

Melody Maker

JANUARY 12, 1957

EVERY FRIDAY 6d.

Condon's Story

See pages 2 & 3

GARY CROSBY TO STAR IN TWO TV SHOWS

And Eartha, too



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

SHOWS

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.

Entering the U.S. Army seven months ago, Gary Crosby was assigned to duty at AFN Frankfurt—the network's key station—early in November.

He is also producing the popular AFN programme "Music In the Air."

The MM spoke to Gary Crosby's AFN chief by phone on Wednesday. He said that Crosby's deejay programmes over Christmas had been tremendously popular.

'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."

Gary Crosby had just left to attend his brother Phillip's farewell party. Phillip is returning to the States after spending his two-year Army service in Germany.

Promoter Phil Raymond also told the MM that he is negotiating through the Oscar Rabin agency to bring Alan Freed's rock-'n'-roll show to Britain in

ⓔ Back Page, Col. 4



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

Fans stampede 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.

These will be staged twice nightly at the Gaumont State, Kilburn, on Sunday, Monday

POSSIBLE PRESLEY

NEW YORK, Wednesday. —The on-off Elvis Presley visit to Britain may be on again.

Negotiations are still proceeding with a London agent for possible concert dates around April.

and Tuesday—February 24, 25 and 26.

Box-offices are not officially open until January 18. Seats range from 5s. 6d. to 21s. at all the venues.

The exclusive news that the Vic Lewis Orchestra was in line to tour with Haley's Comets was confirmed this week by Leslie Grade.

"We are also putting Malcolm Vaughan, HMV recording star, and his partner Kenneth Earle on the bill," he said.

'JAZZ TODAY' MEN IN ACTION



Three of the stars at the National Jazz Federation's "Jazz Today" concert on Tuesday at the Royal Festival Hall's Recital Rooms—Bruce Turner, Dave Shepherd and Don Rendell.

GEORGE LEWIS TO PLAY 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.

The 56-year-old clarinetist is expected to start his tour on March 10.

He will be sponsored by

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.

McKiernan hopes to start the

tour at the Free Trades Hall, Manchester, and will offer Lewis and Colyer to recognised jazz promoters in the big provincial centres. He will probably arrange a London appearance.

Colyer met and played with Lewis during his "pilgrimage" to New Orleans in 1953.

Ken told the MM this week: "It will be really great to have him working with the band. No date has yet been fixed for me to go to the States."

GUY MITCHELL RETURNS

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

Leslie Grade, of the Lew and

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."



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ROCK-'N'-ROLL TO THE RESCUE!

BENNY FREEDMAN and his Orchestra have found the answer to "Black Monday" at the Savoy Ballroom, Southsea—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 Monday.

MIDLANDS.—Sandy Brown's Jazz Band pays its first visit to the Windsor Theatre, Bearwood, 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 Mac Thomas Orchestra is playing every Saturday at Wolverhampton Civic Hall, where it has replaced the Gough-Adams Band. . . . Eric Winstone's Orchestra is the attraction at Malvern Winter Gardens on January 31. . . . One of the most popular items in "Ye Brighter Tymes," the Birmingham Press Ball publication, was a skit on the "Evening Despatch" jazz column by Dennis Detheridge, who is assistant to MM Midland correspondent George Bartram.

YORKSHIRE.—Bradford Textile Hall leader Les Garratt has reduced his resident band (as forecast in the MM recently). Trumpeter Dennis Draper, pianist Pete Sugden and vocalist Rita Kerrigan have left. Pianist Jack Thorpe and guitarist Ken Mohammed have joined the band.

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

NORWICH.—Bassist Archie Smith has returned to the Leslie Douglas orchestra at the Samson and Hercules Ballroom. . . . Musicians in the city have formed a club which is open four nights each week and has its own skiffle group.

BRISTOL.—Sandy Brown and his Band, the Dave Carey Jazz Band and Bobby Mickleburgh

and his Dixieland Band appear at the Colston Hall on Sunday (13th). . . . Acker Bilk's reformed Paramount Jazz Band will be heard in a Light Programme broadcast, "Around the Kingdom in Song and Dance," on January 26. . . . Maurice Marr 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 January 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 last Wednesday (9th) in a follow-up programme, "Second Chance." . . . Paul Simpson (clt.) and Tommy Smith (tpt.) are leaving Liverpool and will re-form the Paul Simpson Dixielanders in London.

YORK.—Two bands make their first appearance at the Rialto Cinema on January 20—Art Baxter's Rockin' Sinners and Scotland's Clyde Valley Stompers. . . . The cinema will also feature, starting January 14, its first stage panto, "Cinderella," starring Edna Savage and Lorrae Desmond. . . . Johnnie McGeogh, former saxist with Big Bill Campbell's Rocky Mountain Rhythm, is now running a group in York, under the pseudonym of Roddie Macdonald.

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

BOURNEMOUTH.—After two months with a near-empty dance floor, the Corporation-owned Pavilion has dropped its ban on jiving. It now encourages jive-fans with a nightly rock-'n'-roll session. Stan Osborne leads the resident band. . . . New policy at the Royal Arcade Ballroom is to book name bands for dancing. Ted Heath will play there on March 12. . . . Gerry Brown's Jazzmen played "New Orleans jazz-for-skating" at the West-over Ice Rink on Friday. Manager Johnny Neal hopes to make it a regular feature.

NEWSBOX . . . by Jerry Dawson

WHO'S WHO

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 Gehman, who is accompanying Condon on his trip to England.

Banjoist

Condon's musical background covered the early days of Chicago jazz in the '20s—first as a banjoist with such groups as Hollis Peavey's Jazz Bandits and the Mound City Blue Blowers, later in partnership with Bud Freeman, Gene Krupa, Frank Teschemacher and others of the early Chicago school. The late Red McKenzie, vocalist, was his almost inseparable partner;



LEONARD FEATHER

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

the 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 starving 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

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. Eddie's first book, an

autobiography entitled *We Called It Music*, was co-authored by the late Thomas Sugrue in 1947. His latest book, co-edited by Richard Gehman, *Eddie Condon's Treasury of Jazz* is an anthology of a few dozen pieces, fiction and non-fiction, by leading writers, now going into its 3rd edition in America.

Discussing his trip during a visit to the club the other night, I asked Eddie if he had been in England before as a member of the Mound City Blue Blowers.

"Oh, no," said Eddie, "that was before I even knew those guys. Eddie Lang, Dick Slevin, Jack Bland and Red McKenzie were all there in the very early '20s when the Prince of Wales was a gay blade."

• Gaskin

JAZZ ON THE AIR

(Times: GMT)
SATURDAY, JANUARY 12:
8.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
11.30-12.0 A 1: Armstrong, Lucky Thompson, Cy Touff, Miles Davis.
12.0-12.15 A 1 2: Spirituals.
4.0-5.0 J: D-J Shows.
4.10-4.45 F 1: Jazz Developments.
6.0-5.30 F 2: For The Jazz Fan.
5.40-6.0 C 2: Jazz Session.
6.15-7.0 M: Jazz Men On Jazz.
6.0-9.30 J: Hollywood Music.
9.30-12.0 Q: Top Pops, Alto-Sax, Jazz Discs, etc.

9.30-10.30 W: Allan Freed.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz 1957.
11.0-11.50 DL: Kenny Baker's Dozen.
11.5-12.0 J: D-J Shows.
12.0-1.0 a.m. E-Q: Saturday Night Club.
1.5-2.0 H-Q: Hollywood—New York.
SUNDAY, JANUARY 13:
6.5-7.0 a.m. J: D-J Shows.
10.45-11.25 J: As above.
1.20-1.45 p.m. C 1: Kid Ory's Band.
9.0-10.55 S: For Jazz Fans.
9.45-10.30 B: Public Jazz Concert.
11.0-12.0 J: Serenade.

MONDAY, JANUARY 14:
12.0-12.30 p.m. J: Martin Block (daily).
12.30-12.45 J: Strictly From Dixie.
9.10-10.0 S: For Jazz Fans.
9.30 (app.) K: Jazz Programme.
10.0-11.0 I: German Jazz. Hackett, Baker, Herman, Presley, etc.
10.5-12.0 J: D-J Shows (nightly).
TUESDAY, JANUARY 15:
9.0-9.30 Z 2: Swing Serenade.
9.10-10.0 S: For Jazz Fans.
9.15-9.55 B—258m: The Real Jazz.
9.20-10.0 A 1 2: Bud Powell.
WEDNESDAY, JANUARY 16:
12.0-12.30 p.m. A 1 2: Champs-Elysees Jazz.
12.30-12.45 J: Strictly from Dixie.
5.20-5.50 Z 1: Jazz Session.
5.30-5.55 F 1: Modern Jazz, 1957.
8.30-9.30 F 3: Jazz for Everyone.
8.55-9.30 Z 2: Champs-Elysees Jazz.
9.10-10.0 S: For Jazz Fans.
9.37-10.0 F 4: Big Bill Broonzy.
9.45-10.0 J: Dixieland.
10.0-11.0 O: Jazz Journal.
11.10-12.0 I: Ellington, Montrose.
11.15-11.50 D L: Jazz Band Ball.
THURSDAY, JANUARY 17:
7.15-8.0 p.m. H 1: Werner Müller.
8.15-8.55 H 2: Repeat of above.
8.30-9.0 J: Instrumental Mood.
8.30-9.0 F 2: For the Jazz Fan.
9.10-10.0 S: For Jazz Fans.
9.20-10.0 I: Jazz Discs Review.
9.30-10.0 F 4: Miles Davis.
9.45-10.0 J: Mood for Moderns.
10.0-11.0 P: Jazz on the Air.
10.25-10.55 O 1: Down Town Jazz Band with Beryl Bryden, Garner.
FRIDAY, JANUARY 18:
12.30-12.45 p.m. J: Strictly from Dixie.
3.0-3.30 I: Chris Barber.
4.0-4.30 K: Jazz Programme.
5.0-5.15 Z 1: Jazz Quarter.
5.10-5.40 L: Jazz Review.
8.30-9.0 J: Rand-B.
9.10-10.0 S: For Jazz Fans.
9.20-10.0 Q: King Oliver.
9.35-9.45 Z 1: For Jazz Fans.

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C: Hilversum: 1—402m, 2—298m.
D: BBO: E—464m, 41, 31, 25m, bands, L—1500m, 247m.
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IN THE CONDON

BAND



● CONDON

from January to December, 1946.

During 1947 he spent most of his time freelancing around New York playing theatres and gigging with Charlie Barnett. In 1948 he worked at Nick's with Billy Butterfield and Bobby Hackett.



● Cutshall

He names Jack Teagarden and Will Bradley as his favourites on trombone. He has been featured on numerous Dixieland discs with Jimmy Dorsey, Bob Crosby, Jimmy McPartland, Maxie Kaminsky, and the Lawson-Haggart band.

Wisconsin. He played clarinet in his high school band in 1930-31; attended Wisconsin University Music School in 1932. After several years with commercial bands, he joined Joe Marsala at the Hickory House; then in 1943 began an association with Condon that has lasted almost continuously since then.

Pioneer

Leonard Gaskin, born in Brooklyn in 1920, was a pioneer associate of all the early boppers. He took up bass at 15; at 19 he played his first job at Murrain's in Harlem, working in Clark Monroe's band with Duke Jordan and Max Roach.

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

Turn to Page 7

Did he expect to find many friends in England?

"I don't think we'll be in any trouble. Ernie Anderson and his twin daughters are living there; Eddy Gilmore, of Associated Press, who was in 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 Donegall, and the Gilbey family are old pals; so I don't think we'll have any trouble in getting a drink."

"Is there any possibility of your touring the Continent?" I inquired.

"Not on this trip, although I'm sure I'll fly to Paris just for a visit."



● Schroeder

used his first small band, doubling on banjo and cornet, at grade school; by the time he had started high school, he was already a full-fledged working musician, calling his group "The Ohio Lucky Seven."

"One reason I could always get jobs with bands," he recalls, "was that I could sing and be a comedian. I did a Bert Williams-style drunk act."

Bill did some of his early work around Cincinnati in 1924, where he was a close pal of Bix. He was in New York for a while in 1925-6, then jobbed around in Detroit and Chicago. Listened to Louis' record of "Cornet Chop Suey" and never recovered: soon became a buddy of Louis and retained a lot of him in his style.

Own group

Led his own groups mostly around Milwaukee and Chicago from 1933-42. He and Gene Schroeder are the only original members who opened Condon's club 11 years ago.

Has also been heard on many record sessions with Art Hodes, George Brunis, Sidney Bechet,

Tony Parenti and, recently, with strings.

Niche

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



● Wotting

Born December 29, 1911, in Huntington County, Pa., he studied with the first trombonist of the Pittsburgh Symphony Orchestra.

Did radio staff work in Pittsburgh from 1930-'34, then had his first big band experience with Joe Haymes and Charlie Dornberger. Came to New York in 1939 with the Jan Savitt band. Joined Benny Goodman in 1940, staying until he entered the Army in 1942.

After his discharge, he was back with Benny Goodman

Wild Bill Davison, variously referred to by Condon in his columns as "Wild Bull" and "Wild Pitch," was born, appropriately, in Defiance, Ohio, and can proudly claim to be one of the few sidemen who can match Condon drink for drink (Eddie's almost infinite capacity is the subject for endless discussions by himself, Dick Gehman, George Frazier and other authorities in Eddie's *Treasury of Jazz*). Born in 1906, he organ-



● Davison

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**Vera Lynn
on the air**



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.

BBC SPONSORS SECOND TV POP FESTIVAL

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 Roza, Dennis Lotis, Marion Ryan, the Bill McGuffie Quartet, the Keynotes and Eric Robinson's Concert Orchestra.

Stars so far booked for the January 29 programme are Ronnie Hilton, Edna Savage and the Stanley Black Orchestra, while Carole Carr and the George Melachrino Orchestra have been named for February 5.

From 80 songs submitted by the publishers, 18 have been chosen for television. The selection committee is Ronnie Wald-

man, Jack Payne, Cyril Stapleton, Harry S. Pepper and recording executives 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 Conquest 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 Essex.

**BANDS SET FOR
BBC TRAD SHOW**

FULL line-up for the BBC's "Jazz Saturday" at the Royal Albert Hall on February 2 will be the bands of Humphrey Lyttelton, Mick Mulligan, Cy Laurie, Sandy Brown, Chris Barber and the Lonnie Donegan Skiffle Group.

Guest singers will include Otilie Patterson, George Melly, Neva Raphaelo and Beryl Bryden.

Instrumentalists are Ken Rattenbury (tpt.), George Chisholm (tmb.), Bob Clarke (vln.), Dill Jones (pno.), Ken Sykora (gtr.), Jack Fallon (bass) and Alan Ganley (drs.).

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

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 family.

Max Weiss, one of the three men who run Dave's "home" record label, Fantasy, discussed a deal with Harold Davison in London this week.

More Fantasies

Weiss is here as a cameraman attached to the Otto Preminger team producing "Saint Joan." But he is working for his label at the same time.

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

"The big thing in the States right now," he said, "is organ music. Organs in Hi-Fi!"

Stephane Grappelly gets London offer

Stephane Grappelly has had offers for a resident job in London and also a BBC-TV series.

The French violin star revealed this to the MM this week. At the time of going to press he had not clinched any of the offers.

Stephane arrived in Town last week and appeared on BBC-TV's "ABC Of Show Business."

He pre-records a BBC broadcast with Vera Lynn today (Friday).

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'High Society' is disc of the year

Capitol Records' "High Society" LP has won the *News Chronicle* Gold Record of the Year award.

A judging panel comprising disc-jockey Sam Costa, music publisher Bill Phillips, NJF secretary Harold Pendleton and the Editor of the MELODY MAKER under the chairmanship of *News Chronicle* record critic Leslie Mallory this week chose this disc from 11 previously selected as Records 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 Abbot's Hospital, Kensington.

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.

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 McDevitt 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.) guitarists Chas McDevitt, Alex Whitehouse, Nancy Whiskey and Dennis Carter. The group is completed by John Paul (bass) and Mark Sharrott (drs., w'bd).

Delfont tour

The second Skiffle Group—the City Ramblers—has been lined up by Billy Marsh, of the Bernard Delfont Agency, for a Variety tour starting on January 28. They will be featured with a rock-'n'-roll band in a show especially aimed at teenagers.

The Ramblers have just returned from a five months' tour of Denmark, Germany and Belgium, which included eight broadcasts and three TV spots.

Before the Variety tour, they will be seen on BBC-TV's "In Your Own Time" on January 23 and are booked for concerts at Manchester Hippodrome (January 20) and Liverpool Empire (February 17).

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News in brief

ONE of London's few remaining Variety theatres—Brixton Empress—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 "Midday Music Hall" today (Friday) and BBC-TV's "Off The Record" on January 21.

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 at Hamersmith 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 Conrad joins David Whitfield as MD next week.

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

Stars appearing on Sunday's "Jack Jackson Show" on ATV include Joan Small, Danny Purches, Lonnie Donegan, Michael Holliday and Alma Cogan.

Johnny Mathieson, after nearly three years on the exploitation staff of Campbell Connelly, moved last week to Robert Melin, Ltd., as Exploitation Manager. Cliff Adams has left Bluebird Music for the new Thames Music Company.

Singer Victor Labati, introduced on Jack Payne's "Off The Record" on Christmas Eve, has been signed by Parlophone.

The Dave Shand Band takes up residency at the Odeon Ballroom, Wembley, tomorrow (Saturday).

"The Saga Of Louis Armstrong," the film of Satchmo's 1956 European tour, has been booked for the London Pavilion as soon as the run of "Baby Doll" ends.

The Lena Kidd Band, which returned this week from a three-month engagement in Germany, starts a three-month residency on February 1 at the U.S. Base, Chateaufort, France.

SHOWTALK



Frankie Vaughan lends a hand with a record press at the Philips factory to help meet the demand for "Garden Of Eden."

COMPENING 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.

It is the fact that—so far as bands are concerned—the really top-class outfits, such as Heath's and Dankworth's, inevitably turn up at the studio in a state of absolute and full preparedness.

THEY ARRIVE punctually for rehearsal—and they come back dead on time after tea and dinner breaks;

THEY HAVE committed their arrangements to memory;

THEY ARE perfectly drilled, visually as well as musically.

Ready to go on the air

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.

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 dragooned 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 80!"

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

• HEATH



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—notoriously 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."

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-

head expenses of the tour. And I can sympathise with his predicament — I remember from my own bandleading 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 Febru-

ary' on the other side of the Atlantic!

Allegorical

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 "pops"), because it is a matter of opinion whether the story of the "Garden of Eden" is fact or fable.

The 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.

And, particularly, I very much prefer the way Frankie Vaughan sings "Garden Of Eden," to the nauseatingly hypocritical attempts at "sincerity" which marred so many performances of those other songs.

What makes a top-class band?

By Jack Payne

SU HTIW LLOR 'N' KCOR

Don't be backward—1957 is going to be a rock 'n' roll of a year—and here is the greatest selection of rock 'n' roll hits of all time.

From the Columbia picture
starring BILL HALEY

"DON'T KNOCK
THE ROCK"

HOOK, LINE
& SINKER

HOT DOG
BUDDY BUDDY

I CRY
MORE

DON'T KNOCK
THE ROCK

RED LIGHT,
GREEN LIGHT
PRISCILLA
SINGING THE
BLUES
CHOO CHOO
CH' BOOGIE
RUDY'S ROCK
BLUEBERRY
HILL
BLUE COMET
BLUES

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THE BIG BEAT
BABY BABY

WE'RE GONNA ROCK
TONIGHT

OVER & OVER AGAIN

I KNEW FROM
THE START

THANKS TO YOU
THE THINGS YOUR
HEART NEEDS

ROCK, ROCK, ROCK

YOUR 9 O'CLOCK DATE WITH CHRIS BARBER

RADA GIRL AT CLUB HALEY



From RADA to rock-'n'-roll singing is the record of 18-year-old Celia Carey. 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
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CHRIS BARBER has invited MELODY MAKER readers to attend the recordings of his new Radio Luxembourg show, "Your 9 O'Clock Date," which features the Barber Skiffle Group, with Johnny Duncan and popular singer Dennis Lotis.

...The so unhappy wanderers

TYPICAL of the difficulties caused to touring bands by the petrol shortage is Chris Barber's story of the first week of rationing.

He told the MM this week: "In four days we played at Hull, Bury St. Edmunds, Newcastle and Manchester, which involved us in 38 hours' railway travel for nine hours' playing."

In normal times, the Barber band uses 200 gallons of petrol a month in its two cars. "I read in the papers something about getting 60 per cent. of normal requirements," comments Chris, "but they are giving us about 4 per cent. Travelling expenses are now trebled."

Don't be late

Anybody wishing to attend should be at the studios before 5.30 p.m.

The Barber Band, with vocalist Otille Patterson, has been signed for a tour of Scandinavia in September. From September 27 it will play four dates each in Denmark and Sweden, and two in Norway. The group's "Tiger Rag" recorded for Tempo has proved a top seller in Sweden.

For the third time in 12 months, Chris had a sell-out last Sunday for a concert at Bradford.

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 L. Walsh, has followed the example of the village's C. of E. minister, the Rev. R. Hardcastle, in welcoming the "blues."

Both vicars now run dances featuring rock-'n'-roll and have said they believe that the music can do good.

Village No. 2 is nearby

Brighouse. The local St. John Ambulance Brigade boys' drum and bugle band, which won 17 musical competition successes last year, shook officers and senior officials at a presentation ceremony by playing credible rock-'n'-roll.

Then they staged a passable rock-'n'-roll dance. Now the lads want to play more of this music.

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," grieving 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," writes Feather. "He joined Webb 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.

"Andre Persiani, the French pianist who immigrated here some months ago, has taken Fulford's place in the Parenti group, which also includes Arvell Shaw on bass and Zutty Singleton on drums."

Panassi's Dictionary of Jazz adds that Fulford was born circa 1912, and had been influenced by Louis Armstrong and Art Tatum. Records featuring him, recommended by Hugues, are Webb's "Clap Hands Here Comes Charlie," "I Ain't Got Nobody," and "I Want To Be Happy," and "The Darktown Strutters' Ball" under Ella's name.

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 twelfth.

He was also on shoals of Ellas, with the Savoy Eight (1936-9) and Famous Orchestra (1939-42), and on sides by Slim Gaillard (1941), and the Gotham Stompers (1937).

W. McGhie, the deletions king whose alphabetical Brunswick list is concluded this week, tells us that 13 of the Fitzgerald discs have received the axe as well as three Lil Armstrongs.

Before getting on with the deletions, here is a letter on the Festival Hall subject. "I was interested by your remarks regarding the Festival

Hall acoustics in Collectors' Corner last week.

"Like you, I heard Lennie Bush perfectly, but Sid Phillips was completely inaudible most of the time. (What a curious parallel to the ghostly Bigard on the Handy LP!)

"In my experience at the Festival Hall, the bassists always come out well—in particular the phenomenal bass player who was responsible for a large part of the swing generated by the Lionel Hampton rhythm section.

"I rather doubt whether there is anything wrong with the Hall that cannot be remedied by improved microphone set-up, although the main auditorium can never equal the more compact recital room, which is ideal for jazz groups."—F. B. Jacobs, Romford, Essex.

Edited by
Max Jones & Sinclair Trail

BRUNSWICK DELETIONS

NOBLE SITTLE AND HIS ORCHESTRA
01861 Loveless Love/The Old Ark Is Moverin'

STUFF SMITH AND HIS ONYX CLUB BOYS
02450 Twilight In Turkey/Where Is The Sun?

WILLIE "THE LION" SMITH (Solo Piano)
02722 Passionette/Morning Air

WILLIE "THE LION" SMITH AND HIS CUBS
02388 What Can I Do With A Foolish Little Girl Like You/Echo Of Spring

02598 The Old Stamping Ground/Blues Why Don't You Let Me Alone

02636 I've Got To Think It Over/Honey-mooning On A Dime
02659 Streamline Gal / Swing, Brother, Swing
02692 Get Acquainted With Yourself/Knock Wood

JOE SULLIVAN (Solo Piano)
02099 Little Rock Getaway/Minor Mood

MAXIME SULLIVAN (Vocal)
03246 Loch Lomond/Just Like A Gipsy
03440 Kentucky Babe/My Curly-headed Baby

ART TATUM (Solo Piano)
01877 Moonglow/The Shout
02489 Beautiful Love/Liza

ART TATUM AND HIS BAND
02417 With Plenty Of Money And You What Will I Tell My Heart (1937)

02518 Body And Soul/I've Got My Love To Keep Me Warm (1937)
03430 Battery Bounce/Lucille Blues (1941)

03462 Lonesome Graveyard (vocal: Joe Turner) (1941)/Moseley

JACK TEAGARDEN ORCHESTRA
03323 Blue River/A Rhythm Hymn

FRANK TRUMBAUER ORCHESTRA
01192 Georgia On My Mind/Honey-suckle Rose
01225 Bass Drum Dan/Nichols

ETHEL WATERS (Vocal)
01518 I Can't Give You Anything But Love/Do In The New Low Down (Mills Brothers)

01522 Porgy/St. Louis Blues
01848 Miss Otis Regrets/Moon Glow
01975 Dinah/When It's Sleepy Time Down South

02045 Trade Mark/I Ain't Gonna Sin No More

CHICK WEBB AND HIS ORCHESTRA
02029 Don't Be That Way/It's Over Because We're Through

02152 What A Shuffle/Blue Lou
02264 Sing Ma A Swing Song/A Little Bit Later On

02290 Down Home Rag/Crying My Heart Out For You
02357 You'll Have To Swing It/ Vote For Mister Rhythm

02375 Rhythm And Romance/Facts And Figures
02381 There's Frost On The Moon/ Love Marches On

02396 Swinging On The Reservation /I Got The Spring Fever
02536 Just A Simple Melody/Holiday In Harlem

02559 Strictly Jive/Rock It For Me
02569 The Dipsy Doodle/Midnight In Harlem

02602 I'll Chase The Blues Away/ Moonlight and Magnolias
02631 I'm Just A Jitterbug/Azure

02669 Spinnin' The Webb/Wacky Dust
02680 Macpherson Is Rehearsin'/I Let A Tear Fall In The River

02687 Ella/I Found My Yellow Basket
02723 Gotta Pebble In My Shoe/ Who Ya Hunchin'?

02743 Undecided/In The Groove At The Grove
02765 It's Slumber Time Along The Swanee/Chew, Chew, Chew

02777 I Can't Stop Loving You/ 'Tain't What You Do
02796 I'm Up A Tree/Have Mercy
02818 F.D.R. Jones/Little White Lies

02847 Heart Of Mine/Stairway To The Stars
02871 My Heart Belongs To Daddy/ That Was My Heart
02875 That's All, Brother/Out Of Nowhere

†Available on LP.

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 Velvet Fog—Mel Tormé.

Why, with an artist like Tormé waxing such LPs as "The Crescendo," "The Dek-tette" and now the "Blue World," do record companies need such things as rock-'n'-roll to sell their discs?

The Haleys and Presleys are ten a penny; but Tormé is priceless.—Edward G. Hill, Gillingham, Kent.

It will prevail

HOW refreshing to read the letter from H. R. 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.

Though such singers as Dennis, Tormé and their female counterparts Jeri Southern, Carmen McRae and our own superb Cleo Laine, are well above that atrocious Hit Parade category, the success of Mel Tormé in this country proves that even in this day and age of rock-'n'-roll, artistry 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 evening (1/1/57) I had the misfortune to hear the Heath Band.

I have always enjoyed the latter. To me, it was the essence of all that was best in big band jazz; perfection in every way.

Now, alas, we hear downright vulgar arrangements; vulgar in so far as they insult the more discerning fans who voted Ted Heath top of the jazz tree in this country.

The Dankworth Orchestra, on the other hand, was really a joy to hear: intelligent arrangements, new sounds and the minimum of pops, better presentation, and none of that rock-'n'-roll trash.—N. Gerety, Willesden, N.W.2.

Modern Times

PLEASE can you tell me if there is any relationship between Sir William Haley of "The Times" and Bill Haley and his Comets?—G. Lenny, Norbury, S.W.16.

Surely, sir, you have addressed your query to the wrong newspaper.—ED.

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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 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 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.)"

I had to read the sentence twice to make quite sure I had it, and you may feel disposed to do the same. But the sense of his remark, in algebraic terms, is that if Performer's Age + 25 = Critic's Age, then Critic's opinion is not to be trusted.

By STEVE RACE

Age gap

That makes extremely crisp 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 forties?

Clearly, I must fight off that widening age gap by some means or other, perhaps by taking rejuvenating drugs, or by persuading youngsters just entering the profession to become prematurely aged for my sake.

All this, of course, if Raymond Mortimer is right. The whole point is that he isn't—at least, not in our particular branch of music.

Crossroads

When the great jazz revolution took place (round about 1946-8), and we started calling ourselves Modernists, Traditionalists, or whatever took our fancy, jazz suddenly became divisible. Almost overnight, the



jazz critic reached a crossroads. Until that moment there had been only one division: namely, between Good jazz and Bad jazz. No one in those days would have dreamed of allocating records for review (as the MM now does) between critics of sectarian tastes.

The record critic of pre-1946 cheerfully reviewed the Wolverines, Benny Goodman, King Oliver and Nat Gonella, all in the same sentence.

Then came that moment of decision. To embrace modern jazz meant (for some reason I have never been able to fathom) turning one's back on free-style classic jazz. So, at any rate, the readers seemed to think.

Suicide

One should not belittle the decision that had to be taken. A great deal was involved, even a kind of professional suicide. 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 (as usual) to be quite honest. Each critic made his decision, and either welcomed the new jazz or not, according to his convictions.

We know now which course was chosen by whom. Edgar Jackson and I (for instance) went one way. Max Jones and Sinclair Traill (also for instance) went the other.

It is to Edgar Jackson that Mortimer's *Sunday Times* point especially applies. I don't for one moment mean to suggest that Edgar is a centenarian compared with the rest of us, but he is our senior critic by some years, and Edgar's decision for modern jazz gives the lie to Mortimer's proposition.

Wrong

By that move, made at that particular time, Edgar earned the right to claim perceptive judgment over quite a few artists who are his junior by 25 years.

So Raymond Mortimer is proved wrong in the case of at least one music critic. I hope that, as the years pass, his dictum will be disproved by others—myself among them. The next to face the danger age, by my reckoning, is Stanley Dance. I shall watch him with interest.

One sees Raymond Mortimer's point, of course. It is already disturbing to find the ear affronted by Presley-type sounds, when so many of one's juniors react to it with a violence as colourful as that of acid on blue litmus paper.

Does the critic's age make a difference? Some of the teenagers would have us think so, but I for one don't agree. The basic standards of musical criticism still remain, and the New must be judged by them no less than the Old.

If, in 20 years' time, Race appears to approve only of musicians over the age of 30, his readers can no doubt be relied upon to point out the fact to him. Until then, Mortimer or no Mortimer, we can only try to be perceptive judges, and sample each new thing as expectantly as in those dim, uncritical days of youth.

EDDIE CONDON (From Page 3)

with Miles Davis in 1945-6; he was also with Raymond Scott's orchestra for a while. He has been at Condon's for four months.

GEORGE GODFREY WETTLING, drums, has made his own transition: from wire brushes to paint brushes. A friend and student of the noted modern painter Stuart Davis, he has been an enthusiastic amateur painter for the past decade and several exhibitions of his work have been held in New York.



MUSIC FOR ALWAYS. BBC SHOW BAND. 7.30 p.m. 4/1/57.

THE Show Band is beginning to lose its *raison 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 blame lies 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. plug 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 wretched 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, instead there was great preoccupation with "tunes that will last forever," a nice example of the BBC's own gullt complex towards pops and plugging.

The Show Band, when it gets the chance, is a good dance band, which is something rare. Therefore, it doesn't seem such a wise move to turn it into a light orchestra which, far from being rare, is quite a commonplace.

As this was a magazine programme, Cyril interviewed Ambrose and Eve Perrick, both of whom would have done better had they been given the chance to speak more than one sentence at a time.

Lee Lawrence's singing, Cyril's announcing, the orchestra's playing and the production by John Browell 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. 9 p.m. 1/1/57.

ALAN DELL, who introduced the programme, is our most skilful and sensitive disc-jockey. He ran the different Dorsey records into each other in such a clever musical manner that he effected, or, if you like, actually fashioned true and original modulations from record to record.

Apart from the patience

RADIO

By Maurice Burman

needed for this fascinating and ingenious task, one has to think like a musician and have a musician's ear.

Dell has that, plus a fine announcing technique. Perhaps I can sum this programme up by saying it would have pleased the fastidious and brilliant Tommy Dorsey, who, like Glenn Miller, turned commercial dance music into an art.

The late Tommy Dorsey—he "turned commercial dance music into an art."

Denny Dennis, Dorsey's one-time vocalist, came to the mike and, speaking very well, told of his experiences with the master.

With the music of Dorsey, the production of Jack Dabbs, and the skill of Alan Dell, this was an immensely enjoyable programme.

WORLD OF JAZZ. "THE ROLLING BLUES." ERNEST BORNEMAN. 11.15 p.m. 2/1/57.

A STRAIGHTFORWARD austere account of the history of boogie from Africa to America told in the sincere, severe and scientific Borneman manner. Whatever Ernest says you may be sure he believes—a refreshing change from some writers and broadcasters.

BURMAN'S BAUBLE is awarded to Alan Dell for the above reasons.

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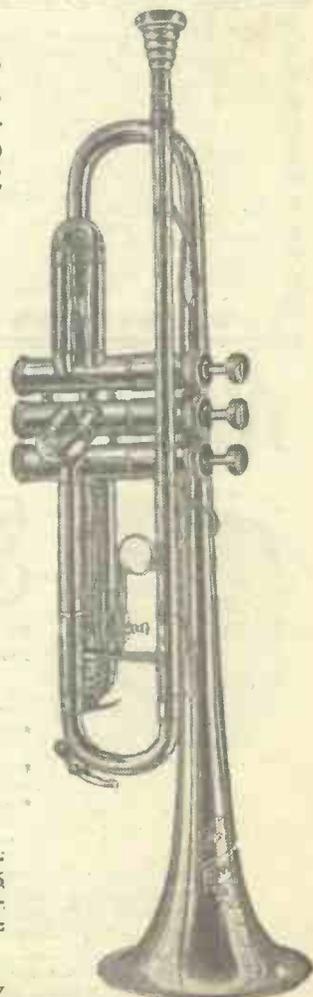
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"YOU can't escape Elvis on Broadway. Every other shop seems to be selling Presley pants, Presley shirts, Presley caps, Presley handkerchiefs, Presley photographs, Presley badges."

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 Hound 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;

13,000,000 Presley discs sold by RCA Victor—equal to their entire output of every other type of disc from classics to jazz;

250,000 lipsticks sold in the first month;

6,000 Woolworth stores simultaneously staging Presley weeks.

Fantastic

AND now? Stand by, Britain! 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.

"Liberace 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 beast 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 consistent appearance on ITV? My vote goes to Marion Ryan.

She has appeared on every "Spot The Tune" programme since the series started last May. Her contract has just been extended for the fourth time (at 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 "Alfred Marks Time" series. It is already re-booked for his January 31 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 rather expects each new film of the crop to wear an "X" label. Warner Bros.' "Rock, Rock, Rock"—like the Bill Haley epic—gets the tamest 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 hooliganism.

In "Rock, Rock, Rock," a tenuous and tedious thread of story barely holds a series of acts together, no fewer

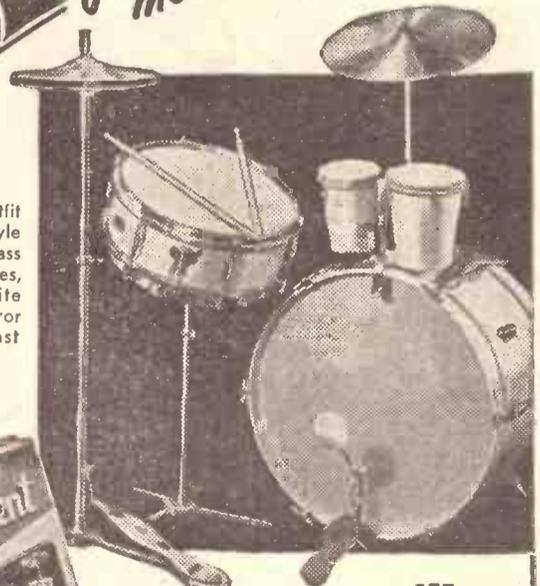
than 13, in fact. They include Connie Francis, the Moonglows, Chuck Berry, Frankie Lyman and the Teenagers, the Flamingos and the Coney Island Kids.

The whole, including Allan Freed's big R&R band, is something of a bore, though there are individual flashes of talent. LaVern Baker (see photo above) is an entertainer worthy of better handling; she contrives to be wickedly feminine in her one song. "Tra, La, La."

—TONY BROWN

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TTY LLEN

True love

05612

ON SW9

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 carve-ups have 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. It 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 told 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 Ascherbergs, to have such a B side on his hands at the moment. This is Alma Cogan's HMV 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.

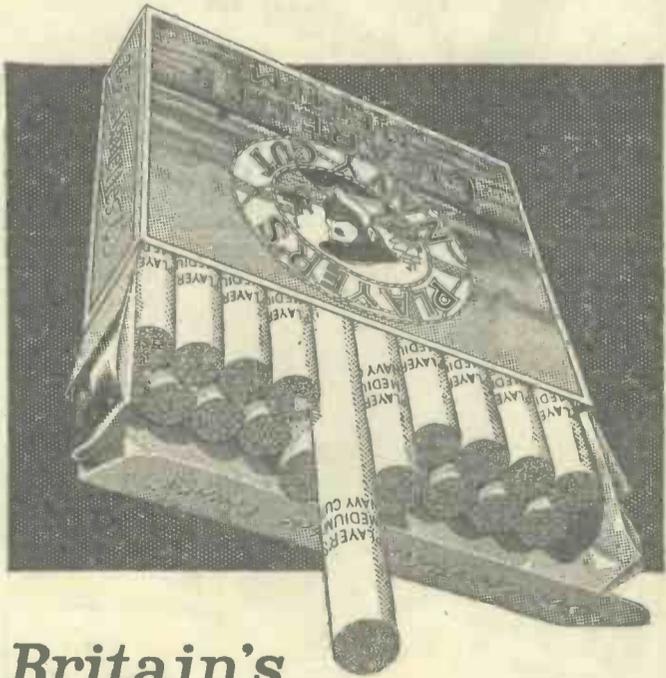
Three in a row

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 artistes 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 Day'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.

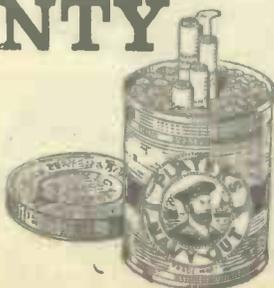
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for freshness and value is unexcelled



Britain's TOP TWENTY

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—have you tried them yet?



(NCC 707)

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended January 5, derived from information supplied by 24 leading record stores.*

This week	Last week	Title	Artist	Label
1	(8)	SINGING THE BLUES Other disc—Tommy Steele (Dec.)	Guy Mitchell	Philips
2	(6)	SINGING THE BLUES	Tommy Steele	Decca
3	(3)	GREEN DOOR Jim Lowe (Lon); Ray Ellington (Col); Glen Mason (Par); Tanner Sisters (Orl); Maple Leaf Four (Orl.)	Frankie Vaughan	Philips
4	(1)	JUST WALKING IN THE RAIN Tanner Sisters (Orl); Billy Cotton (Dec); Judy Kileen (Lon).	Johnnie Ray	Philips
5	(5)	ST. THERESA OF THE ROSES Billy Ward and Dominoes (Bruna).	Malcolm Vaughan	HMV
6	(4)	CINDY, OH CINDY Tony Brent (Col); Vince Martin (Lon); Denny Dennis (Emb); Bryan Johnson (Ori).	Eddie Fisher	HMV
7	(7)	TRUE LOVE Ted Heath (Dec); Ruby Murray (Col); Four Grads (Orl); Jane Powell (HMV); Eve Boswell (Par); Kitty Kallen (Bruna); Jean Campbell (Poly).	Bing Crosby and Grace Kelly	Capitol
8	(10)	HOOND DOG	Elvis Presley	HMV
9	(20)	FRIENDLY PERSUASION Four Aces (Bruna); Terry Burton (Phi); Dimitri Tomlin (V-Cor); George Cates (V-Cor); Fred Lucas (Col); Lou Busch (Cap).	Pat Boone	London
10	(7)	RIP IT UP Little Richard (Lon).	Bill Haley	Brunswick
11	(—)	GARDEN OF EDEN Joe Valino (HMV); Dick James (Par); Frankie Vaughan (Phi); Winifred Atwell (Dec); Morty Norman (HMV).	Gary Miller	Pye-Nixa
12	(—)	MOONLIGHT GAMBLER Winifred Atwell (Dec).	Frankie Laine	Philips
13	(19)	BLUEBERRY HILL Louis Armstrong (Bruna); Teddy Foster (Par).	Fats Domino	London
14	(17)	LOVE ME TENDER	Elvis Presley	HMV
15	(9)	MY PRAYER Jeff Chandler (Bruna); Frank Chacksfield (Dec); Jimmy Dorsey (Bruna); Vera Lynn (Dec); Ambrose (Bruna); Ink Spots (Bruna); Edna Savage (Par).	Platters	Mercury
16	(18)	MORE Perry Como (HMV); Robert Earl (Phi); Alan Kent (Poly); Don Ross (Emb); Billy Thorburn (Par); Victor Silvester (Col).	Jimmy Young	Decca
17	(—)	ROCK AROUND THE CLOCK Deep River Boys (HMV); Canadians (Emb); Hedley Ward Trio (Mel); MGM Studio Orchestra (MGM); Morton Fraser (Col).	Bill Haley	Brunswick
18	(—)	GARDEN OF EDEN	Frankie Vaughan	Philips
19	(—)	DON'T BE CRUEL	Elvis Presley	HMV
20	(13)	A WOMAN IN LOVE George Melachrino (HMV); Four Aces (Bruna); Johnny Green (Phi); Ronnie Hilton (HMV); Edmund Hockridge (F-Nix); Billy Thorburn (Par); Billy McCormack (Emb); Peggy Cochrane (Dec); Gordon MacRae (Cap); Victor Silvester (Col).	Frankie Laine	Philips

Three records "tied" for 15th position. Two records "tied" for 18th position.

STORES SUPPLYING INFORMATION FOR RECORD CHART

Rolo for Records, London, E.10; Druce Wholesale, Ltd., Manchester, 1; Sykes' Record Shop, Middleburgh, 1; Boyds, Cardiff; W. A. Clarke, London, S.W.5; Inbols, London, W.C.1; J. W. Mansfield, Ltd., Worthing; Engineering Services Co., Bolton; McCormack's, Glasgow, C.2; Sydney Scarborough, Ltd., Hull; H. J. Carroll, Manchester, 18; Elekta, Slough; Leading Lighting, London, N.1; Olyn Lewis, Blackwood; Hartley's Music Store, Leeds, 1; James Stanton and Sons, Ltd., Dudley; A. R. Tippet, London, S.E.15; Saville Bros., Ltd., South Shields; Merthyr's Music Mart, Merthyr Tydfil; R. C. Mansell, Ltd., Birmingham, 2; A. V. Ebbelwhite, London, E.C.3; Reg. W. Reed, Ltd., London, S.E.15; Popular Music Stores, London, E.8; Nema, Ltd., Liverpool, 3.

THIS copyright list of the 24 best-selling songs for the week ended January 5, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses)

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

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

BRITAIN'S TOP JAZZ RECORDS

London	Birmingham	Glasgow
(Week ended January 5) (Supplied by Foyle's, Ltd., Charing Cross Road, London, W.C.2)	(Supplied by the Diskery, 64, Hurst Street, Birmingham 5)	(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2)
1. ELLA AND LOUIS (LP) HMV-Verve	1. WILBUR de PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) London	1. CUBAN FIRE (LP) Stan Kenton, Capitol
2. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone	2. WHISTLING RUFUS Chris Barber, Pye-Nixa	2. ELLA AND LOUIS (LP) HMV-Verve
3. CONCORDE (LP) Modern Jazz Quartet, Esquire	3. DJANGO (EP) Modern Jazz Quartet, Esquire	3. CHRIS BARBER PLAYS—Volume II (LP) ... Pye-Nixa
4. DON'T YOU ROCK ME, DADDY-O Vipers Skiffle Group, Parlophone	4. TRIBUTE TO BROWNIE (LP) Clifford Brown, Emarcy	4. JACKPOT (LP) Woody Herman, Capitol
5. CUBAN FIRE (LP) Stan Kenton, Capitol	5. CHRIS BARBER PLAYS—Volume II (LP) ... Pye-Nixa	5. STAN KENTON IN HI-FI (LP) Capitol
6. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve	6. KID ORY—Volume II (EP) Vogue	6. LONNIE DONEGAN SHOWCASE (LP) ... Pye-Nixa
7. BAD PENNY BLUES Humphrey Lyttelton, Parlophone	7. ORIGINAL DIXIELAND ONE STEP ... Kid Ory, Vogue	7. DIXIELAND PARTY, No. 2 Joe Daniels, Parlophone
8. THAT PATTERSON GIRL—Volume II (EP) Ottile Patterson, Pye-Nixa	8. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone	8. HIAWATHA Charlie McNair, Beltona
9. GEORGE LEWIS RAGTIME BAND—Volume II (LP) Esquire	9. JAZZ GIANTS '56' (LP) Columbia-Clef	9. SWING GUITARS (LP) Tal Farlow, Oscar Moore, Barney Kessel, Columbia-Clef
10. FIREHOUSE FIVE PLUS—TWO (LP) ... Good Time Jazz	10. GEORGE LEWIS NEW ORLEANS RAGTIME BAND—Volume II (LP) ... Esquire	10. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve

CALLSHEET

Belfast	Manchester
(Supplied by the Gramophone Shop)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous)
1. ELLA SINGS THE COLE PORTER SONG BOOK—Volume I (LP) Ella Fitzgerald, HMV-Verve	1. ELLA AND LOUIS (LP) HMV-Verve
2. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone	2. GEORGE LEWIS RAGTIME BAND—Volume II (LP) ... Esquire
3. LOUIS ARMSTRONG AT THE DRESCENDO—Volume I (LP) Brunswick	3. VIC DICKENSON SEPTET WITH RUBY BRAFF (EP) Vanguard
4. BIXIELAND (LP) Eddie Condon, Philips	4. CONCORDE (LP) Modern Jazz Quartet, Esquire
5. SOUVENIR (EP) Sidney Bechet, Vogue	5. LULLABIES OF BIRDLAND (LP) Ella Fitzgerald, Brunswick
6. RUBY BRAFF SWINGS—Volume I (EP) ... London	6. LONNIE DONEGAN SHOWCASE (LP) ... Pye-Nixa
7. GOLDEN DISC JAZZ CONCERT—Volume I (LP) Sidney Bechet, Vogue	7. BOBBY SHAFTEO Chris Barber, Decca
8. LOUIS ARMSTRONG WITH KING OLIVER (LP) ... London	8. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick
9. CHRIS BARBER PLAYS—Volume I (LP) ... Pye-Nixa	9. STACK O' LEE BLUES Saints Jazz Band, Parlophone
10. HAWAIIAN WAR CHANT Avon City Jazz Band, Tempo	10. BAD PENNY BLUES Humphrey Lyttelton, Parlophone

AMERICA'S TOP DISCS

(Week ended January 5)

"Variety" are not printing a U.S. "top disc" list this week as they are publishing a souvenir issue which was printed in advance. This MM list is compiled from other authoritative American sources.

1. SINGING THE BLUES Guy Mitchell
2. GREEN DOOR ... Jim Lowe
3. LOVE ME TENDER ... Elvis Presley
4. BLUEBERRY HILL ... Fats Domino
5. JUST WALKING IN THE RAIN Johnnie Ray
6. TRUE LOVE Bing Crosby and Grace Kelly
7. LOVE ME ... Elvis Presley
8. A ROSE AND A BABY RUTH George Hamilton IV
9. ROOK-A-BYE YOUR BABY WITH A DIXIE MELODY Jerry Lewis
10. MOONLIGHT GAMBLER Frankie Laine
11. THE BANANA BOAT SONG Tarrlors
12. HEY, JEALOUS LOVER Frank Sinatra
13. CINDY, OH CINDY Vince Martin
14. DON'T FORBID ME ... Pat Boone
15. CINDY, OH CINDY Eddie Fisher
16. GONNA GET ALONG WITHOUT YOU ... Patience and Prudence
17. YOUNG LOVE ... Sonny James
18. ANASTASIA ... Pat Boone
19. THE BANANA BOAT SONG Harry Belafonte
20. MARY'S BOY CHILD Harry Belafonte

Three records "tied" for 14th position. Two records "tied" for 5th, 7th and 10th positions.

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HUMPHREY LYTTTELTON and his band
E.P. 111 The Thin Red Line; If You See Me Comin'; Melancholy Blues; Cake Walkin' Babies.
- ... the sound of classic Bop.
SAM MOST (clarinet and flute)
E.P. 113 Undercurrent Blues; Sometimes I'm Happy; First With the Most; Takin' a Chance On Love.
- ... the sound of a classic setting.
BENNY GREEN with strings
E.P. 112 Serenade to Love; Stardust; Embraceable You; There's A Small Hotel.
- ... the party sounds of.
E.P. 115 MAMBO!!
Billy Taylor plays jazz for dancers
- ... a sound we're proud to export.
VICTOR FELDMAN encore (the trio and M.J.Q.)
E.P. 114 Takin' A Chance on Love; Diggin' for Diz; The Man I Love.
- ... and wishing you 'the most' in 1957 from

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. MS must bear name and address of the sender, and must be accompanied by s.a.e. The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until January 26, 1957, for readers in Britain; until February 26, 1957, for foreign and Colonial subscribers.

ESQUIRE RECORDS LTD.
76 Bedford Court Mansions, Bedford Avenue, London, W.C.1. (MUS 1810)

REFRESHING PAT BOONE

PAT BOONE'S refreshing voice comes as a welcome breeze after the caterwauling of the howling 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."

★
THE JODIMARS' "Clarabella," with its Presley-styled vocal from Marshall Lytle, will obviously appeal to the rock-'n'-roll element (Capitol 45-CL14663). This certainly has the virtue of a powerful beat. Backing, "Midnight," is in similar vein.

Pop discs reviewed by

LAURIE HENSHAW

★
DORIS DAY devotees have a representative selection of songs from their favourite on Philips BBE-12089. Titles: "Ten Cents A Dance," "We'll Love Again," "Let It Ring" and "Whatever Will Be, Will Be."

★
MARION RYAN is a girl to watch. One day soon this pert young lady will break through with a big hit. She has personality, an innate sense of rhythm, and is able to project both on wax. "Miracle Of Love" and "Two Innocent Hearts" (Pye-Nixa N15078) are not the type of songs I would choose for Marion, but her manner of handling them—particularly the former—shows she knows what she's about.

★
ONE must applaud the ingenuity of songwriters; to say the least. Titling a song "The Charge Of The Light Brigade" was a novel idea—even though it may spark off explosive splutterings among the Colonel Blimps. Girl who emotes with this Balacava-styled ballad is ROSANNE JUNE (London 45-HL-U8352). She puts it over with spirit—but what a chance was lost to open with some real battleground sound effects. "Broken Windows" is sung in too much of a "legit" style for its blues content.

★
TONY BENNETT'S "Happiness Street" has the virtue of a beat, but the backing, "From The Candy Store On The Corner To The Chapel On The Hill" is just what you expect—sugar without spice (Philips PB-628).

★
RAY MARTIN has previously won my praise for his light orchestral performances. He certainly seems to extract more ensemble precision and beat from an orchestra than many British contemporaries. Cast in the immaculate Martin mould is "Piccadilly 2 A.M.," a well-chosen collection of tunes played in an evocative manner (Columbia 33S1052). Titles are: "Big Ben Blues," "The Very Thought Of You," "The Touch Of Your Lips," "I'll See



● Marion Ryan
—her latest disc is reviewed below by Laurie Henshaw.

★
THE LP "Bing Sings Whilst Bregman Swings," which marks BING CROSBY'S debut on Norman Granz's Verve label, is claimed to be Bing's first performance with a "thoroughly modern, swinging orchestra in accompaniment" (HMV CLP1088). Well, the BUDDY BREGMAN orchestra may be modern from the viewpoint of the calendar, but musically speaking, its arrangements are lamentably dated and unimaginative. Also it doesn't swing. Certainly "Bing Sings"—but with less than his usual enthusiasm. And the key of the first title, "The Song Is You," is too low for comfort—as is readily indicated by Bing's reluctance to pitch on notes outside his range. A disappointing release for those who know just how well Bing and his backings can swing.

A wonderful new

Nat 'King' Cole
"NIGHT LIGHTS"
with 'DAME CRAZY'

Al Martino
"I'M SORRY"
with 'A LOVE TO CALL MY OWN'

Franck Pourcel "THE HIPS" (Les Hanches)
with 'FROU-FROU'

All on 78
or 45 r.p.m.

Capitol Artistes — Capitol Entertainment Electric & Musical Industries Limited (Record Division), 8-11 Great Castle Street, London, W.1.

THE GREATEST JAZZ CATALOGUE IN THE WORLD SUPPLEMENT No. 1, 1957

TROPICANA

JOSE ESBRI (EP)
"Songs of Mexico"
Jalisco; Pajaro cu; Los altos de Jalisco; Ne he de comer esatura (Felsted ESD 3030)

THIS is an exceptionally pleasant, gay and straightforward bit of Mexican folk music by a male singer who accompanies himself on guitar. The first, third and fourth tune are corridos; the second one is a huapango.

The admirably clear and concise sleeve notes tell us (accurately, for once) that the corrido is an extension of the old Spanish romanza or ballad, with lyrics that comment (like the calypso) on topical or historical events or personalities.

Jalisco, the first of the three corridos, is most reminiscent of The Three Caballeros, Pajaro cu, the huapango, uses the old Mexican trick of juxtaposed 2/4, 3/4 and 6/8 time, very much in the manner of the Spanish son.

José Esbri has charm, gaiety and fire. All his tunes have lovely melodies, and his guitar sets a nice, tricky beat. Buy this.—Ernest Borneman.

VOGUE

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Featuring Gerry Mulligan, Clifford Brown, Zoot Simms, Bob Gordon, Bud Shank, Bob Brookmeyer, Bill Perkins, Shorty Rogers, Chet Baker, Lee Konitz, Laurinda Almeida.
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Featuring Kenny Clarke, Jimmy Deuchar, Bill Byers, Allen Eager.
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Gene Norman Presents
MAX ROACH and CLIFFORD BROWN IN CONCERT
LAE 12036

SIDNEY BECHET with SAMMY PRICE'S BLUESIANS
Saint Louis Blues; Darktown Strutters Ball; Back Home; Memphis Blues; Yes, we have no bananas; Dinah; Tin Roof Blues; Jazz me Blues.
LAE 12037

Extended Play 45 r.p.m.
"DIXIELAND JUBILEE"

NEW ORLEAN'S ALL-STAR BAND
EPV 1153 That's a plenty; Tailgate Rumble; I'm going home.

DIZZY GILLESPIE AND HIS ORCHESTRA
EPV 1158 Ending (School Days); Oo shoo beedo be; Intermission.

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EPV 1181 Crazy Quilts; I only have eyes for you; Caleta; Tone Poem.

78 and 45 r.p.m.
TEDDY BUCKNER AND HIS BAND
V 2414 Sweet Georgia Brown; That's my home.

GOOD TIME JAZZ

78 and 45 r.p.m.
WALLY ROSE
GV 2411 Cascades Rag; Pineapple Rag.

BOB SCOBAY'S 'FRISCO BAND
GV 2412 All the wrong things you've done to me; Peoria.

THE BANJO KINGS
GV 2413 Hello my baby; Alabama bound.

Extended Play 45 r.p.m.
BURT BALES AND HIS RAGTIME PIANO
EPG 1179 Oh, you beautiful doll; Dill Pickles; 12th Street Rag; Canadian Capers.

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HUMPHREY LYTTTELTON 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
ALAN LITTLEJOHNS' BAND
and the VIPERS SKIFFLE GROUP

Wednesday, 16th January
HUMPHREY LYTTTELTON AND HIS BAND

Thursday, 17th January
AL FAIRWEATHER SESSION
Sessions commence 7.30 p.m.
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SATURDAY (7.30)
KEN COLYER'S JAZZMEN SKIFFLE GROUP
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KEN COLYER'S JAZZMEN
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KEN COLYER'S JAZZMEN
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BLUES and BOOGIE by BOB KELLY
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ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640, High Road, Leytonstone.
FARNHAM: BILL BRUNSKILL'S Jazzmen.

REDHILL, "GREYHOUND": OWEN BRYCE.
SUTTON JAZZ CLUB, Red Lion, 7.45: BRIAN WHITE'S MAGNA JAZZ BAND.

THE SWAN, Mill Street, Kingston: DON RENDELL and the Brian Wood Quartet, 8-11.

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WOOD GREEN: ALEX WELSH DIXIELANDERS.

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A KEN COLYER session at Studio '51.
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THURSDAY—contd.

AT THE MANOR HOUSE, N.4 (opposite Tube): FREDDY RANDALL AND HIS BAND, plus the CELTIC CITY DIXIELANDERS, commencing 7.30 p.m.
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● George Chisholm was the British trombonist chosen to play with Louis Armstrong at the recent 'Aid For Hungary' concert at London's Festival Hall. The above shot shows Chisholm and Louis with Sid Phillips, Lennie Bush and Jack Parnell at rehearsal. Below, Sinclair Trail reviews a new Chisholm LP.

ROOSEVELT SYKES AND HIS HONEYDRIPPERS
Fine And Brown/Too Hot To Hold (Vogue V2388)
Security Blues/Walkin' This Boogie (Vogue V2393)

Sykes (pno., voc.) with instrumental accomp. Recorded Chicago.

ROOSEVELT SYKES, who recorded as the Honey Dripper until somebody took the name away from him, has been familiar for years to blues collectors. But these, unless I've missed an almost private issue at some time or other, are his first local releases.

Sykes, positive and unpolished both in his singing and playing, allows very little honey to drip into his music.

From the number of old American Decca sides I know, it seems that he specialised in songs in- gulting Woman (a typical fast boogie piece begins with the line: "Don't talk me to death because I ain't ready to die"), or expressing hostility in directly threatening terms.

"Pistol Shootin' Blues" was one of his most menacing; "K.M.A. Blues" was a good in- sulter; "Dirty Mother For You" was surprisingly outspoken in all directions, while "Papa Low" re- mains the best Honey Dripper record of any kind I have heard.

Today, Rhythm and - Blues music has reached new peaks of popularity. It has meant a softening down of the real "hard" blues, and an increase in the dressed-up type—usually medium or fast tempo rockers—which holds a more obvious appeal.

Nothing here, among these four comparatively recent sides, possesses the violent quality of so many good vintage Honey Drip- pers. But the old bantering flavour is still present in the mildly philosophical "Security

Blues," and so are the beat and power.

Sykes sings the first four bars of each verse alone, the rest being a loose sort of choral effort. The tune is engaging, and rather familiar; the lazy singing is stoutly accompanied by piano, guitar, bass and drums, which combine to achieve a loud, com- pelling swing.

On "Walkin' This Boogie" Sykes knocks out some vigorous piano and shouts a couple of verses which jump effectively across the band's thrash- ing beat.

The other coupling, less attractive on balance, offers two more Sykes "origi- nals."

"Fine And Brown" fea- tures virile slinging of a slowish 12-bar song plus a lot of buzz- toned saxo- phone in solo and support- ing roles.

The reverse, described as "Boogie woogie instrumental," has a traditional piano intro, and first chorus leading to three choruses of appropriately dirty "alley fiddle."

Solos by piano and guitar fol- low and the fiddle returns for four more, egged on by occasional cries and some resolute drum slogging.

In effect, this is low-down Par- lour Social music, slightly whooped-up for commercial con-

siderations but still refreshingly different from run-of-the-mill rock-'n'-roll trash.—M. J.

DILL JONES (EP)
Viper's Drag; Blues For An Ancient Virginal; Moonglow; 'Deed I Do. (Nixa NJE1024)

Dill Jones (pno.) with Major Holley (bass); Phil Seamen (drs.), 7/9/56. London.

FOR Waller's fine tune Dill plays some very creditable barrelhouse-type

a courageous attempt to get away from the Waller original and to create something different—not an easy thing to do with a tune of this description. His left hand is remarkably good, particularly in the last chorus, but I find the solos for drums and bass altogether out of character.

The short blues track is de- lightful. Dill plays the eerie little melody in the upper register of the piano, the result being piped into an echo chamber. It is a lovely little tune which I suggest Jones would do well to elaborate upon at some future recording session.

"Moonglow" and "Deed I Do" are both played with nice swing. The latter tune is Dill at his very best. His improvisa- tions are excellent, and he plays with a happy relaxation. This is good jazz piano playing.—S. T.



convictions and a real liking for the blues.

It is a pity that his voice sounds unnatural, for his dic- tion is remarkably good and he has a sense of rhythm. The various groups back him satisfac- torily, the trombonist produc- ing an authentic blues noise on "Lectric Chair."

"Cemetery" is sung with some humour. Trumpet, trombone and piano all play well and the final all-in chorus sounds very healthy.

"Blue Spirit" also suits George's macabre sense of humour, and he puts over the incredible lyrics ("demons with eyeballs dripping blood," etc.) with zest. Mulligan's trumpet, played in echo pot, is effective and Duff provides a sure backing on this and the simple "Death Letter."

The sleeve—with George dressed like an out-of-work hussar, gazing at a skull—strikes me as revolting.—S. T.

OSCAR PETTIFORD (LP)

Another One; Minor 7th Heaven; Stardust (x); Bohemia After Dark; Oscalypto; Scorpio; Titore; Don't Squawk; Kamman's a-Comin'.

(12-in. London LTZ-N15035)

(Am. Bethlehem)—Pettiford (bass); Gigi Gryce (alto, ct.); Jerome Richardson (tr., flute); Donald Byrd, Ernie Royal (tpns.); Bob Brookmeyer (tmb.); Don Abney (pno.); Osie Johnson (drs.). (x)—Pettiford/Abney bass, pno. duet. 12/8/55. New York.

† These titles are erroneously trans- posed on the labels

BASS players as a rule are not exactly my favourite soloists but one exception is Oscar Pettiford. On this LP he plays some superbly melodic solos on both bass and cello, extracting from the latter a sound very akin to a low-pitched guitar. He manages to attain a logical inventiveness and melody from his instrument which is unique.

Added to the brilliance of Oscar we have some fine work from the other members of his group.

Of the two trumpeters, Byrd takes the honours every time, Ernie Royal sounding colourless in comparison. Brookmeyer is not at his best but still turns in a good performance whilst Gryce, Abney and drummer Johnson are all very good. Richardson I prefer on flute to tenor. On the latter he is inclined to be erratic. His flute tone is harsh but none the less attractive.—B. D.

TEDDY CHARLES TENTET (LP)

Vibrations (b); The Quiet Time (a); The Emperor (b); Nature Boy (a); Green Blues (a); You Go To My Head (a); Lydian M-1 (b) (12-in. London LTZ-K15034)

(a) (Am. Atlantic)—Charles (vb.); Gigi Gryce (alto); Jack Montrose (tr.); George Barrow (bar.); Peter Urban (Art Farmer) (tp.); Don Butterfield (tuba); Mal Waldron (pno.); Jimmy Raney (gtr.); Teddy Kotick (bass); Joe Harris (drs.). January, 1956. New York.

(b) (do.)—Same personnel, except Sol Schlinger (bar.) replaces Barrow. January, 1956. New York.

Reviewed by
Sinclair Trail,
Bob Dawbarn
and Max Jones

ALTHOUGH there is much good solo work to be heard on this record, its overall effect is a disappointment to me. The music seems to lack depth, and although it is very pretty in parts it seldom gets to swinging as real jazz should.

On some of the up-tempo numbers, "Deed I Do" and "Week- end Male," for example—the music moves a little, but most of the slows sound somehow lack- adaisical, rather as if nobody cared very much.

Chisholm plays a lot of fluent and personal trombone, excelling on good melodies such as "Lazy River," "I Gotta Right To Sing The Blues" and "Whoopie," and showing his keen imagination on "Blues For Twos." Other soloists to shine are Bertie King, Bob Burns and Harry Klein.

I have a fancy that the results could have been very much better.—S. T.

GEORGE MELLY (EP)
Send Me To The 'Lectric Chair (a); Cemetery Blues (b); Blue Spirit Blues (c); Death Letter (d).

(Tempo EXA47)

Melly (voc.) acc. by:
(a) Frank Parr (tmb.); Ronald Duff (pno.); Nigel Sinclair (gtr.); Allan Duddington (bass); Pete Appleby (drs.).

(b) Ian Christie (ct.); Mick Mulligan (tp.); Parr (tmb.); pno., gtr., bass, drs. as for (a).

(c) Mulligan (tp.); pno., gtr., bass, drs. as for (a).

(d) Duff (pno.); Duddington (bass).

All Vogue. 13/9/56. London.

THERE is nothing relaxed about George's singing, but he at least has the courage of his

tious rubbish that it is hardly worthwhile digging.

"Vibrations" opens with an excellent imitation of machines working in a Chinese marmalade factory and goes on to feature some angular alto from Gigi Gryce before a final discordant ensemble.

"The Quiet Time" is more pleasant and has some excellent swinging vibes and guitar, but Charles' own "The Emperor" takes us back to the factory. Drummer Harris does his best to throw the soloists but once again Rainey and Charles provide some good spots.

Best two tracks are the ballads "Nature Boy" and "You Go To My Head" where the overall striving for atonal ugliness is less in evidence. "Green Blues" with its jerky themes and Boys' Bri- gade drumming is pretty ghastly.

Of "Lydian M-1" I will merely quote from Mr. Charles' sleeve note which tell us that it "uti- lises the principles of George (Russell's) recently developed harmonic theory 'the lydian concept of tonal organisation.'" And the best of luck!

This sort of stuff does not even have the merit of originality—it has been done a hundred times over by "straight" composers during the last few decades. It amounts to a study in ugliness with a careful searching for the most unpleasant harmonies. B. D.

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Who chooses the books

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Already published

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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 out- standing jazz trumpeter. (MacGibbon & Kee 15/-, 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 inspi- ration for this award winning novel was the music, but not the life, of a great musician, Leon (Bix) Beiderbecke. (Gollancz: out of print).

If you would like to know more about the Club and how it works, write immediately to the Organiser,

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PAT BOONE—THE TANNER SISTERS—VICTOR FELDMAN

'STAR'-STudded AIRPORT

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

Pictured (right) is Pat Boone, who flew back to the States immediately after the final concert of his British tour on Sunday at the Gaumont State, Kilburn.

Seen with him is Alma Cogan, who starred with Boone on this concert. Alma herself leaves for the States shortly for a holiday and TV appearances.

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.

British multi-instrumentalist Victor Feldman (below right) is

pictured talking to a group at his farewell party on Tuesday at the Star Club, Wardour Street.

With Victor (second right) are (l.-r.) bassist Lennie Bush, pianist-leader Alan Clare, trumpeter Henry Shaw and drummer-leader Tony Kinsey.

Victor was scheduled to leave London Airport yesterday (Thursday) and on Tuesday reports to the U.S. Army for his second medical.

Victor, who had his first medical six months ago, had intended rejoining the Woody Herman Orchestra. But the next two years look like being spent in uniform.

During his few days in New York he hopes to record with his own group and also as a sideman with the other bands. He took a composition by British bassist Kenny Napper back with him.

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. She will afterwards appear at Ciro's, Hollywood, for five weeks.

On Tuesday a dinner was held at the Savoy Hotel for Shirley to celebrate her 20th birthday.



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

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.

Pay increases

Harry Francis, Assistant Secretary of the Musicians' Union, told the MM: "On September 5 the MU made its approach to the Association for pay increases.

"At a meeting on December 20 we received an offer which we do not think will be acceptable to our Executive Committee. We have, therefore, for the time being at least, instructed our members not to accept or sign contracts for the summer season."

Resorts such as Blackpool and

Brighton, where most of the entertainment is handled by private enterprise, will not be affected by the ban.

To be discussed

The secretary of the Association of Health and Pleasure Resorts, Mr. R. E. Goldspink, speaking from Southend, said: "The Annual General Meeting of the Association will be held next Wednesday, when this matter will be discussed."

TOMMY STEELE GETS ROLLING!

ROCK-N-ROLL is paying off in a big way for 19-year-old Tommy Steele.

On February 25 he starts his first BBC-TV series.

He is booked for the exclusive Café de Paris for a fortnight on January 21 at £400 a week.

He is also to make a film built around his overnight rise to fame.

His first concert for promoter Arthur Kimbrell takes place at De Montfort Hall, Leicester, on February 3, and he has Variety dates at Chiswick (4th), Peterborough (11th) and Newcastle (18th).

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SHAW(T) VISIT

American bandleader Artie Shaw made a flying 48-hour visit to London this week for a conference with British film chiefs. He told the MM: "I am writing a film which, I hope, will be made in this country."

MELODY MAKER

INCORPORATING 'RHYTHM'
Member: Audit Bureau of Circulations
Vol. 32 No. 1210

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CONCERTS IN SCOTLAND FOR EDDIE CONDON

TWO further dates, both in Scotland, have been fixed for the Eddie Condon tour.

The band will appear at the Caird Hall, Dundee, on January 29, and the Usher Hall, Edinburgh, the following day.

On the afternoon of January 15, the day he arrives, Condon is to visit Dobell's Record Shop, Charing Cross Road, to meet fans and autograph copies of his book "Eddie Condon's Treasury of Jazz." Other members of the band will be at the shop on the two following Mondays.

Midnight show

Tickets for the group's midnight concert promoted by the National Jazz Federation at the Royal Festival Hall on February 4 will be on sale at the hall from January 14, but written application can be made to the NJF at 37, Soho Square, London, W.1.

The NJF plans to promote about 200 concerts this year and intends to spread its promotions to the provinces by sending out package shows in conjunction with local promoters.

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 Bell and his Bellboys—the group which appeared with Fred and Bill Haley in "Rock Around The Clock."

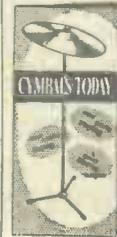
Sharing the bill would be a top British band. A British outfit would also, of course, go to the States on an exchange basis.

Torok tour

Raymond is also associated with the forthcoming British tour of American singer Mitchell Torok, and he added that all of Torok's dates are now virtually set. He opens with "Sunday Night At The London Palladium" on February 17, plays two weeks in London, then appears in Scotland and the provinces.

The 14-week tour ends at Bristol on May 20.

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