Ray	Philles
99	(99)	ELLERIE (12")	Johnnie Ray	Philles
100	(100)	ELLERIE (12")	Johnnie Ray	Philles

THIS coupon entitles you to free advice on any one song or lyric and how to write, or an answer to a songwriting query. MS must bear name and address of sender, and must be accompanied by s.a.s. (S.A.S. does not accept any liability for loss or damage of MS submitted. This offer is valid until February 28, 1957, for readers in Britain; until March 31, 1957, for foreign and Colonial subscribers.)

5. (1) SINGING THE BLUES (A) (2) (3) TRUE LOVE (A) (2) (4) GARDEN OF EDEN (A) (2) (5) JUST WALKING IN THE RAIN (A) (2) (6) FRIENDLY PERSUASION (A) (2) (7) FRIENDLY PERSUASION (A) (2) (8) ST. THERESE OF THE ROSES (A) (2) (9) AUTUMN CONCERTO (A) (2) (10) CHINDY, OH CHINDY (A) (2) (11) TWO DIFFERENT WORLDS (A) (2) (12) MORE (A) (2) (13) A HOUSE WITH LOVE IN IT (A) (2) (14) WHATEVER WE DO (A) (2) (15) A WOMAN IN LOVE (A) (2) (16) SINGING THE BLUES (A) (2) (17) MY PRAYER (A) (2) (18) A LETTER TO A SOLDIER (A) (2) (19) COME HOME TO MY ARMS (A) (2) (20) WHEN MEXICO GOES UP (A) (2) (21) I DREAMED (A) (2) (22) YOU, ME AND US (A) (2) (23) IN THE MIDDLE OF THE MOON (A) (2) (24) MOONLIGHT GAMBLER (A) (2) (25) ROCKIN' THRU THE RYE (A) (2) (26) LAY DOWN YOUR ARMS (A) (2)

London: (1) Decca, (2) Decca, (3) Decca, (4) Decca, (5) Decca, (6) Decca, (7) Decca, (8) Decca, (9) Decca, (10) Decca, (11) Decca, (12) Decca, (13) Decca, (14) Decca, (15) Decca, (16) Decca, (17) Decca, (18) Decca, (19) Decca, (20) Decca, (21) Decca, (22) Decca, (23) Decca, (24) Decca, (25) Decca, (26) Decca, (27) Decca, (28) Decca, (29) Decca, (30) Decca, (31) Decca, (32) Decca, (33) Decca, (34) Decca, (35) Decca, (36) Decca, (37) Decca, (38) Decca, (39) Decca, (40) Decca, (41) Decca, (42) Decca, (43) Decca, (44) Decca, (45) Decca, (46) Decca, (47) Decca, (48) Decca, (49) Decca, (50) Decca, (51) Decca, (52) Decca, (53) Decca, (54) Decca, (55) Decca, (56) Decca, (57) Decca, (58) Decca, (59) Decca, (60) Decca, (61) Decca, (62) Decca, (63) Decca, (64) Decca, (65) Decca, (66) Decca, (67) Decca, (68) Decca, (69) Decca, (70) Decca, (71) Decca, (72) Decca, (73) Decca, (74) Decca, (75) Decca, (76) Decca, (77) Decca, (78) Decca, (79) Decca, (80) Decca, (81) Decca, (82) Decca, (83) Decca, (84) Decca, (85) Decca, (86) Decca, (87) Decca, (88) Decca, (89) Decca, (90) Decca, (91) Decca, (92) Decca, (93) Decca, (94) Decca, (95) Decca, (96) Decca, (97) Decca, (98) Decca, (99) Decca, (100) Decca.

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DAVID WHITFIELD - RUBY MURRAY - PENNY NICHOLLS

Stars of the BBC Festival

POP STARS WILL TOUR RANK CINEMAS

In 'starved' localities

DAVID WHITFIELD, Ruby Murray and Penny Nicholls are among the show business names lined up for tours of Gaumont cinemas.

First time Plans for Variety once a month will bring shows to the town for the first time since the Hippodrome at Wolverhampton was gutted by fire nearly a year ago.



These are the singers who appeared in the first programme of BBC-TV's Festival of British Popular Songs on Monday. L-R are Janie Morison, Dennis Lotie, Letta Stova and Marion Ryan.

MU wants disc pay increases

THE Musicians' Union is negotiating for higher rates for recordings. Present rates for popular and jazz musicians is 54 and the Union is endeavouring to get this raised to 65.

TED HEATH TRUMPETER MARRIED

A smile for the MM photographer from Ted Heath trumpeter Bobby Franks and his bride, Christina Edwards, a London shorthand typist, after their marriage at Cannon Hall on Tuesday.



A smile for the MM photographer from Ted Heath trumpeter Bobby Franks and his bride, Christina Edwards, a London shorthand typist, after their marriage at Cannon Hall on Tuesday.

FRANKIE VAUGHAN FOR MOSS EMPIRES TOUR

Singer Frankie Vaughan will start a Moss Empires tour in April when he completes work on "These Dangerous Years".

WILD BILL IS COMING BACK

WILD BILL DAVISON, trumpet star of the Eddie Condon group, told the MM this week that he expects to return to Britain here this year—leading his own band!

BASIE DEBUT

From page 1

Hollywood to New York, then to Britain. It arrives in the early hours at London Airport on April 2.

Details next week

At the time of going to press, Fielding was busy re-routting the whole Basie tour. Full details will be announced next week.

Frankie Vaughan for Moss Empires tour

Singer Frankie Vaughan will start a Moss Empires tour in April when he completes work on "These Dangerous Years".

Introducing... 126 Records The Winner of the Italian Song Festival in Napoli, 1956

THE MAN WHO PLAYS THE MANDOLINO (GUAGLIONE)

Released shortly in Great Britain by MILLS MUSIC CO. LTD., Mills House, 20 Denmark St., W.C.2

TRUMPET MUSIC

- ALBUM OF TRUMPET SOLOS MARGIE YOU GO TO MY HEAD ONLY HAVE EYES FOR YOU WHEN DAY IS DONE THAT'S MY DESIRE 2/6 Each By Post 2/8
- SOLOS arr. EDDIE CALVERT AVALON * SEPTEMBER IN THE RAIN 2/6 Each By Post 2/8
- LEVY'S TRUMPET TUTOR - 2/6 By Post 2/3
- LOUIS ARMSTRONG 125 JAZZ BREAKS - 4/6 By Post 4/3
- LOUIS ARMSTRONG 50 JAZZ CLASSICS - 4/6 By Post 4/3
- 14 DIXIELAND INSTRUMENTALS VOL. 1 - 3/6 By Post 3/9
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MONTREAL: HENRY F. WHITFIELD, 16, Rue Chatelet, Paris 10

ALBANY: HENRY F. WHITFIELD, 16, Rue Chatelet, Paris 10

WINNIE ATWELL SIGNS CONTRACT

Winnifred Atwell on Monday plays at the Cafe de Paris for the second annual Entente Cordiale dinner/dance.

Freddy Randall Band to tour Switzerland

The Freddy Randall Band starts a nine-day concert tour of Switzerland on February 9.

HUSH-A-BYE ROCK PARLOPHONE B4171

New Arrangement 2/6 Post 2/9 PARLOPHONE, 42 Oxford St., W.1. MUS. 5997

TEDDY FOSTER wishes to express his thanks to ALFRED PREAGER

for the past six years of representation.

TEDDY FOSTER & HIS ORCHESTRA

should be addressed to: 184 Wardour Street, London, W.1. GERard 7271/2/3

CY LAURIE AGENCY

41 Gt. Windmill Street, London, W.1. GERard 6112

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Freddie Randall Band to tour Switzerland

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